

Contents

PART ONE INTRODUCTION TO ART

Chapter 1

What Is Art? *page 2*

CHAPTER AT A GLANCE *page 3*

INTRODUCTION *page 4*

1.1 Looking Closely at Art *page 5*

1.2 Understanding Works of Art *page 9*

1.3 **ART HISTORY**

A CONSISTENT DESIRE TO CREATE *page 14*

1.4 **EVOLVING IDEAS** *page 15*

1.5 **STUDIO** Art and Change *page 16*

1.6 **CAREER PROFILE**

Juliet Feibel, Executive Director
of a Nonprofit Arts Organization *page 20*

CHAPTER REVIEW *page 21*



page 4



page 32

Chapter 2

Engaging with Art *page 22*

CHAPTER AT A GLANCE *page 23*

INTRODUCTION *page 24*

2.1 Philosophy and Art *page 26*

2.2 **ART HISTORY**

FUNCTION AND AESTHETICS *page 31*

2.3 Criticism and Critics *page 32*

2.4 A Critical Method *page 34*

2.5 Images and Ethics *page 42*

2.6 **ART HISTORY** HUMAN INTENTION *page 44*

2.7 **EVOLVING IDEAS** *page 45*

2.8 **RESPONDING TO ART** ART CRITICISM

American Gothic by Grant Wood *page 46*

2.9 **STUDIO** Engaging with Art *page 48*

2.10 **CAREER PROFILE**

Nicole Croy, Photographer
and Educator *page 52*

CHAPTER REVIEW *page 53*

Chapter 3

The Evolving Elements of Art and Principles of Design *page 54*

CHAPTER AT A GLANCE *page 55*

INTRODUCTION *page 56*

3.1 Elements of Art *page 58*

3.2 Principles of Design *page 62*

3.3 **ART HISTORY**

AN ARTIST'S POINT OF VIEW *page 66*

3.4 **ART HISTORY** EYE OF THE VIEWER *page 67*

3.5 Postmodern Principles of Art *page 68*

3.6 **EVOLVING IDEAS** JUXTAPOSITION *page 77*

3.7 **RESPONDING TO ART** ART CRITICISM

Jo by Catherine Opie *page 78*

3.8 **STUDIO** Seeing and Sharing Elements
and Principles *page 80*

3.9 **STUDIO** JUXTAPOSITION
I'm in Awe *page 84*

3.10 **CAREER PROFILE**

Jennifer Morla, Graphic Designer *page 88*

CHAPTER REVIEW *page 89*



page 74



page 127

Chapter 4

The Power of Line, Shape, and Form *page 90*

CHAPTER AT A GLANCE *page 91*

INTRODUCTION *page 92*

4.1 Line *page 94*

4.2 **ART HISTORY** ABSTRACTION *page 99*

4.3 Shape *page 100*

4.4 Form *page 102*

4.5 **ART HISTORY**

GEOMETRIC FOUNDATIONS *page 107*

4.6 Communicating Emotions *page 108*

4.7 **EVOLVING IDEAS** LAYERING *page 111*

4.8 **RESPONDING TO ART** ART CRITICISM

The Poplars at Saint-Rémy
by Vincent van Gogh *page 112*

4.9 **STUDIO** Explore Line Through Still Life *page 114*

4.10 **STUDIO** Drawing with Expressive Line *page 118*

4.11 **STUDIO** Drawing with Negative Shapes *page 122*

4.12 **STUDIO** Representing Family Through Abstract
Sculpture *page 126*

4.13 **STUDIO** LAYERING: Collaborative
Sculpture *page 130*

4.14 **CAREER PROFILE**

Samoa Jodha, Toy Designer *page 134*

CHAPTER REVIEW *page 135*

Chapter 5

Sharing Ideas through Value, Color, Space, and Texture page 136

CHAPTER AT A GLANCE page 137

INTRODUCTION page 138

5.1 Light, Dark, and Value page 140

5.2 Color page 144

5.3 Space page 153

5.4 **ART HISTORY** SPACE page 159

5.5 **EVOLVING IDEAS**

RECONTEXTUALIZATION page 160

5.6 Texture page 161

5.7 **RESPONDING TO ART** ART CRITICISM

Scramble for Africa by Yinka Shonibare page 164

5.8 **STUDIO** Picturing Value page 166

5.9 **STUDIO** Interpreting Color Harmonies page 170

5.10 **STUDIO** Drawing with Linear Perspective page 174

5.11 **STUDIO** Depth in Monochromatic Collage page 178

5.12 **STUDIO** Actual Texture Transformations page 182

5.13 **STUDIO** Printing Implied Texture page 186

5.14 **STUDIO** RECONTEXTUALIZATION
Curating a Collection That Changes with Context page 190

5.15 **CAREER PROFILE**

Sarah Montross, Museum Curator page 194

CHAPTER REVIEW page 195



page 163



page 223

Chapter 6

Exploring Sound and Time page 196

CHAPTER AT A GLANCE page 197

INTRODUCTION page 198

6.1 Sound page 200

6.2 **ART HISTORY**

INTEGRATION OF SOUND IN ART page 204

6.3 Time page 205

6.4 **ART HISTORY** TIME page 210

6.5 **EVOLVING IDEAS** HYBRIDITY page 211

6.6 **RESPONDING TO ART** ART CRITICISM

Life Is a Time-Based Medium

by Diana Thater page 212

6.7 **STUDIO** The Power of Sound page 214

6.8 **STUDIO** Video with Sound and Movement page 218

6.9 **STUDIO** Creating an Experimental Instrument page 222

6.10 **STUDIO** HYBRIDITY
Sculpture Utilizing the Element of Time page 226

6.11 **CAREER PROFILE**

Andreas Burgess, Cinematographer page 230

CHAPTER REVIEW page 231

Chapter 7

Principles of Design page 232

CHAPTER AT A GLANCE page 233

INTRODUCTION page 234

- 7.1** Exploring Principles in Composition and Design page 236
- 7.2** Unity page 238
- 7.3** Variety page 240
- 7.4** Emphasis page 242
- 7.5** Rhythm page 244
- 7.6** Movement page 246
- 7.7** Balance page 250
- 7.8** Pattern page 254
- 7.9** **ART HISTORY** INFLUENCES page 256
- 7.10** Proportion page 257
- 7.11** **EVOLVING IDEAS** APPROPRIATION page 259
- 7.12** **RESPONDING TO ART** ART CRITICISM
Silence=Death by Keith Haring page 260
- 7.13** **STUDIO** Meaning in Everyday Objects page 262
- 7.14** **STUDIO** Comic Art: Movement and Narrative page 266
- 7.15** **STUDIO** Advertising for a Cause page 270
- 7.16** **STUDIO** APPROPRIATION
Social Media Collage page 274
- 7.17** **CAREER PROFILE**
Loveis Wise, Illustrator page 278
- CHAPTER REVIEW** page 279



page 255



page 305

PART THREE MEDIA CHOICES

Chapter 8

Drawing, Painting, and Printmaking page 280

CHAPTER AT A GLANCE page 281

INTRODUCTION page 282

- 8.1** Drawing page 284
- 8.2** **ART HISTORY** TATTOO page 288
- 8.3** Painting page 289
- 8.4** **ART HISTORY**
STRUCTURE AND LAYERING page 298
- 8.5** Mixed Media page 299
- 8.6** Printmaking page 302
- 8.7** **EVOLVING IDEAS** LAYERING page 307
- 8.8** **RESPONDING TO ART** ART CRITICISM
My Backyard by Georgia O'Keeffe page 308
- 8.9** **STUDIO** Drawing a Visual Conversation page 310
- 8.10** **STUDIO** Figure Study in Watercolor Wash page 314
- 8.11** **STUDIO** Color Mixing and Collaboration page 318
- 8.12** **STUDIO** Experiment with Collagraph Prints page 322
- 8.13** **STUDIO** LAYERING
Layering a Landscape page 326
- 8.14** **CAREER PROFILE** Estaban Cabeza de Baca, Painter and Sculptor page 330
- CHAPTER REVIEW** page 331

Chapter 9

Media Arts *page 332*

CHAPTER AT A GLANCE *page 333*

INTRODUCTION *page 334*

9.1 Photography *page 336*

9.2 **ART HISTORY** PICTORIALISM *page 341*

9.3 Film and Video *page 342*

9.4 Digital Art *page 344*

9.5 **EVOLVING IDEAS**

INTERACTION OF TEXT AND IMAGES *page 345*

9.6 Animation *page 346*

9.7 Game Design *page 348*

9.8 Web Design *page 350*

9.9 **RESPONDING TO ART** ART CRITICISM

Tear of the Cloud by Tony Oursler *page 352*

9.10 **STUDIO** Creative Photomontage *page 354*

9.11 **STUDIO** 3D Photo Structure *page 358*

9.12 **STUDIO** Poetry in Motion *page 362*

9.13 **STUDIO** INTERACTION OF TEXT AND IMAGE
Word, Image, and Influence *page 366*

9.14 **CAREER PROFILE**

Hayley Morris, Animator *page 370*

CHAPTER REVIEW *page 371*



page 363



page 389

Chapter 10

Sculpture and Other Three-Dimensional Art *page 372*

CHAPTER AT A GLANCE *page 373*

INTRODUCTION *page 374*

10.1 Categories of Sculpture *page 376*

10.2 Carving *page 378*

10.3 **ART HISTORY** HUMAN FORM *page 380*

10.4 **EVOLVING IDEAS**

RECONTEXTUALIZATION *page 381*

10.5 Modeling *page 382*

10.6 Casting *page 384*

10.7 Construction and Assemblage *page 386*

10.8 **ART HISTORY** CULTURAL INTENTIONS *page 388*

10.9 Kinetic Sculpture *page 389*

10.10 Ceramics *page 390*

10.11 Fiber, Glass, and Jewelry *page 394*

10.12 **RESPONDING TO ART** ART CRITICISM

The Family by Marisol *page 398*

10.13 **STUDIO** Expressive Clay Sculpture *page 400*

10.14 **STUDIO** Architectural Relief Sculpture *page 404*

10.15 **STUDIO** RECONTEXTUALIZATION

Giving New Life to Familiar Objects *page 408*

10.16 **CAREER PROFILE**

Hyunsoo Kim, Textile Designer *page 412*

CHAPTER REVIEW *page 413*

Chapter 11

Stretching Boundaries *page 414*

CHAPTER AT A GLANCE *page 415*

INTRODUCTION *page 416*

11.1 Conceptual Art *page 418*

11.2 Performance Art *page 420*

11.3 **ART HISTORY** PERFORMANCE *page 422*

11.4 **EVOLVING IDEAS** JUXTAPOSITION *page 423*

11.5 Installation Art *page 424*

11.6 **ART HISTORY** INSTALLATION *page 427*

11.7 Relational Art *page 428*

11.8 **RESPONDING TO ART** ART CRITICISM
What Is Missing? The Listening Cone
by Maya Lin *page 430*

11.9 **STUDIO** A Collaborative Mural *page 432*

11.10 **STUDIO** RECONTEXTUALIZATION
Reimagined Spaces *page 436*

11.11 **STUDIO** PERSONAL NARRATIVE
Getting Personal: Narrative, Needs,
and Desires *page 440*

11.12 **STUDIO** JUXTAPOSITION
Juxtaposition, Projection, Installation *page 444*

11.13 **CAREER PROFILE**
Cedric Douglas, Street Artist *page 448*

CHAPTER REVIEW *page 449*

RESOURCES

Student Handbook *page 450*

Planning Your Art *page 451*

Drawing *page 452*

Linear Perspective *page 454*

Drawing Figures *page 455*

Color *page 456*

Painting Techniques *page 457*

Printmaking *page 458*

Clay Sculpture *page 460*

Sculpture *page 461*

Photography *page 462*

Storing Your Artwork *page 462*

Displaying Your Artwork *page 463*

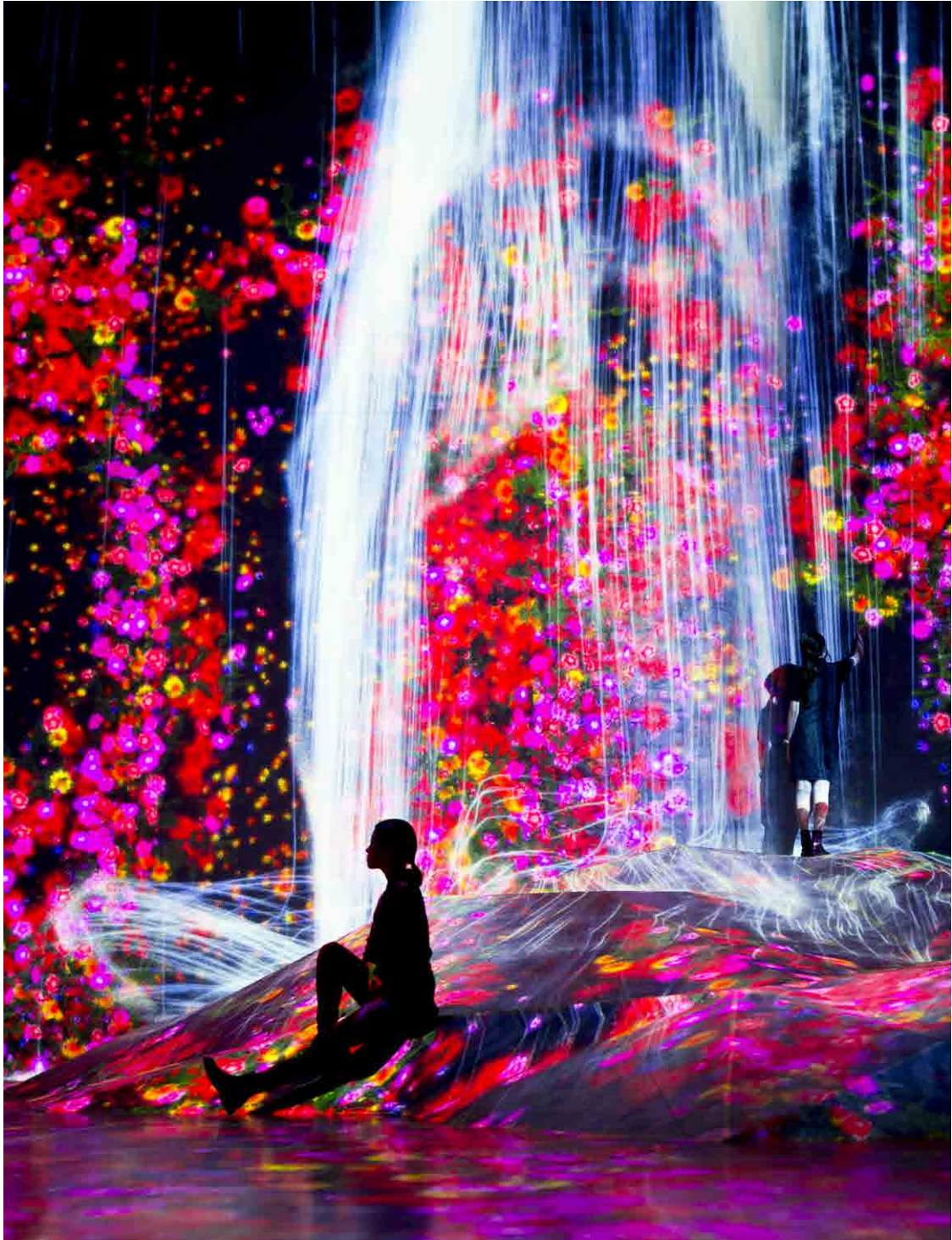
Glossary *page 464*

Index *page 472*

Additional Credits *page 483*



page 432



9-1 The art collective teamLab uses digital technology to create massive, immersive artworks that explore a new relationship between humans and the world. Viewers interact with the ever-changing environment. Does direct interaction with a digital environment seem more or less immediate than viewing paintings on a wall in a museum? Why?

teamLab, *Borderless*, 2018.

Exhibition view, MORI Building DIGITAL ART MUSEUM. Odaiba, Tokyo. ©teamLab.

Chapter at a Glance

Essential Question

How do artists use media arts to share their ideas?

You Will Learn

- how artists are innovating in media arts
- that animation, game design, and video are often created collaboratively
- how new technologies continue to expand the possibilities of media arts

Contents

INTRODUCTION page 334

9.1 Photography page 336

9.2 **ART HISTORY** PICTORIALISM page 341

9.3 Film and Video page 342

9.4 Digital Art page 344

9.5 **EVOLVING IDEAS** INTERACTION OF TEXT AND IMAGES page 345

9.6 Animation page 346

9.7 Game Design page 348

9.8 Web Design page 350

9.9 **RESPONDING TO ART** ART CRITICISM: *Tear of the Cloud* by Tony Oursler page 352

9.10 **STUDIO** Creative Photomontage page 354

9.11 **STUDIO** 3D Photo Structure page 358

9.12 **STUDIO** Poetry in Motion page 362

9.13 **STUDIO** INTERACTION OF TEXT AND IMAGE: Word, Image, and Influence page 366

9.14 **CAREER PROFILE** Hayley Morris, Animator page 370

CHAPTER REVIEW page 371

Learning Objectives

- identify artworks created in a variety of media arts
- evaluate the many ways artists use media arts to express ideas
- compare storytelling techniques in photographic artworks from different historical periods
- demonstrate an understanding of the ways text and images can interact in artwork
- analyze an artist's use of digital video projection to convey ideas
- produce expressive artworks using digital media and techniques

Key Terms

English

film

Pictorialism

vlog

digital art

**interaction of
text and image**

sequence

animation

stop motion

animation

cels

storyboard

narrative

digital world

immersive

web design

design theme

color scheme

interface

Spanish

película

pictorialismo

videoblog

arte digital

interacción entre
texto e imagen

secuencia

animación

animación fotograma
a fotograma

cels

guion gráfico

narración

mundo digital

inmerso

diseño web

tema de diseño

esquema de colores

interfaz

3.6 How Can Art Confront Us with the Unexpected?

Lesson Objectives

- explore juxtaposition as a means for making social commentary
- create a collaborative artwork that displays juxtaposition

Juxtaposition occurs when at least two different or contrasting elements, images, or objects are brought together. Artist Morgan Roskopf uses juxtaposition in an unexpected way (**Fig. 3-31**). She clusters and entangles items, including human and non-human elements. Even though the images are still, the viewer gets a sense of movement or action through the chaotic arrangement of these seemingly unrelated and partial objects. Roskopf states that these works are about relationships and vulnerability. They might be representations of the complex emotions we feel when trying to make meaningful connections with other people.



Activity: Collaborate

For this activity you will work with two of your classmates.

- Spend a few minutes brainstorming responses to the question: When have you been surprised by a work of art?
- Gather items that you have with you in your pockets or backpacks. What ideas do these items represent? What are they for? How do they affect your life every day?
- From your group's collection, choose at least two items to include in a digital photograph. How can you juxtapose these objects in a thought-provoking way?
- Take a digital photograph of your item(s).
- Edit your photo to incorporate elements and principles, while maintaining juxtaposition. Use one of the following strategies or create your own.
 - Use the principle of balance or proportion (for example, dark and light, big and small).
 - Remove something from the image that is expected to be there.
 - Add text to provoke specific thoughts about the image.
- Present your group's exploration in juxtaposition to your class. Explain the choices you made to create it.

3-31 How many different items can you identify in this work? Which seem to belong together, and which do not?

Morgan Roskopf, *Untitled (9 Chainz)*, 2015. Mixed media and collage on Stonehenge, 50" x 60" (127 x 152.4 cm). Courtesy of Morgan Roskopf.

3.7 Jo by Catherine Opie



Photo credit: Lehmann Maupin Gallery.

ABOUT THE ARTIST
Catherine Opie (b. 1961)

Award-winning photographer Catherine Opie uses her lens to explore individual and collective identity. Born in Sandusky, Ohio, Opie began photographing her family and community at the age of 9. She was moved as a child by the idea of social reform through photography. From the beginning of her career as a photographer, Opie has considered herself a political activist.

Her work includes images of friends, family, neighbors, and the people in her community. She explores cultural and personal identities, with much of her work dedicated to documenting LGBTQ and other underrepresented groups.

In addition, Opie has created several series of urban landscapes that are completely devoid of human presence. Her work with landscapes and cityscapes has meshed with her overall exploration of the idea of these areas acting as platforms for new communities throughout the United States.



3-32 How does the pose help communicate information about the subject?

Catherine Opie, *Jo*.
Lehmann Maupin Gallery.

Art Criticism: Jo

Step-by-Step Approach

Follow steps 1-4 to respond to the artwork on page 78.

1 Describe <i>To describe an artwork, identify what you can see, name, and describe with certainty. Do not include opinions, evaluations, or possible meanings here.</i> - What is the artist’s name? - When was the work created? - What medium did the artist use? - Who or what is seen in the work?	2 Analyze <i>To analyze an artwork, describe how the subject matter and elements of the work have been organized by the artist. Explain how they work together.</i> - What is the most important element of art in this work? - How does the artist create emphasis? - What postmodern principle of art can be applied here, and why? - What is <i>not</i> included in this image?
3 Interpret <i>Use the information from your description and analysis to help you identify possible meanings of the work.</i> - What ideas does this artwork suggest? - Write a one sentence story about Jo, the portrait’s subject. - What do you think the work is about?	4 Evaluate <i>Using your analysis in the first three steps, how would you judge the quality or success of this work?</i> - Describe your engagement with the ideas in the artwork. Are these ideas compelling, disturbing, uninteresting, exciting, or something else? Why? - To what degree do you feel a personal connection with any aspect of the artwork (subject, media, ideas, or issues presented)? - How does this artist stir the emotions of viewers? To what degree has this strategy been effective for you or others?

Now try another approach to respond to the artwork on page 78.

Other Ways to Engage with Art

Inquiry is a mode of engaging with art. By asking questions without worrying about providing correct answers, we can think more deeply about the subjects that we see. Look at the portrait of Jo. What aspects make you curious? List as many open-ended questions as you can. Make sure your questions start with who, what, when, where, or why.

3.10 Jennifer Morla Graphic Designer



Jennifer Morla
Photo by Jock McDonald.

After earning a Bachelor's in Fine Arts, Jennifer Morla's first job out of college was in television, creating logos and turning them into "on-air" opening titles and animated sequences for shows. She then became an art director for Levi's, designing posters, catalogs, and

hangtags for the iconic jeans company. She started her own graphic design company when she was 28 years old and has been recognized by virtually every organization in the field of visual communication.

Describe what your company provides to its clients. What is your role?

Morla Design is a multidisciplinary design firm, meaning we create branding (logos, typographic systems, and color palettes) and apply that visual brand language to clients' websites, packaging, print materials, signs, and retail environments.

Did you have particular designers or artists that you loved as a child? What about illustrators, artists, or designers that inspire you today?

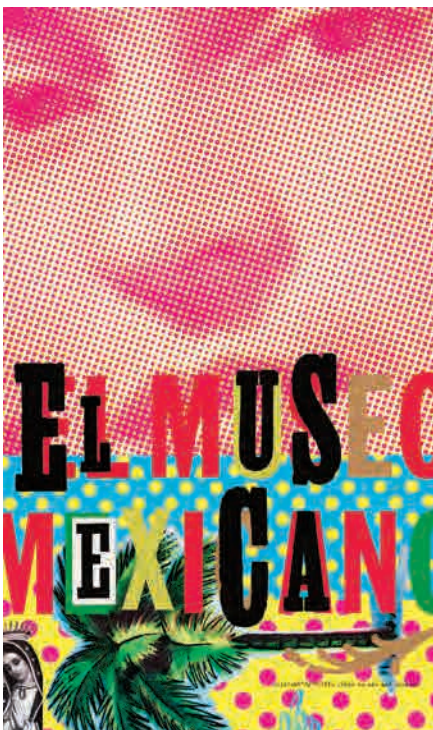
I was very influenced by the work of Charles and Ray Eames for their playfulness, their ability to make complex ideas simple to understand, and their expertise in creating everything from furniture to magazines to films. I admire Milton Glaser, Seymore Chwast, and the PushPin group for their ability to merge social consciousness with beautiful illustrations and graphics.

How would you describe your work process?

1. *Research.*
2. *Analysis*—How does this research inform the problem, and what is the relevance of the resulting data?
3. *Ideate*—Concepting hundreds of ideas based on your research. Ask yourself, how would I express this concept in every medium: interactive, web, print, video, or installation? How would I design it if I was limited to type only, photography, or illustration? Or only black-and-white?
4. *Strategize*—Identifying the best medium based on your best idea.
5. *Fabrication*—Making the final piece. This is perhaps the most exciting part of the process.

Describe a particular project that you really enjoyed.

My Mexican Museum work, in particular, the poster I designed for them. While the museum had an impressive collection, they were having difficulty engaging the younger Latinx community. To better reach this audience, I set the museum's name in Spanish using type inspired by 19th-century woodblock, then posterized a photograph of a young Frida Kahlo from their collection and layered it with Mexican Lotería images and an iconic illustration of Our Lady of Guadalupe.



3-40 Jennifer Morla, *Mexican Museum 20th Anniversary Poster (El Museo Mexicano)*, 1995.
© Morla Design, Inc.



3-41 Jennifer Morla, *Levi's Poster*, 1998.
© Morla Design, Inc.

7.15 Advertising for a Cause

Studio Objectives

- demonstrate understanding of emphasis to communicate a message
- design an advertisement to promote a worthy product or cause

Why are some advertisements more appealing than others? In this studio experience, you will explore the qualities of effective commercial design by developing a print or digital advertisement design for a new product or a cause that you think will make the world a better place. Use emphasis to help you to make your point.

Before You Begin

Research advertising campaigns that show imaginative artistic qualities. Study ads and product design in magazines, online sources, consumer products, billboards, and store displays. Think about what aspects of the ads make you take a second look. What elements are emphasized in the best ads? How is proportion used? How do advertisers appeal to your emotions? Brainstorm ideas for products and causes that could make the world a better place, such as biodegradable packaging, a high speed solar-powered train, or important social issues.

7-42 How did the designer of this public service ad create unity? Where do you think an ad like this might appear? Why do you think so?

Ad Council, Kailee, from Bullying Prevention Campaign, 2019.

Materials

- good drawing paper
- a variety of drawing and painting materials: colored pencils, markers, pen and ink, colored chalk, acrylic paint, watercolor paint
- railroad or illustration board in a variety of sizes
- gray newsprint
- glue sticks or white glue
- computer with graphic design software (optional)

