Living with Art 12th edition Getlein Solutions Manual

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Chapter Two: What Is Art?

Chapter Outline

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Leonardo da Vinci, *Mona Lisa*
Marcel Duchamp, *Fountain*
Diego Velázquez, *Las Meninas (The Maids of Honor)*
Yasumasa Morimura, *Las Meninas*

ARTIST AND AUDIENCE

Andrea del Verrochio, *David*
Dasavanta, Madhava Khurd, and Shravana (attr.), *Badi'uzzaman Fights Iraj to a Draw*
Virgin of the Immaculate Conception
James Hampton, *Throne of the Third Heaven of the Nations' Millennium General Assembly*

ART AND BEAUTY

Edward Weston, *Cabbage Leaf*
Käthe Kollwitz, *Mother with Dead Child*
Francisco de Goya, *Chronos Devouring One of His Children*

ART AND APPEARANCES

Antonio Pérez de Aguilar, *Painter's Cupboard*
Pablo Picasso, *Bottle of Vieux Marc, Glass, Guitar and Newspaper*

Representational and Abstract Art

Louise Bourgeois, *Woman with Packages*
Duane Hanson, *Housepainter III*
Head of a King, from Ife
Cylindrical Head, from Ife
Bowl, from China
Sultan Muhammad (attr.), *The Ascent of the Prophet Muhammad*

Nonrepresentational art

Elaine de Kooning, *Bullfight*
Tara Donovan, *Untitled (Mylar)*

Style

Kitagawa Utamaro, *Hairdressing*, from *Twelve Types of Women's Handicraft*
Edgar Degas, *Nude Woman Having Her Hair Combed*
Susan Rothenberg, *Maggie's Ponytail*

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ART AND MEANING

Form and Content

Giorgione, *Adoration of the Shepherds*
El Greco, *Adoration of the Shepherds*
Auguste Rodin, *The Kiss*
Janine Antoni, *Gnaw*

Iconography

Amida Buddha, from Japan
Jan van Eyck, *Arnolfini Double Portrait*
Jan van Eyck, *Arnolfini Double Portrait* (detail)

Context

Finial of a linguist's staff, from Ghana
Akan (Fante) linguists
Titian, *Assumption*
Thomas Struth, *Church of the Frari*, *Venice*
Interior of the Louvre Museum, Paris

ART AND PURPOSE

Navajo man creating a sand painting
Standing figure holding supernatural effigy, Olmec
Josef Beuys performing *How to Explain Pictures to a Dead Hare*
Bwa masqueraders, Burkina Faso
Kara Walker, *At the behest of Creative Time Kara E. Walker has confected: A Subtlety or the Marvelous Sugar Baby, an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant.*
Banksy, mural

Thinking about Art: Aesthetics
Artists: Louise Bourgeois

Lecture Topics

1. How symbolism expands the meaning of an art work
2. The inter-relationship of art, artists, fame, and value
3. The relationship between words and images in various cultures
4. Art and its audiences
5. Art as a cultural artifact; art as personal expression
6. Outsider Art: Artworks and their artists

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Presenting the Ideas

1. Discuss the personal sacrifices that artists make for their art. Examples include Vincent's letters to Theo, Gauguin's reversals of fortune, Michelangelo's or Leonardo's writings about their lives and the political cartoonists who controversially create images of the Prophet Muhammad.
2. Analyze the values societies place on art and artists, considering the roles of patrons, collectors, and other viewers. How many of these values are contemporary, and how have these roles changed over time? Are these categories applicable to non-Western art?

3. Introduce the varied ways in which works of art originate: from within the artist, through commissions, in response to public demands, etc. How do cultural patterns and historical context shape a work of art, and what relationship do these forces have to the work of creative individuals?

4. Introduce the concepts of representation and abstraction, stressing that there are degrees of abstraction, and noting the differences between abstracted art and nonrepresentational art. Examples could include the works of Picasso, Bourgeois, Goya, Rothenberg, Delauney, Donovan and Kandinsky.

5. Lecture on an art first, focusing on the story and formal elements/principles of design. Then lecture on another image but giving information about the artist as well, any connection to the subject matter portrayed and historical context. Then ask students "Which image do you connect with more and why? What gives you a better understanding of it or takes away from your enjoyment of it?"

Discussion Topics

1. Is any painting worth millions of dollars? If yes, why some paintings and not others? (Use two extreme examples: Damien Hirst's *For the Love of God* and a Jackson Pollock (or something else "anyone" could do.)

2. Who determines whether a person is an artist: the person or the public? How is that determination made? What factors in the life and times of an artist might contribute to his/her fame?

3. What is the relationship between "beauty" and content and form? Is this relationship universal, or does it change with different cultures and times?

4. What is your perception of an artist? Explain.

5. What is the difference between the depiction of the Prophet Muhammad in *The Ascent of the Prophet Muhammad* and the controversial and sometimes tragic results of the depiction of the Prophet in contemporary political cartoons (e.g., *Charlie Hebdo*.)

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Discussing the Ideas: Paper, Class Activity and Project Suggestions

1. How do artists become famous and successful today? How does the process of selling and marketing art differ in the 21st century from the 19th or the 16th centuries? How does an artist determine the price to ask for a work of art? Which artists presented in Chapter Twenty-three [or elsewhere in the text from the last half of the 20th century or in 21st century] do you believe will be considered great artists in the 22nd century? Why do you think so?

2. How does the role of the artist change if he/she creates a work as a commission? Does the patron assume some of the role of the artist if he/she determines aspects of the form and/or content of the work…as in a portrait where the subject is determined by the patron, for instance…or if the patron determines color scheme or size or media? Does accepting a commission in which the buyer makes some of the artistic decisions mean that the artist is "selling out"? Why or why not? Why would an artist refuse to accept such commissions?

3. In which periods and cultures have those who created visual works been considered "craftspeople" rather than "artists"? Why do you think that this has been the case? How have artists been treated differently than craftspeople by the public? When and why do you think these differences came about? Would you classify certain works in the text as crafts and others as art? Which ones, and why?

4. Create a nonrepresentational work that conveys some emotion or idea. Give the work a title that will help the viewer understand the content of the work. Then write a description of what is being conveyed in this work, and of your creative decisions.

5. Trace an image from a magazine or a photograph. Make sure that the image is at least 5x7". Then simplify the tracing to create an abstraction or stylization of the original image. Have an exhibit of the abstractions that you have separated from the originals, and the originals themselves. See who can match the most pairs of works.

6. Create a visual work that incorporates the symbols of your own time and place. Make sure that your work has content as well as form and conveys a message to viewers. Along with your work, create a glossary of symbols that will help viewers discover the meaning of your work.

7. Select two works of art from any chapter in the text: one work of art that allows you to remain detached from the subject matter, and one that you respond to strongly and emotionally. Capture images of these works and create a display (poster, slide show, or Web page) in which you present the works and also critique them. Select works that appeal to you and try to explain how you can appreciate a work with either detachment or attachment, objectivity or subjectivity.

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