

# WHY DO PEOPLE MAKE ART?



- RELIGIOUS ART
- ART FOR THE DEAD
- ART AND NATURE
- FUNCTIONAL ART
- ART FOR ARTS SAKE

# RELIGIOUS ART



- **Seated Buddha Akshobhya (?), the Imperturbable Buddha of the East, 9th–10th century**

Tibet

Gilt copper; H. 22 13/16 in.(57.8 cm)



- **Page from an Illuminated Gospel, early 15th century**

Ethiopia, Lake Tana region

Wood, vellum, pigment; H. 16 1/2 in.  
(41.9 cm)



# ART FOR THE DEAD

- **Statue of Demedji and Hennutsen**, ca. 2465–26 B.C.E.; early Dynasty 5; Old Kingdom

Egyptian

Rogers Fund, 1951 (51.37)



- **Triumph of Dionysos and the Seasons Sarcophagus**, ca. 260–270

Roman

Phrygian marble; H. 34 in. (86.4 cm)

# ART AND NATURE



## MAYA LIN

"The Wave Field," 1995.  
Shaped earth; 100 x  
100 feet. University  
of Michigan, Ann  
Arbor, Michigan



# FUNCTIONAL ART



- **Jacket**, ca. 1616  
British; Made Great Britain  
linen, silk, metal; L. at center  
back: 16 ½in. (42 cm).  
Rogers Fund, 1923 (23.170.1)



- **Kiki Smith**. (American, born Germany 1954). 1995. Artist's book, page (irreg.): 13 x 9" (33 x 22.9 cm). Edition: 2,500. Publisher: Pace Wildenstein, New York. Printer: Diversified Graphics, Minneapolis.



**Frank Lloyd Wright**

**Side chair,**

ca. 1904

Oak; 40 1/8 x 15 x 18 7/8  
in.

(101.9 x 38.1 x 47.9 cm)

Gift of William and Mary

Drummond,

1981 (1981.437)



**Ludwig Mies van der  
Rohe**

**MR" Armchair,  
1927**

Chrome-plated steel,  
painted caning; 31 1/2  
x 22 x 37 in. (80 x  
55.9 x 94 cm)

Purchase, Theodore R.  
Gamble Jr. Gift, in  
honor of his mother,  
Mrs. Theodore Robert  
Gamble, 1980



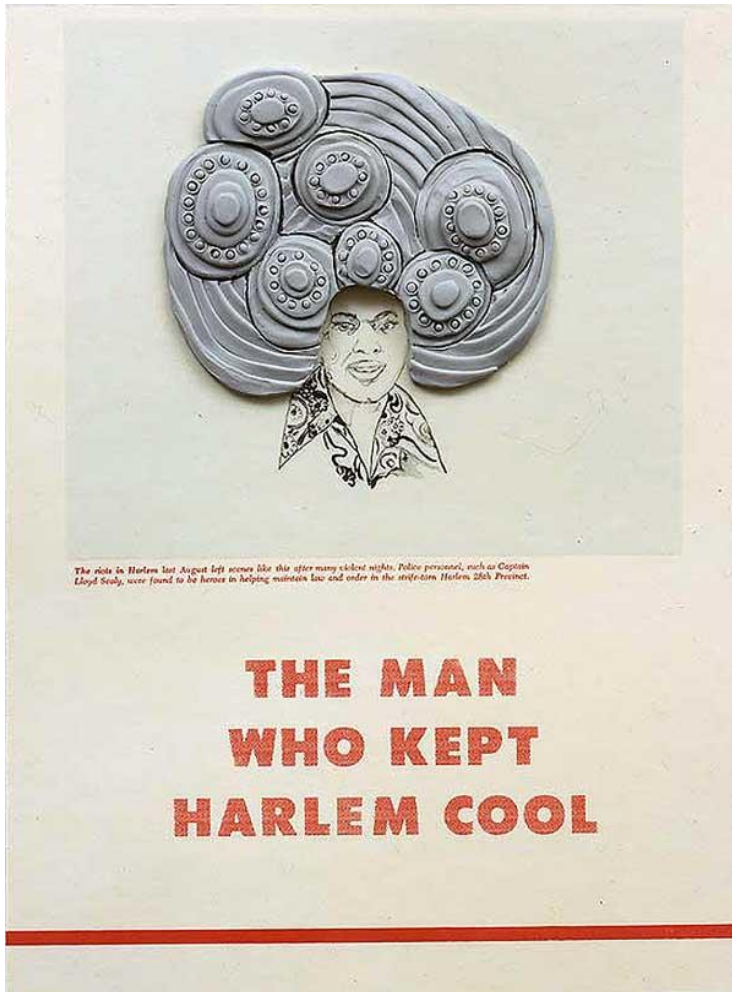
Tube chair

1975

Metropolitan museum of art



# “ART FOR ARTS SAKE”



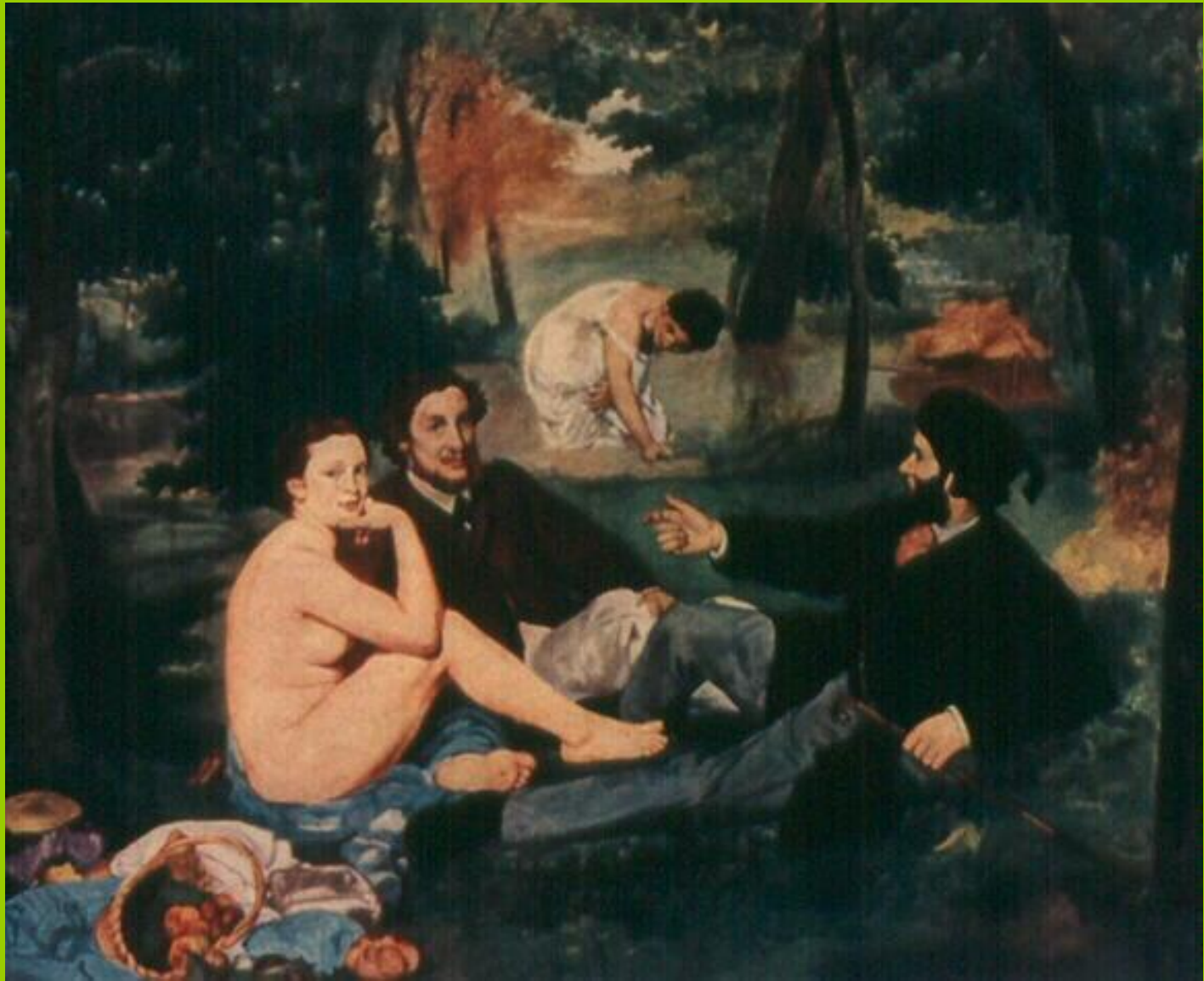
**ELLEN GALLAGHER**

**"The Man Who Kept Harlem  
Cool" from "DeLuxe"**

2004-2005

Aquatint, photogravure, direct  
gravure, collage, gouache, and  
plasticine, 13 x 10 inches

Edition of 20



# Studying ART HISTORY



**Leonardo da Vinci**  
**\*\* Cats and a Dragon.**  
(Vinci, 1452–Cloux, 1519). Pen and dark brown ink, brush with touches of wash, over soft black chalk or charcoal or leadpoint, 271 x 205 mm (10 11/16 x 8 1/16 in.)

Royal Library, London

# LABELS

**NAME OF THE ARTIST:**

**TITLE OF THE WORK:**

**DATE:**

THE WORK WAS MADE, THE WORK WAS COMPLETED:

“C” = CIRCA/ ABOUT. WHEN IT CANT BE GIVEN AN EXACT DATE

**MEDIUM:/ MATERIALS**

**LOCATION:** MUSEUM, GALLERY, PRIVATE COLLECTION, LENDERS



# TIME, PLACES, PEOPLES AND STYLES

To study Art History is helpful to group things in categories

- ⦿ **Time:** era, period, in which something was made
- ⦿ **For example:** pre-columbian art, Medieval art
- ⦿ **Place:** Location... country , continent..
- ⦿ **People:** french, Hindu,..
- ⦿ **Style:** refers to share visual characteristics

# How to look at an artwork

© Research is an important aspect of the creative cycle.

© To research about artists, their works and their lives will enrich your understanding of their work and how it reflects society trends.

© When looking at an artwork you can try to answer these questions:

- About the artist life
- Think about his or her artistic process
- What is in the artwork?
- When it was done?
- Where it was done?
- What does it mean?

● How is the artwork designed or put together?

● Explain the artist education, background.

● Discuss the work and explain how it reflects a societies estimation of value?



## **DESCRIPTION**

Discovering what is the work

## **ANALYSIS**

## **HOW**

### **THE WORK IS PUT TOGETHER, ORGANIZED**

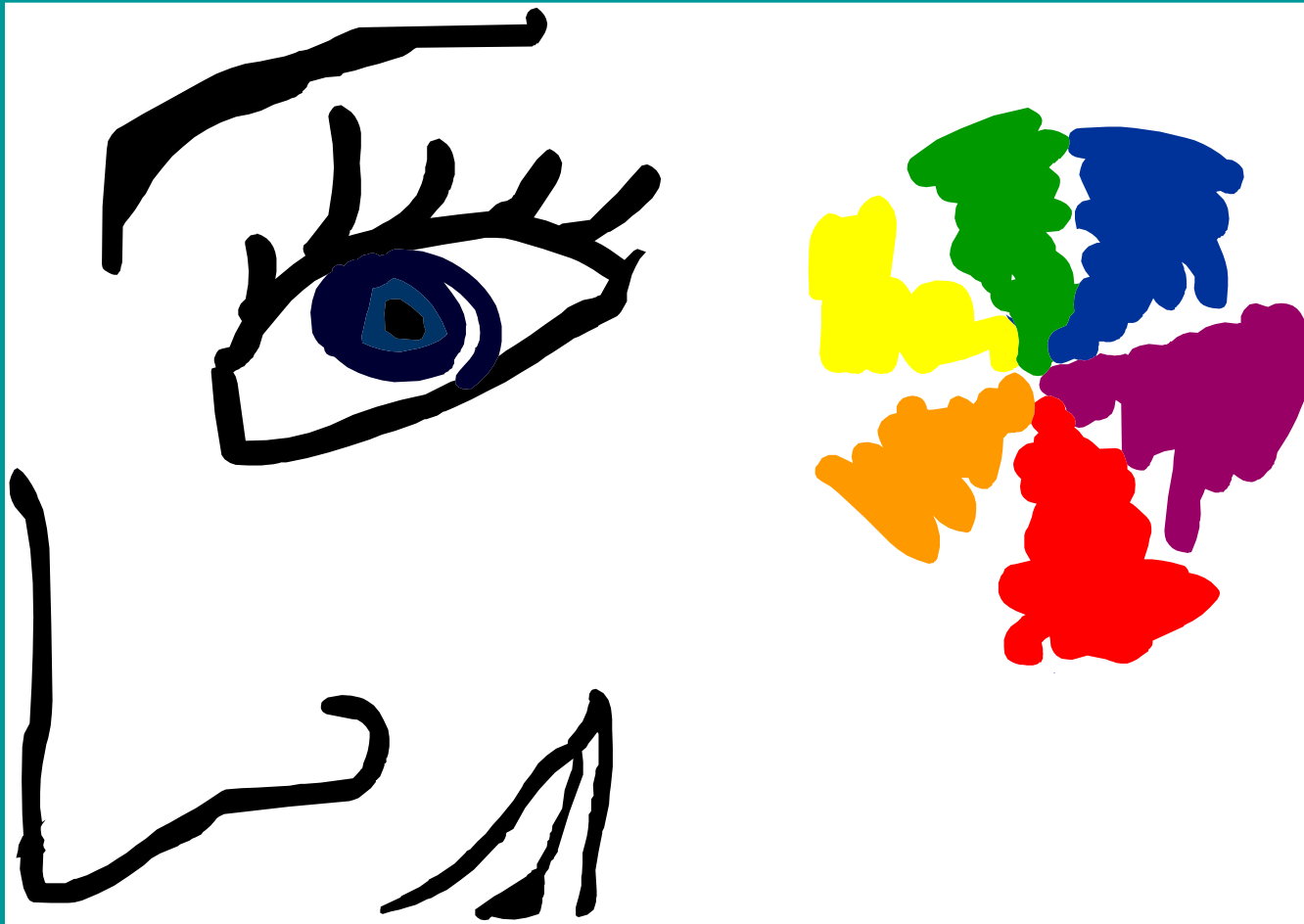
- Understand the design and formal qualities.
- Identify the relationship between elements and principles of art

## **INTERPRETATION**

Discovering the meaning, mood, or idea in the work

- Consider historical events, or personal events that may influenced the making of the piece.

# ART VOCABULARY



# Elements of art & principles of design



In a discussion of the visual components of art, it is practical to begin with the basic elements that combine to make a visual work of art: **line, shape, form, space, texture, color, and value**. All works of art are composed of these basic elements

# Elements of Art



J. Albers

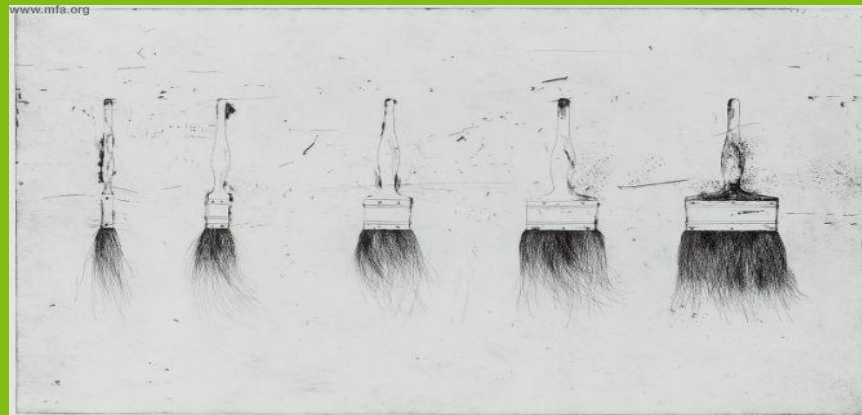


# ELEMENTS OF ART

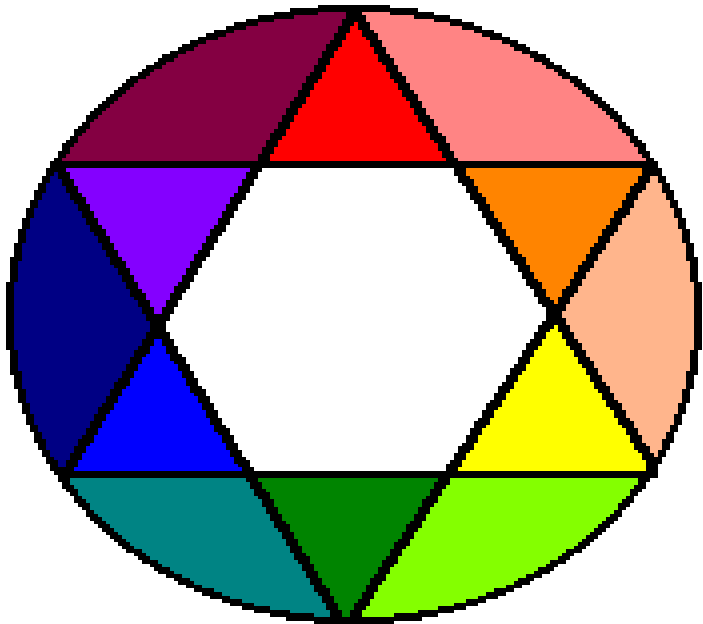


- ★ **LINE** there are 5 varieties Vertical, Horizontal, Diagonal, Curved, Zigzag
- ★ **Shape:** is two-dimensional space (circle, square, triangle, rectangle)
- ★ **Form:** is three-dimensional form (sculpture, cube)
- ★ **Texture:** refers to the surface quality of “feel” of an object. Textures can be tactile or implied.

- ★ **space:** the visual or actual area within and around shapes and forms.
- ★ **Positive space** defines the contents of a shape or form, and is bound by edges or surfaces.
- ★ **Negative space** refers to the "empty" area surrounding a shape or form, and also helps to define the boundaries of a shape or form.



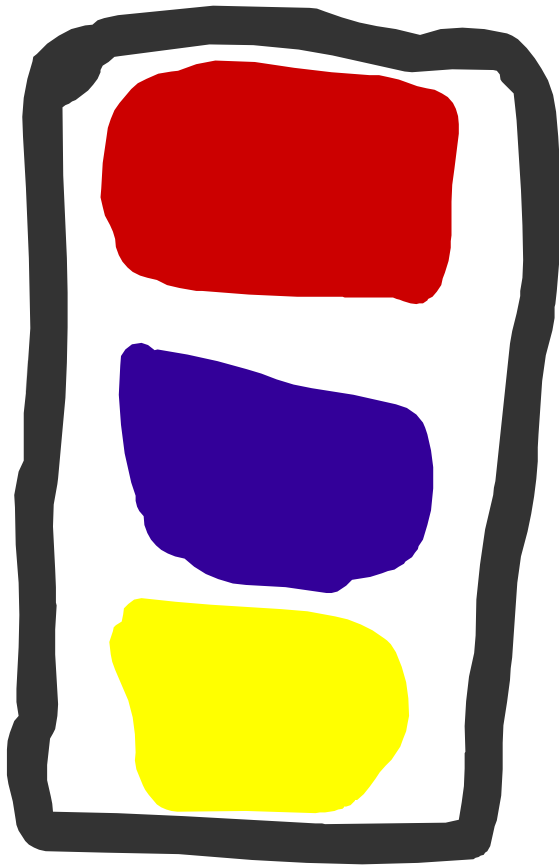
j.Dime



## ★ COLOR= HUE

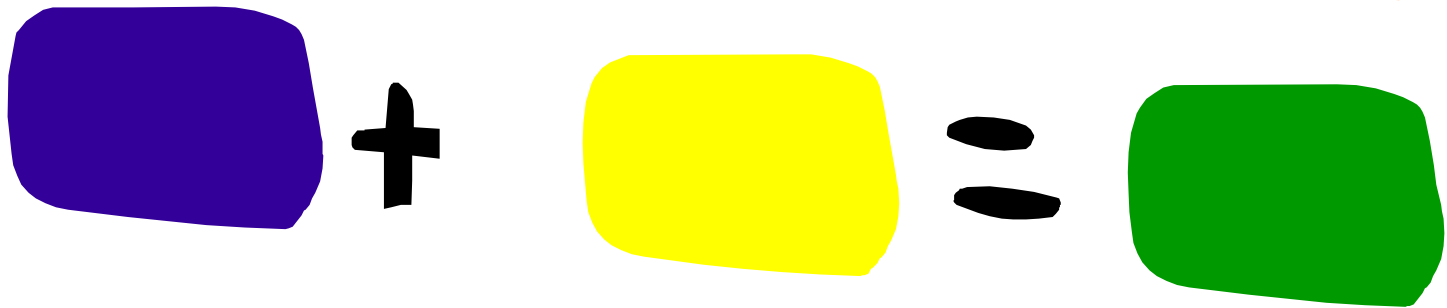
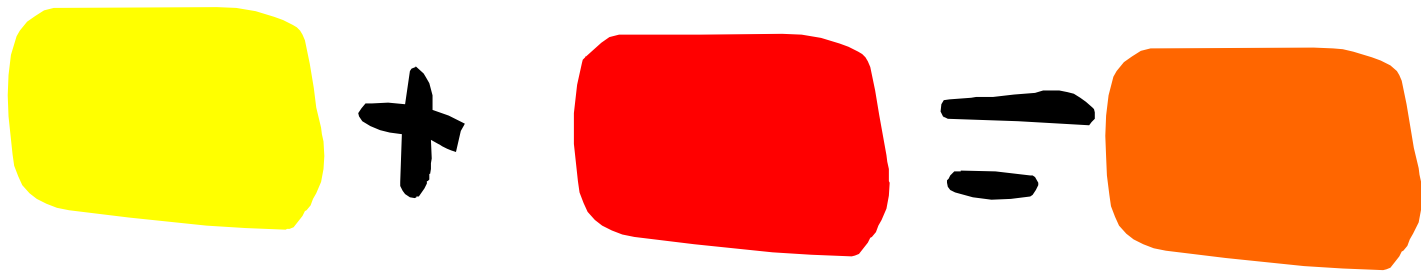
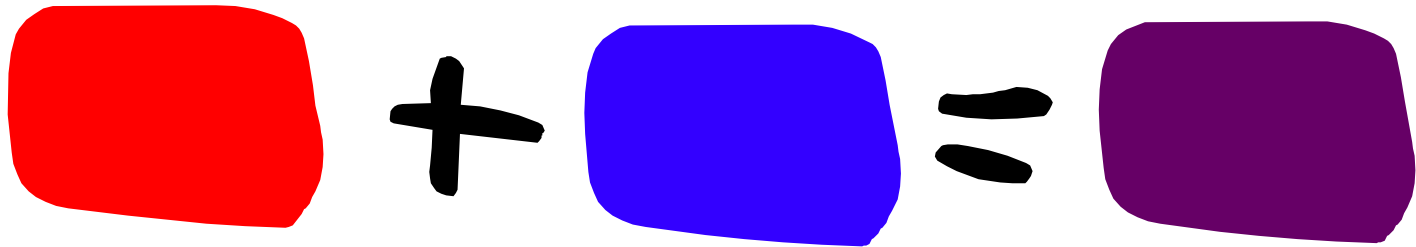
- Color wheel
- Color schemes
- Color wheel helps you to plan and to create colors

# Primary colors



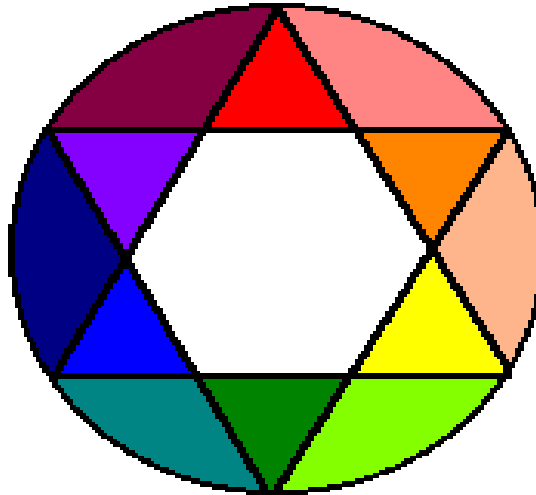
- Primary colors are not mixed from other colors  
are pure pigments

Secondary colors: are created by mixing two primary colors



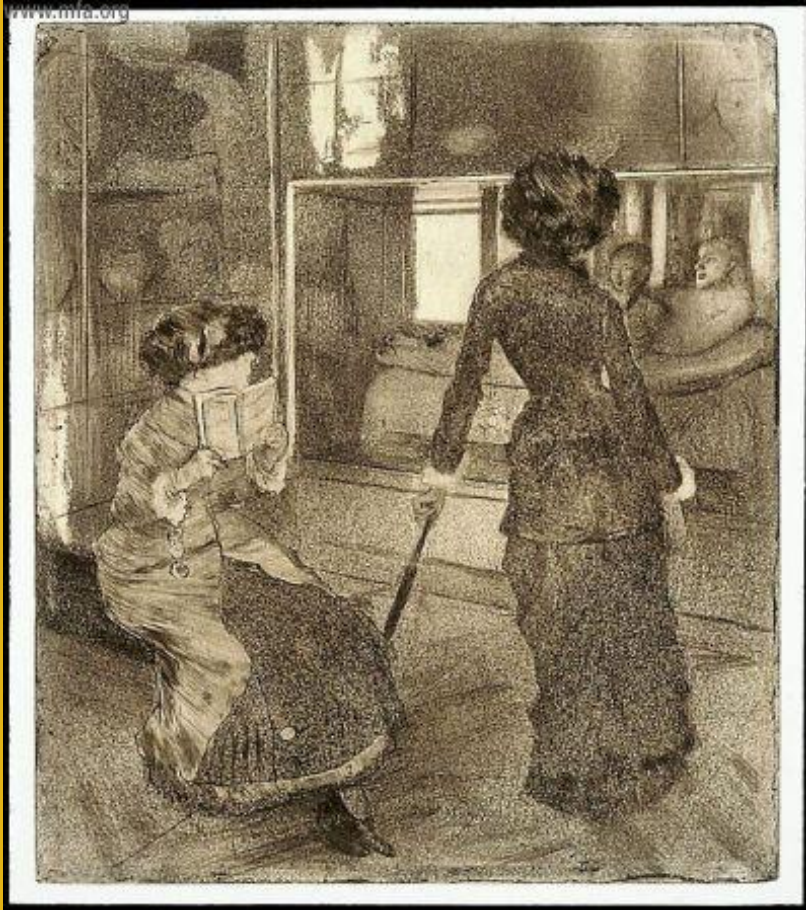
Intermediate or tertiary colors,  
these colors are created by  
mixing primary and secondary

- blue-green
- blue-purple
- red-purple



- red-orange
- yellow-orange
- yellow-green

# Color Values



◎ Colors values are the lights and darks of a color

Tints =

Color + white

Tone or shade =

Color + black



Intensity: is the property of color concerned with the amount of light a surface reflects or doesn't reflect. How light or dark the surface is.



# Susan Rothenberg



# Color schemes

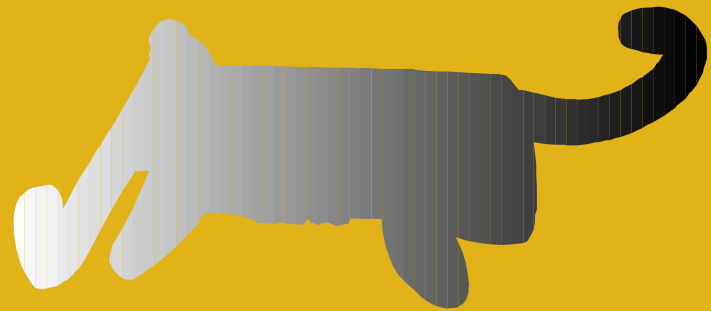


Susan Rothenberg

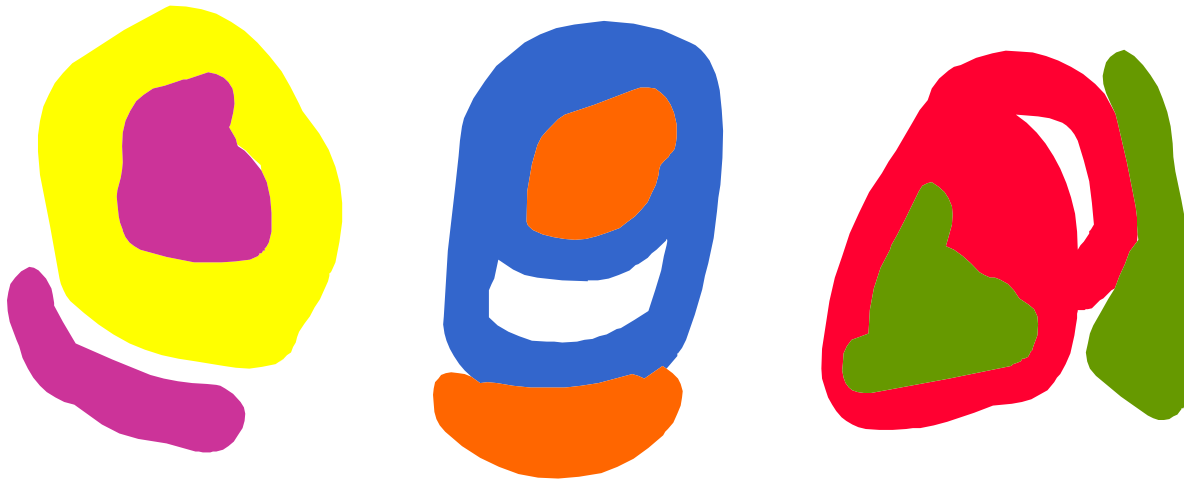
- Color schemes are a systematic way of using the color wheel to put colors together. For example the color wheel.
- Monochromatic
- Analogous
- Complementary
- Warm and cool colors

# Monochromatic colors

“Mono” means “one”, “chroma” means “color”... monochromatic color schemes have only one color and its values.



Complementary colors are opposite on the color wheel they provide high contrast.





# Principles of design





The principles of design are ways of organizing and arranging the elements of art to achieve a successful composition.

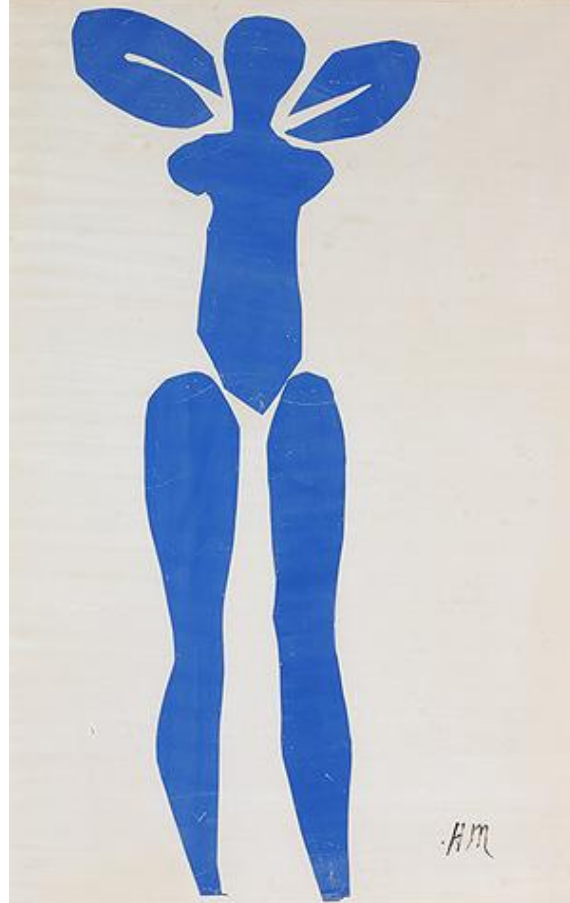
The principles of design are: balance, variety, rhythm (*movement*), emphasis, proportion, contrast, and unity.



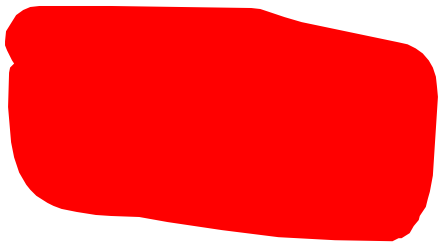
Composition: the arrangement of the elements in the picture plane.



Balance: refers to the visual weight, symmetrical & asymmetrical





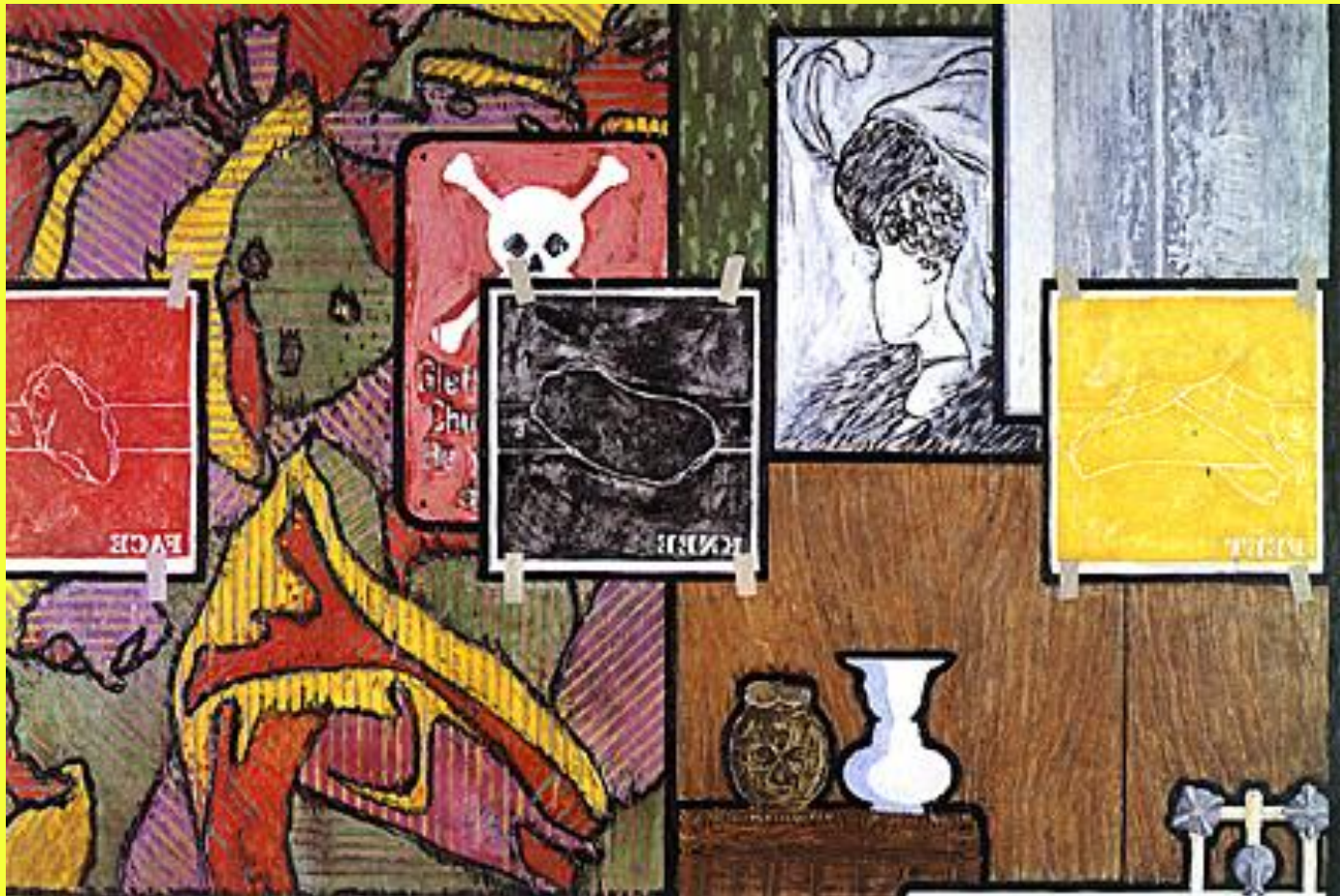


**Unity** ... repetition of all elements relating. □ All things are connected and belong to the whole.





**variety:** the assortment of lines, colors, forms, shapes, or textures in a work of art.



**Rhythm (*movement*):** regular repetition of lines, shapes, colors, or patterns in a work of art.





**Contrast** ... Alternation, provides contrast within each elements for example, light, dark; soft, hard; warm, cool, etc.:



**Emphasis:** the accent, stress, or importance of a part of an artwork. Opposing sizes, shapes, and lines, contrasting colors, closer detail, and intense, bright color are all used to emphasize, or draw attention to, certain areas or objects in a work of art.



*Fragment of an anthropomorphic brazier  
Aztec, ca. 1300, Fired clay and pigment,  
18 x 22 x 9 cm Museo Universitario de Ciencias y Arte, UNAM, Mexico City  
Photo: Michel Zabé, assistant Enrique Macias*

Focal point: is an area that draws the attention sometimes using contrast, lines, texture.



Point of view is the angle from which the object is seen.



Perspective can be achieved by placing one object in front of another creating an illusion of depth.



