



art appreciation

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First Edition

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Art Appreciation

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Imelda C. Nery, Ph. D.
Bessie L. Cruz, Ed. D.

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To the many authors, art experts, foreign and national artists, philosophers, researchers, and scholars, whose works, which have been cited in this very first publication, are the foundations of this book.

Authors

PREFACE

Art Appreciation is a three-unit course in the General Education Curriculum mandated by the Commission on Higher Education (CHED) as part of the paradigm shift in the Philippine educational system in the context of the K to 12 curriculum.

In line with the mission of the Philippine Higher Education to produce competent, humane and moral professionals capable of addressing the demands of the 21st Century life, the need to learn continuously throughout life has been viewed essential. This course deals with developing the students' ability to appreciate, analyze, and critique works of art using interdisciplinary and multimodal approaches. It is intended to equip the students with a broad knowledge of the practical, historical, philosophical, and social relevance of the arts in order to hone students' ability to articulate their understanding of the subject. This course aims to develop students' competency in researching and curating art, as well as conceptualizing, mounting and evaluating art productions. Art Appreciation intends to facilitate the development of students' genuine appreciation for Philippine arts by providing them opportunities to explore the diversity and richness, and their rootedness in Filipino culture.

This book contains three chapters, each one addressing the true nature of art. The first chapter seeks to present the nature of arts in general, that would facilitate the development of the basic understanding of what art truly is. This part enables the students to demonstrate an understanding and appreciation of arts in general, including its function, value and historical significance, and the different theories related to it. The various forms of art, taking into account the media used, its elements and principles, are also discoursed in this chapter, allowing the students to create their own works of art for self-expression. The second chapter explores art history beginning from the early ages, to the development of the western art, modern and contemporary arts, and Asian art. Famous Philippine artworks are also identified as examples and analyzed based on aesthetic value, historical context, tradition and social relevance. The final chapter enables the students make meaning from art, utilizing it in promoting advocacies and other programs for the betterment of the community.

This book provides a more practical application of the art concepts discussed in this course to aid the students become better individuals capable of applying the lessons learned in the classroom to contribute significantly for the nation's advancement.

Using the Outcomes-Based Approach, each lesson is comprised of start-up activities that motivate the students to **activate** their capabilities to engage in the lesson, leading to an overview and discussion proper to **empower** them with the necessary knowledge and skills about the nature of art. Each lesson ends with worksheets that strive to provide opportunities for students to **evaluate** and apply their understanding of the concepts learned, reflect on their insights and create their own artworks for appreciation and utilitarian purposes.

Authors

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UNIT 1

AN INTRODUCTION TO ART APPRECIATION

Taken from https://www.google.com.ph/search?q=art+appreciation&rlz=1C1CHBD_enPH_767PH767&source=lnms&tbo=isch&aq=&qv=0ahUKEwiv-XDgjcAhVRQNAKH7zDNlQ_AUI_CigB&biw=1242&bih=557#img_r=c2wY8SyJUcn62aM.



LEARNING OUTCOMES:

At the end of the course, the students will be able to:

1. Characterize the assumptions and nature of arts.
2. Demonstrate an appreciation of art using the concepts of creativity, imagination and expression.
3. Discuss the functions and philosophy of art.
4. Identify and explain the difference between an artwork's subject and its content.

LESSON I

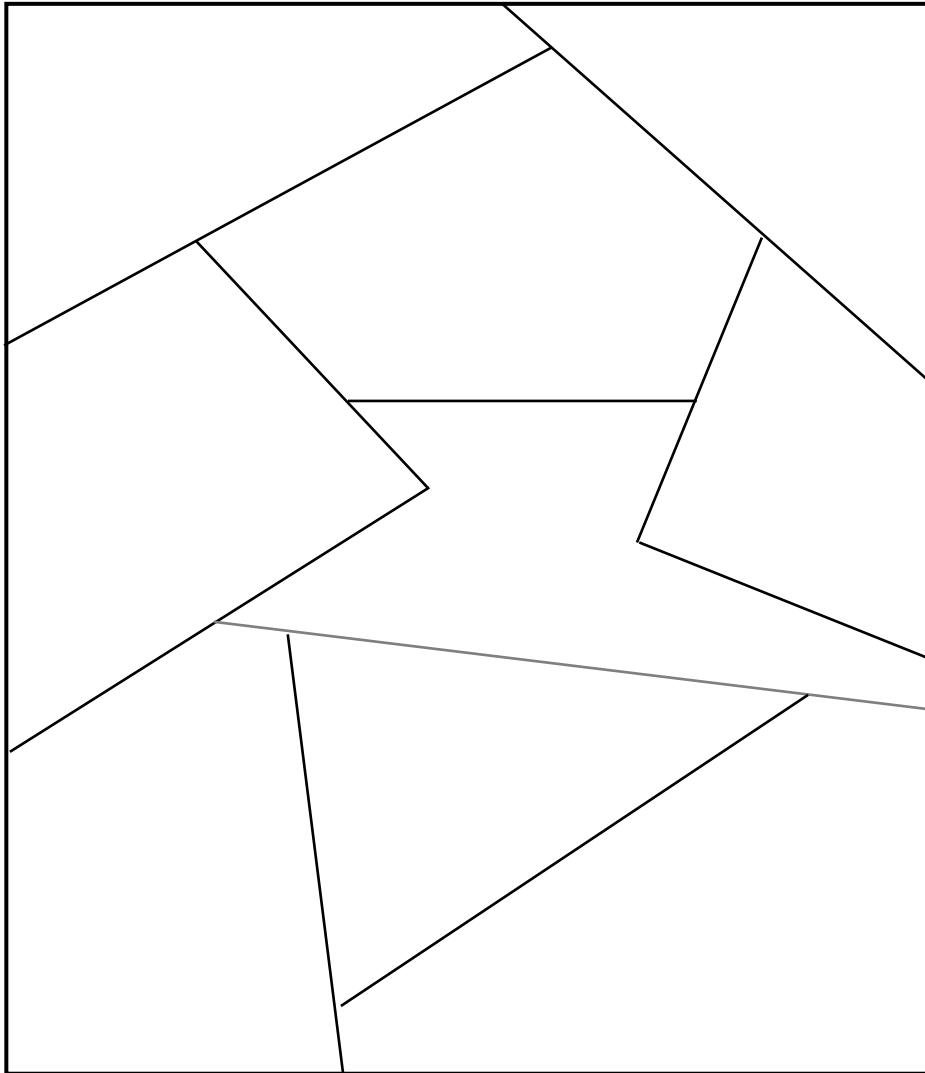
NATURE OF ART and its ASSUMPTIONS

Lesson Objectives:

- a. Define Humanities and Arts, and its relevance to man's existence.
- b. Examine the assumptions of art.
- c. Relate personal experiences with art.

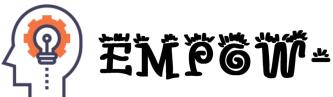


Below is a frame for you to use as a template for your artwork. You are to draw a part of the face (i.e. eye, ear, nose, etc.) in each space to complete an abstract picture of a human's face. Color your masterpiece afterwards.



Based on your abstract drawing, write your own definition of art below:

Reflect on this quote by a famous artist, Ralph Waldo Emerson: "Every artist was first an amateur." What is your stand on this quote? Explain your answer.



Have you ever seen an individual with body all-covered with tattoos? What do you think of them? According to studies (Deter-Wolf, 2016), tattooing has been practiced around the world since the Neolithic times as seen in the archaeological records and ancient art of mummified preserved skins. In the Philippines, tattoos have been seen among the indigenous peoples called the *Pintados*, since the pre-Hispanic colonization (Blair, 2004). Can you consider tattoos as art?

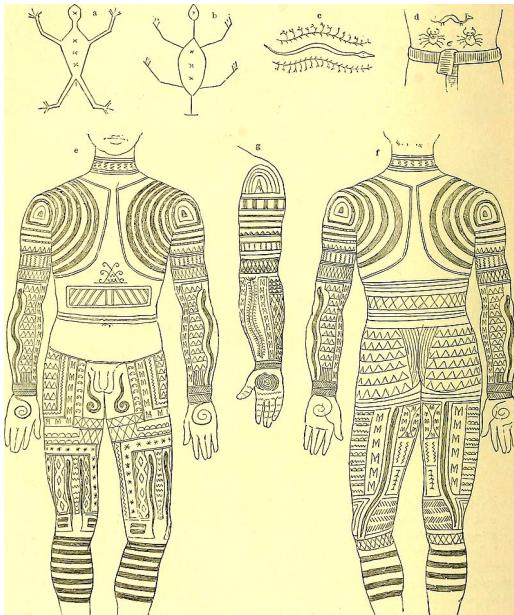
What about those people who walk gracefully like a model but they are actually not? Is walking gracefully considered art?

Is it only about paintings and sculptures, music and literary? How about the beautifully arranged food served in restaurants and the tunes accompanying the commercials on TV? Are they considered art?

These and many other questions lead us to more inquiries about what art really is. In this lesson, we will explore the nature and meaning of arts, why humans make art, the value placed on it, and understand how art provides us with a better understanding of our existence as humans. In this lesson, you will begin to appreciate the arts, produce artworks, and acquire and enhance your artistic skills.

But before we can understand the word "art," let us first trace its roots by looking at the discipline that encompasses its origin, the **humanities**.

1896 illustration of Igorot tattoo patterns which are records of war exploits and status



Taken from: https://archive.org/stream/historyofmankind01ratzhist/01ratzhist_0#page/n465/mode/1up

HUMANS AND ART

Humanities is an academic discipline that studies the different aspects of the human society and culture (Bod, 2013). Derived from the Renaissance Latin expression *studia humanitatis* (*or study of humanity*), referring to an education befitting a cultivated man, or simply from the Latin word, “*humanus*,” meaning **human**, **cultured**, or **refined**, humanities is basically the big umbrella of various subjects that attempt to answer the question, “what makes us human?” (Ganzon, 2017).

Stanford University defines **Humanities** as “the study of how people process and document the human experience” (excerpt taken from <http://shc.stanford.edu/>). It includes the traditional liberal arts such as philosophy, literature, religion, ethics, art, music, history and language which humans have used to understand and record our world. These records of human experiences give us the opportunity to connect to those who have come before us, as well as to our contemporaries. Over time, the humanities have evolved so as to include other disciplines such as political science, law, archaeology, and anthropology. These disciplines seek to identify the answer to the perennial questions of human existence like: What is the nature of beauty? How does culture define reality? How do human beings articulate the series of human experiences in this all-encompassing universe?



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WHY DO THE HUMANITIES MATTER?

Humanistic subjects have been used by the ancient Greeks in the olden times to educate their citizens (Encyclopedia Britannica, 2012). During the Roman times, the subjects included in Humanities have evolved, emphasizing it as skills, or “ways of doing things” (Walling, 1997). The 19th century English philosopher John Stuart Mill argued that the undergraduate college should not to be a place of “professional education.” Instead, he hypothesized that educational institutions should be a place to encourage students to become “capable and cultivated human beings” (Kim, 1988). This may sound too idealistic since most students entering college are, indeed, trained to pursue their respective specialization but Mill objects that human beings are human beings “before they are lawyers or physicians, or merchants, or manufacturers” (Paley, 2002). For Mill, if people are to be made capable and sensible human beings using the subjects under the humanities, then, they will make themselves capable and sensible lawyers or physicians” (Mill, 1999 in Paley, 2002). While it is true that an individual can be a successful professional without studying the humanities, Mortimer Adler in his Philosophy of Education (Adler, 1937) clarifies the significance of developing the “goodness” in one’s professional work, which can be acquired through the study of the said discipline. For Adler, a person may be capable of performing his/her specialization but does not fully understand the true meaning of his/her professional work.

Why, then, do we need to study humanities? One reason is that, humanities **provide insights into everything**. We learn how to think creatively and critically as we explore the humanities. We learn how to reason and ask questions. These skills make us aware of what is happening around us and provide us with new perceptions of the world. This way, **we gain additional knowledge** as we encounter more human experiences. We learn about the values of different cultures through the works of humanities experts, about how history is made, and what goes on behind every work of

art and learn from the accomplishments of the past, thus, enabling us **to understand the world** we live in. As humanistic subjects evolve, so does our humanistic knowledge which continues to provide the foundation for exploring the human experience. Studying a branch of philosophy can get you thinking about ethical issues. Learning a new language help you appreciate the similarities and differences among cultures. Contemplating on a painting might help you think about the artist's emotions. Gathering historical evidences helps us understand the past better and at the same time, **provide a clearer picture of the future.**

WHAT IS ART?

The etymological definition of **art** can be traced from the Latin word "**ars**" which translates to "**skill**" or "**craft**" (Britannica Encyclopedia, 2006). The Webster Dictionary (2012) defines art as the "human ingenuity in adapting natural things to man's use." In other words, an individual uses art when he/she transforms nature or God-made things into useful man-made objects using his intellect. Art, according to Webster (2012), may also be synonymous to **cunning** (which suggests ingenuity in inventing or devising), **artifice** (which refers to the technical skill especially in imitating things in nature), or **craft** (which implies expertness in workmanship) and **skill** (which stresses the technical knowledge and proficiency). If only we can go back in time, we will witness that men in the past have not only been crafting tools to survive, but also expressing their feelings and thoughts as evidenced by the pictures on the cave walls of our ancestors. Some define art as **a form of communication** (Ganzon, 2018). In the early ages of civilization, humans communicate by making sounds (such as grunting sounds either at a low or high pitch that denotes social communication or a warning sign), drawing or painting (such as cave drawings that tell the story of the early people's culture), dancing, acting and using symbols, which evolved for the purpose of written communication that later on developed into the alphabet system that we know today.

Ask yourself now, do you like art? Sure you do! Most of you would even spend so much time thinking about what to wear in an ordinary day, some of you shop a lot because you want clothes that fit your personality, some of you would try out expensive salons so you can have the hairstyle of your favorite TV artist. These are all art. Whether it be a simple watch that you wear everyday, graffiti on the wall, or a scribble on your notebook, art touches everyone's life in some way or another. In fact, art is one of the most influential forces in human history, so why not study it?

WHY STUDY ART?

The most common among the many reasons why there is a need to study art is because it helps us **understand individual differences**. While creating art helps us express ourselves, studying art teaches us to identify our own and other's uniqueness. It also helps us develop **our skills in decision-making and problem solving**. When one creates a specific artwork, say, a drawing of an airplane, other people will definitely be able to create a different version of it. Given the similarities in the drawing, it can be said that each artwork is distinct from each other. In short, it helps us realize that there is no one correct solution to a specific problem. Whichever way you want to draw an airplane, you will still come-up with one, but most certainly, it will be a



https://www.google.com/search?q=1C1CHBD_enPH76PH76&tbo=isch&sa=1&ei=F9Q7W_WVOgT-QaR0ksI&q=&study=&art+cartoon&q=&studying+art+cartoon&q=&studying+art+cartoon&gs_limg=3...60036.65055.0.6526.20.1.1.0.299.2207.0.65.1.0...1c.1.64.ing..8.9.1709.9097kj0j01067kij0303k1j081030k1j0830k1j024k1.0.mnRv3AhOjk#imgid=IA3SeX38QWm.&imgrc=1K7DvbUnV5yM

art does not only teach us self-discipline, it also **enhances our creative skills, nurtures our imagination and promotes originality and innovativeness**, which are values that are beneficial in businesses in our day. Can you think of other reasons why we need to study art?

WHY DO PEOPLE CREATE ART?

People primarily create art as a tool for communication. But throughout the history of man, art has become an important part of daily life. Some of the main reasons for creating art include: 1) making our surroundings more beautiful (i.e. decorations such as architecture, painting, sculpture, jewelry, and design objects); 2) creating records of a specific time, place, person or object (i.e. paintings of individuals, battle scenes, or even wedding or baby photographs), 3) expressing or communicating ideas, 4) expressing religious beliefs, 5) criticizing elements of society, 6) for educating people (allowing us to learn about different times from the past and also about ourselves) and, 7) for showing that we are capable of doing something no one else has tried before. Just think about the new inventions of your generation like the friction pen that students like you love because there is no need for a correction tape that would alter your mistake on the paper.

Some believe that art is valuable for the society (Walling, 1997). During the course of time, art has been given many valuable meanings and different objects have been given a great importance because of what they mean or represent to a specific group of people. Some are treasured because of their significance, and others have become symbols of power or national identity. Some are not only valued for their beauty but are also given a material value.

To truly understand what this course is all about, let us first distinguish two important art concepts that appear to be the same but are entirely different from each other.



ART HISTORY VS. ART APPRECIATION

You may have heard of art history, but what exactly do art historians do? You may have also heard of art appreciation, but how exactly is it different from art history?

The study of the history of art is called, unsurprisingly, **art history** (Oxford Dictionary, 2005). This discipline focuses on the development and uses of art throughout the history of man where art historians translate arts into written critiques and analyses so that people who visit a museum, for example, can have a better understanding of what the artist wants to impart (Hatt & Klonk, 2006). Art history is important because it enables us to understand how different societies have lived and evolved throughout history.

Remember in the definition of art that when there is transformation, there is art. When we manipulate our environment in a way that is aesthetically pleasing, we are making use of art (Esche-Ramshorn & Roudavski, 2012). In general, art historians focus on the **visual arts**, those which are defined by visual qualities and perception. Painting, sculpture, architecture, ceramics, and

textiles fall in this category. By and large, art historians do not study performance arts, like music and theater, or literary arts such as poetry. However, the definition of art changes all the time, and as it does, art history adapts as well. Notice that in the past, tattoos were studied only by anthropologists, but they have become a source of fascination for many art historians since then.

So now that we know that art historians focus on visual arts, what are they looking for specifically? **Art history** is a discipline that examines trends, movements, and periods in history (Adams, 2007). As a field of study, it is more concerned with large-scale artistic movements rather than the act of creating any piece of art. While looking at broad artistic movements, art historians seek to explore how this art reflects the society it was created in, as well as how it influenced life in that same society. It seeks to answer questions such as: how and why did this happen? Why was French culture expressing itself in blurred colors? How did the colonization in the Philippines influence its art? What role did religion play in the artists' choices? How did the liberal ideas of the Spanish period define the Philippine culture? Basically, art history is all about the story behind a particular artist or a certain work of art.

Let us now move on to the other side of the story. **Art appreciation** is the process of applying the basic tools of visual literacy to understand and appreciate works of art (Tabotabo, 2010). It refers to the pursuit of knowledge and understanding of the universal and timeless qualities characterizing works of art (Ariola, 2014). One can use concepts such as composition, principles and elements of design, and many more to understand and appreciate the work of art, but knows very little (or maybe nothing at all) about its history. In the end, one has a limited sense of meaning associated with the work of art because his/her understanding of it sort of stands alone without context.



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The two concepts are, indeed, distinct from each other but note that, these two complement each other as our evaluation or appreciation of art will ultimately be of value if it includes an understanding of the artwork's larger context.

Humanities have become one of the ways in which we, humans, can exercise what it means to be human to have a better world. For this reason, there is a need for all of us to participate, if not totally get involved, in the many ways of humanizing oneself.

Moving on a little further about art, we will discuss the rulebook concerning art.

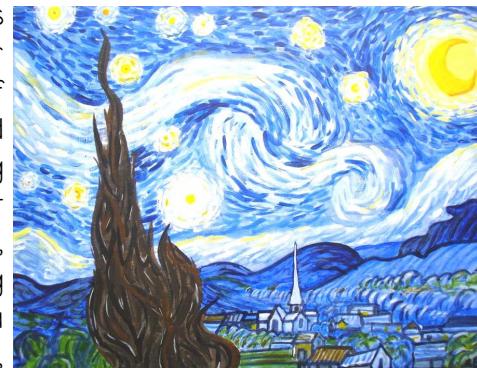
ASSUMPTIONS OF ART

Art is universal.

Communication is important for all people everywhere (Agarwal & Garg, 2012). In fact, thousands of languages are spoken and written all around the world and in order to communicate effectively, translators have become essential (Anderson, 2012). Even so, people are still lost in translation even in this time and age. However, art as a form of communication has no language barriers (Feibleman, 2012). In fact, it has the ability to speak to all people of any race

or of all ages, no matter what the form is. As a matter of fact, one does not have to have the ability to speak or listen to get the message that all artwork sends to its audience.

The universality of art can also mean that art is timeless. Famous artworks like Van Gogh's Starry Night or Da Vinci's Mona Lisa have never faded from the minds of those who have seen them, persisting as icons in the world of art for hundreds of years now. Try showing a painting to children and adults from any part of the globe, even at different generations of the past, present and future, and you will realize that there will always be something new and sensational about the artwork that evokes a feeling, thought or memory out of them. In other words, anybody can relate to art.



Artists are people just like any other individual like us who experience various feelings of anger, fear, joy, sadness, or peace and apply them in their masterpiece. Be it to share a feeling, depict a memory or explore an idea, the artwork connects people of all nationalities, languages and ages – young or old, deaf or mute – all sorts of people can enjoy art and give meaning to it.

Art is not nature.

Nature is real such as birth, life, and death as cycles of nature. Nature is beautiful and is perfect since it was designed by the omnipotent God.

Art, on the other hand, is a perception—a conception of ideas on many aspects designed by man. Therefore, art can be beautiful and it can be horrible which can be considered as perceived ideas of nature, birth, death, emotions, artificial intelligence, hunger, or war. Whatever the insight may be, artists communicate their thoughts on issues to its intended audience through their works of art.

In the simplest sense of this assumption, art is man-made. It can be seen as an aesthetic representation of real-life situations, an expression of how man interprets nature, or a direct representation of reality or even a distortion of nature (as in the case of movies). It can be a part or within the nature itself, but art is not nature. Artists are not expected to create art which is composed of everything in nature – they are actually not supposed to duplicate nature for an obvious reason that nature cannot be perfectly replicated in any artwork.

Art involves experience.

Have you ever been moved by a song that you felt your tears are falling down your cheeks because you can relate to it? Have you ever been stuck in a movie that you kept on watching the same movie over and over again because you see your life story in it? Makers of art are said to have an intimate connection with their creation that is why they or their art works are capable of arousing an emotion, idea or thought among its viewers. When we say art involves experience, it just goes to say that art is not just a recording of experience as discussed earlier, but an involvement of human experience as well. This involvement is evident to anyone who has felt emotionally or psychologically attached to an art work. It is known to anyone who has become identified with a character in a book or has been nostalgic upon finishing a novel. It is likewise known to those who watched a drama and felt a certain connection with an actor because he/she must

have felt a connection with an actor. In other words, when one creates art, he/she must fully believe and immerse himself/herself in their art in order to produce better art. Hence, any expression of oneself is based on one's experiences. Oftentimes, an artist's works look or compare their works to similar situations that they have gone through in the past. Ask someone to draw something that they have never seen before. You will notice that the drawing is disoriented with random details to make up something. But when it is something that they have actually seen, you can see an understandable form. Humans cannot draw what they cannot see for themselves and even have a harder time drawing from other's experiences. This is what art involves – experience means – artists are inspired with what they have undergone and base their masterpieces on these experiences. They have to be, first and foremost, a perceiver, who is directly in touch with art because without experience, there is no art.

Art is cultural.

Every culture has its own kind of art as it has its own language. There are primitive cultures that have no real mythology or religion, but all cultures have some form of art such as dance, song, design, or tools and even art on the human body as in tattoos (Langer, 1966). With most artists' conviction, art is the epitome of human life. Since culture is defined as "the totality of socially transmitted behavior, patterns, beliefs, institutions and other products of human work," art, indeed is cultural (Tomasello, 1999). Culture also refers to all the things that make-up people's way of life (White, 1949). As stated in Banaag & Cruz (2017), it is the social behavior and norms found in human societies.

Therefore, this assumption of art articulates that its creation is almost always interconnected with one's culture. When you happen to see a Zen garden, you would know that it is a practice that originated from China. When you see paper swans being used as decorations in a wedding ceremony, you would realize that origami is an art from Japan. When you see films featuring Bollywood music and dancing, you know that it is a movie from India. In the Philippines, jeepneys and the artistic structure of *bahay kubo* are trademarks of the Filipino culture.

Now that you have learned the basic assumptions of art, let us categorize works of art by citing your personal experiences.

CATEGORIES OF ART:

I. VISUAL ARTS

In the very basic terms, **visual arts** are creative works that stimulate the visual sense – anything that is perceived by the eyes is a visual art.

Visual arts are further divided into two:

- (a) **Graphic Arts** (also referred to as **two-dimensional arts or 2D**). These are arts that have width and length and are described as **flat arts** since they are most of the time seen on flat surfaces. These include: painting, drawing, lettering, printing, sketching, digital imaging, computer graphics, and photography.
- (b) **Plastic Arts** (also referred to as **three-dimensional arts or 3D**). These are arts that have width, length and volume. These include: sculpture, architecture, landscape architecture, city planning, interior design, costume design, set design, theatre design, industrial design, or handicrafts.



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https://www.google.com.ph/search?q=music&rlz=1C1CHBD_enPH767PH767&source=lnms&tbs=sch&sas=X&ved=0ahUKEw199L2voCAUUGjcpKHMnAbQ_AUICyg&tbm=1&gb=1&biw=602&imgrc=U8yUGM7itLpJFM

2. AUDITORY ARTS

These creative works that stimulate the sense of hearing – anything that can be heard or listened to is an auditory art, which include music or drama on radios.



3. AUDIO-VISUAL ARTS

These are arts that can be perceived by both the senses of sight and hearing. Also referred to as **performance arts**, these arts are intended to be presented in front of an audience. The artist creates this particular art in a variety of forms: language-based, music-based, or a combination of both.

- (a) **Language-based** include **poetry**, which may be performed for an audience using original or published works; **spoken word**, which is sometimes similar to poetry in its focus on cadence and rhythm (i.e. preachers during sermons, protesters at rallies, and digital podcast or video of monologues or speeches); **storytelling**, which may be done in places such as an auditorium or theater, a classroom or library, or a small group or in the church, a coffee house or under a tent at a festival.
- (b) **Music-based** include performances by an individual or with a group of any size, which comes in several genres: vocal, instrumental and mixed; **dance**, which are usually accompanied by music and correspond to a particular genre such as ballet, ballroom, classical, contemporary, jazz and modern dance
- (c) **Combination** which include **theater-based performance** such as **dramatic plays** (i.e. tragedy, comedy, tragicomedy, farce, melodrama), **improvisations**, **musical theater**, and **films**, which can be created using motion-picture camera (as in a movie camera), animation techniques, Computer-Generated Imagery and many more.

4. LITERARY ARTS

These are written arts intended to be read. These include **prose**, which is in paragraph form (such as short stories, novels, essays and plays); and **poetry**, which is in stanza form composed of lines (such as narrative poems, lyric poems, and dramatic poems).

5. APPLIED ARTS

These are arts which refer to the application of artistic design to useful objects for everyday use. While works of **fine arts** have no functional purposes other than for aesthetics or beautification, applied arts are created with aesthetic and functional goals. Applied arts range from a teacup or table, to the walls and roof of a train station or a mall, a simple ballpen or even computer mouse. Most of the time, these overlap with visual arts that include: **industrial design**, **fashion design**, **interior design**, and **graphic art and design** (including **computer graphics**), as well as most types of **decorative art** (like furniture, carpets, tapestry, embroidery, batik, jewelry, precious metalwork, pottery, goldsmithing, basketry, mosaic art, and even glassware). **Illuminated manuscripts** and later **book illustration** are also classified as applied arts. **Architecture**, too is best viewed as an



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 **EVALUATE**

Name: _____ Year/Section: _____

Worksheet 1

Reflect on this: If you were an artist, what kind of artist will you be?
What art field will you explore? Why?

A large, blank page designed to look like a spiral-bound notebook page. It features horizontal ruling lines and a vertical margin line on the left side. The page is oriented vertically.

Name: _____ Year/Section: _____

Worksheet 2

Art Therapy for Everyone

Everyone can remember a time in your life when words were not enough to explain a specific emotion, as if there was no way to say out loud what the grief, shame, or the anger felt like, or at least, nothing sounded quite heartbreaking enough to describe those feelings.

Get a piece of clay and create a symbol for a particular emotion that you will never forget in your life. Write a brief interpretation of your symbol below, as it gives meaning to your identified emotion.

SYMBOL: _____

INTERPRETATION: _____

Reflection: How did you feel after creating your symbol? Why does art involve experience?

Name: _____ Year/Section: _____

Worksheet 3

Search for five (5) specific examples of each category of art. Classify them using the table below and re-classify them under other category/ies under which it belongs too. If your example is exclusive to one category, then write NONE on the third column. Then, answer the question that follow on the next page.

CATEGORY	SPECIFIC EXAMPLE	OTHER CATEGORY/ies
VISUAL ARTS	1. 2. 3. 4. 5.	1. 2. 3. 4. 5.
AUDITORY ARTS	1. 2. 3. 4. 5.	1. 2. 3. 4. 5.
AUDIO-VISUAL ARTS	1. 2. 3. 4. 5.	1. 2. 3. 4. 5.
LITERARY ARTS	1. 2. 3. 4. 5.	1. 2. 3. 4. 5.
APPLIED ARTS	1. 2. 3. 4. 5.	1. 2. 3. 4. 5.

Name: _____ Year/Section: _____

Reflection on Worksheet 3:

What have you realized after classifying your examples into specific categories on the previous page?

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LESSON 2

CREATIVITY, IMAGINATION and EXPRESSION in Art Appreciation

Lesson Objectives:

- a. Determine the role of creativity, imagination and expression in Art Appreciation
- b. Recognize the importance of creativity in art.
- c. Create an artwork that depicts creativity, imagination and expression.



Look around you. Do you find anything creative? On the space provided, paste a picture of something or someone that you find creative and then complete the sentence below:

I find this creative because _____

_____.

Creativity, for me, is _____

_____.



We all have this amazing capacity to create anything out of nothing, or sometimes, out of something that seem useless. You know when girls used to fix the broken hook sewn on their skirts using a safety pin? Or if you watched the movie, Fate and the Furious where Dominic Torreto wanted to improve the performance of his cousin's car by removing a bunch of car parts to make it lighter, and then adding the coke in can ring in the nitrous oxide? In this time and age, different fashion styles recognized around the world emerged from reusable materials brought about by imagination and creativity. In fact, from being a



https://www.google.com.ph/search?q=1C1CHBD_enPH767PH76_7&biw=1242&bth=L9BW5bfNLbhW0-bm0D0&f=fate+and+the+furious+pi+ture+abo+ut+in+sin+g+coke+in+can+for+nitrous+oxide&op=fate+an+the+furi+o+picture+&bo=ut+us+ng+c+ok+e+in+can+for+nitrous+oxide&gs_l=imq..5281.6215.6419.8.70.0.0.0.248.248.2-1.0...1c.1.6.4.Img.8.0.0...0.LogQ-dRId#mgd=VNO_EJZKaJuHIM.&mgic=7MSGVGPGXo.SrsM:

painter to a teacher, a businessman, a chef or simply a student, whatever an individual's occupation is, three concepts related to art are necessary to execute one's ideas: imagination, creativity, and expression.



Imagination is defined as the capacity to produce images, ideas and sensations in the mind without any immediate input of the senses (Byrne, 2005). In short, it is the process of forming new images in the mind that have not been previously experienced by our five senses as in the case of fantasy, fairy tale or fiction (Fabiani, 2009). According to an interview, Albert Einstein regards imagination as "more important than knowledge. Knowledge is limited. Imagination encircles the world" (Viereck, 1929).

Creativity is defined as the act of turning new and imaginative ideas into reality (Ward, 2003). It is characterized by an ability to associate, question, observe, create a network, and experiment (Weisberg, 1993). In short, there is creativity when one sees the world in a brand new way to find concealed patterns and make connections between occurrences to come-up with solutions. Creativity involves two processes: thinking and producing (Markman & Suhr, 2009). In a nutshell, if you have ideas and you do not do something about it, you are imaginative but not creative.

Imagination and creativity are tools for art-making (Heid, 2008). When one creates art, he or she seeks to make a statement, construct an invention, improve a design and change how it works. Further, he or she seeks to connect or change a perspective using imagination and creativity.

Augustin Fuentes, author of "*The Creative Spark: How Imagination Made Humans Exceptional*" articulates that there is no better way to flex one's creativity muscle than to do art (2017). He says:

"Without art, we're not human. The ability to imagine and to take that imagination and make it into reality is one of the things that is *really* distinctive about humans. Whether it's painting, building airplanes, or figuring out how to make a paycheck last to the end of the month, it all stems from the same creative capacity. And there is no better way to flex that creativity muscle than to do art, be exposed to art, and to think about art."

To Augustin Fuentes, one can make something lasting and useful through understanding of the following: nature of our collaboration with others, what imagination can and cannot accomplish, and the resulting effect of creativity as it produces something for the world.

In art, creativity is what makes an artwork unique from other masterpieces (Fieldman, 1999). It requires thinking out of the box, where something comes out of the ordinary. There is originality and it does not involve imitation. Again, if you come to think about where famous musicians, painters, writers, and other artists get their ideas and creativity, it all boils down to using their imagination. When a musician thinks of an imaginary tune in his head, and starts to hum, sing or write down words in connection with the tune in his head, something imaginary is born – an art, perhaps, as a result of his or her imagination brought to life through creation.

Once imagination is put into action, art is created. Once art is created, an expression of ideas, thoughts, or emotions takes place. Any artistic activity or aesthetic experience is expressing one's emotions and that which expresses them is the total imaginative activity called art.

Hence, the concepts of imagination, creativity and expression are main ingredients of an artwork, that allows the artist to communicate and interpret his or her ideas, emotions and thoughts to his or her intended audience.



EVALUATE

Name: _____ Year/Section: _____

Worksheet I

You have just learned the interconnection between imagination, creativity and expression. Below are pictures of objects. Use your imagination and creativity to draw a new object that would best express your ideas, thoughts, or emotions.



Name: _____ Year/Section: _____



How do you feel after the activity?

When can you say that a person is creative?

Name: _____ Year/Section: _____

Worksheet 2

Create a literary artwork below (poem, short story, etc.) as an expression of how you feel about being a freshman. Make sure that you have a title for your literary work.

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LESSON 3

FUNCTIONS OF ART and ITS PHILOSOPHICAL PERSPECTIVES

Lesson Objectives:

- a. Determine and rationalize the functions of art.
- b. Categorize and explain the various philosophical perspectives of art.
- c. Apply the lesson's concepts and theories in real-life scenarios.



In Lesson 1, you have realized that studying art is necessary for humans. Does art really serve a purpose? List down 15 things that you consider art and beside each, write down its use/s for you. An example is given as your guide.

THINGS I CONSIDER ART	USE/S
<i>Ex. clothes</i>	<i>To keep my body warm; to beautify myself</i>
I.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	
II.	
12.	
13.	
14.	
15.	



Generally, art serves numerous functions throughout history. It can be divided into two: motivated or non-motivated art as discussed below (adapted from Stecker, 1997)

Motivated art or **Directly Functional Art** refers to the intentional objectives of the artist in creating a piece of art. At its simplest, it serves an obvious purpose, which can bring about changes at the personal or even societal level. Examples include those that benefit us because of its utilitarian purposes. It can be for the following functions:

(1) As Communication

Since most forms of communication are directed towards another individual, art as a form of communication is a motivated purpose. From ancient times, people have used images to communicate. Emotions, moods, and feelings are communicated through art. Think of early cave art or Egyptian hieroglyphics - visual art can explore concepts or ideas without requiring written statements. Illustrative arts are also a form of art as communication where a decoration, an interpretation, illustration, or a visual explanation of a text, concept or process, is integrated in published media such as posters, flyers, magazines, books, teaching materials, animations, video games and films.



https://www.google.com.ph/search?q=rules+of+survival&rlz=1C1CHBD_enPH767PH767&sourc=lnms&tbo=isch&sa=X&ved=0ahUKEwhisAy1o_AhVPd4dHc1B1Q0_AUICgC&biw=1242&bih=602#imgrc=vI9-6eOs1DZeM

(2) As Entertainment

Art also seeks to bring about a particular emotion or mood for relaxation or entertainment purposes. This is often evident in the artworks of Motion Pictures and video games.

(3) As Avant-Garde

Visual images are normally critical of the status quo which can



https://www.google.com.ph/search?q=1C1CHBD_enPH767PH767&rlz=1C1CHBD_enPH767PH767&bsw=1242&bsm=602&tbm=isch&sa=X&ved=0ahUKEwvjkS_2o_AhXKkd4K4Y1JCd0A_AUICgB&bw=602#imgrc=1qD2vCaG39yWM

bring about political change. Art as avant-garde expresses an unorthodox way of advocating a social or political revolution, where the avant gardist is viewed as an outsider, a rebel or a martyr.



https://www.google.com.ph/search?q=art+therapy&rlz=1C1CHBD_enPH767PH767&sourc=lnms&tbo=isch&sa=X&ved=0ahUKEwjzK_S_2o_AhXKkd4K4Y1JCd0A_AUICgB&bw=602#imgrc=1qD2vCaG39yWM

(4) As a Psychological Healing Tool

Art therapists, psychotherapists, and clinical psychologists make use of art therapy to diagnose a patient, and provide an avenue for therapeutic recovery aside from the conventional forms of psychiatric therapy, suitable for the patient.

(5) For Social Inquiry

Graffiti or street art are graphic and images spray-painted or stenciled on publicly viewable walls, buildings, buses, trains, and bridges usually without permission. While similar to art for political change, this kind of art seeks to criticize the society without any political reason.

(6) For Propaganda or Commercialism

Oftentimes, art is used a form of propaganda, which can influence popular conceptions or mood or sell a product that also influences mood and emotion.



https://www.google.com.ph/search?q=egyptian+hieroglyphics&rlz=1C1CHBD_enPH767PH767&bsw=1242&bsm=602&tbm=isch&sa=X&ved=0ahUKEwvjkS_2o_AhXKkd4K4Y1JCd0A_AUICgB&bw=602#imgrc=_K4YL5THt7gAcmWzJwJuJdUBU%3D&sa=X&ve=d0a_huKEjmwQIA

In summary, functional arts are aesthetic objects that serve utilitarian purposes, which can range from furniture, pottery, door handles, timepieces, and even dishes. Take note, the motivated functions of art are not mutually exclusive since some or many of the may overlap. A specific example would be the creation of a movie or a video game, which is an art for the purpose of entertainment, also sold for economic purpose.



https://www.google.com.ph/search?q=chi+es+e+vases&rlz=1C1C_HBD_enPH_767PH_767&tb_m=sch&source=lnms&tbo=c&lfr=Un3NvAc2woZcM%253A%252CqOhtmmnJ9M/M%252C&us_g=...s=zo32Yy0WBxD9J728tmMOT%3D&sa=X&ved=0AhUKEwiy_bu4..c_AhUPat4_KHRRB0oI9QEIK_AAhImgrc=Ulr3xNvAc2woZM

Non-Motivated art or Indirectly Functional Art are artworks that incorporate functional objectives but do not serve its utilitarian purpose. Think about the thoroughly crafted Ancient Chinese vases that were created for a particular use but are appreciated not by its use but by its historic or aesthetic value. These are masterpieces that collectors prefer to keep on the display shelf even if they are still capable of performing their original-intended function.

In short, non-motivated art are for the following purposes: (1) for internal appreciation of beauty; (2) as an experience of the mysterious where art provides a way to experience one's self in relation to the universe; (3) as an expression of the imagination where art provides a range of forms, symbols and ideas with flexible meanings; and (4) for ritualistic and symbolic functions, where art is used as part of one's culture.

Other functions of art are categorized according to: Personal function, Social function, and Physical function. Let us discuss them one by one:



(I) Personal Function

Artists indulge in art for personal reasons. For them, it can be a form of expression of a whole dimension of one's personality – their inner or psychological states of being. Vincent Van Gogh, an artist from the Netherlands who suffered from anxiety and was eventually placed in an asylum in France, was able to create one of his most famous works, "The Starry Night", which depicts a reality of the beautiful nighttime view from his hospital room coupled with his memory and imagination (Naifeh & Smith, 2011). Michelangelo's sculpture of David on the left, which involves nudity or nakedness, is not intended to cause embarrassment or any uncomfortable tone. Instead, it portrays an image of a balanced and confident body (Gofen, 2002).

Some artists create art because of their passion for their respective art forms. As stated in Menoy (2014), Gary Valenciano performs in concerts for free because of his love for singing and Geleen Eugenio gives free dance instructions because of her love for dancing.



Other artists create art for economic reasons – literary artworks like the highest-selling Harry Potter series in British history earned millions of dollars; music records of Michael Jackson are also worth millions of dollars; Disney Pixar's Frozen overtook the Lion King and landed on the first spot as the number one highest-grossing animated Disney film ever produced; and of course, the Filipino film about Popoy and Basha entitled, A Second Chance, has been known as the top-grossing Filipino film up to date.



https://www.google.com.ph/search?q=frozen+movie&z=1C1CB_D_e_nPH767PH767&source=lnms&tbo=sch&sas=x&ved=0ahUKEwipb6e3-pbaAHUZ

Art of spiritual concern is also a personal function of art. Churches are

built for religious worship, the pyramids were constructed to entomb the pharaohs, the mausoleum of Rome served as a cemetery. Any artwork that is of religious inspiration and motifs, often intended to uplift the mind to the spiritual is a personal function of art. Think about the religious relics and figurines of a typical Filipino home that depict the family's personal religious beliefs to the divine God.

Another personal function of art is for social inquiry and intellectual inquiry. The former talks about the changes in all aspects of the human existence (i.e. industrial, scientific, and even political revolutions) that are most of the time expressed in art – through writing, documentary films, painting, etc. The latter deals with questions about the nature of art, its role in the society and culture. With the development of contemporary art, new forms of art that were not seen as art in the past were created (such as film and video art, conceptual art, and performance art), which also deal with new ideas of the current generation.

And last but not the least, art as personal function is for aesthetic expression. Most of us, if not all, are concerned with what is beautiful and pleasing – from nature to things we found around us, including the objects that we use everyday.

(2) Social Function

“No Man is an Island” – a famous saying by a poet named John Donne (1624) that tells us that man is in constant interaction with others. Art has a social function when: it seeks to influence a collective behavior of people (as in Pablo Picasso’s Guernica, or advertisements that provide awareness for the consumers and encourage them to buy through the product’s package design or political cartoons and caricatures to effect societal changes); if it is made to be seen or used in public or social situations (such as the churches for communal worship, a drama performed for an audience, novels to arouse social consciousness, or sculptures and statues of national heroes and other historical events for the community to emulate); if it enriches part of the country’s material culture and non-material culture passed on from one generation to the next; and if it allows individuals to interact with each other (such as common appreciation for a particular music during an occasion, or literatures enjoyed by people of different ages).

(3) Physical Function

Many artworks have both physical and aesthetic duties. Bridges are built to connect places that are far from each other, transportation are designed with reasonable ease (i.e., more seaters for a big family), street signs are large or small according to their function, houses and buildings are constructed to protect the occupants. Paintings are to protect the walls and ceilings of some buildings, while sculptures in Greek and Roman architecture are sometimes used as columns and pillars of the buildings. Aside from all these, dance serve as the best form of exercise, music played in spas to give people a soothing, therapeutic feeling to relieve stress and a dramatic or a musical play provides entertainment to its audience.

Vintage style image of a Caryatid, a sculpted female figure used as a column or pillar of building



<https://www.google.com.ph/search?q=sculpture+used+as+a+column+in+a+building&tbo=1> C1CHB D...
PH767PH767&source=imms&sa=X&sle=1&sqi=1&ved=0ahUKEwR18gJZHAAxXF94KHQnA88Q_AUICgB&biw=1242&bih=602&imgt=1Ov6wMmuMvM.

Again, these functions are not always mutually exclusive – a work of art can have both a physical function and a personal function, or all three functions mentioned in this lesson. The most important thing to remember is that, art is not solely created for expression or aesthetic purposes because art performs various functions in the human existence.

Your basic knowledge of the various functions of art will help you appreciate art more. Let us go deeper into our understanding of the art by learning more about the philosophical perspectives on art.

PHILOSOPHICAL PERSPECTIVES ON ART

Throughout history, philosophers such as Plato, Aristotle and Kant have questioned the meaning of art. In this lesson, you will realize the meaning of art from philosophy's point of view.

ART AS MIMESIS

The term, "mimesis" might sound like a part of an insect's life cycle, but it has more to do with human life than we may all think. According to Auerbach (1953), mimesis is the basic theoretical principle in the creation of art. It is a greek word which means, "imitation," more so a 'representation' rather than a 'copy' of something (Oxford Dictionary, 2017).

It has been mentioned several times in this lesson that art represents nature - it imitates life. In fact, mimesis is the process by which art reflects and reinterprets the world around it. One can see how visual arts portray real-life images such as paintings, drawings, photographs, and the like. When director Peter Jackson decided to film *The Lord of the Rings* in New Zealand, fictional locations like the city of Edoras became visually mimetic of real-life locales, like Mt. Sunday seen right above.



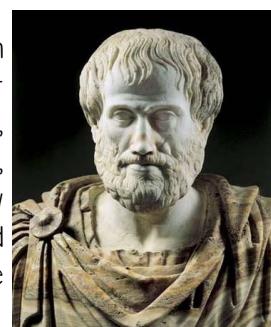
https://www.google.com/search?q=plato&rlz=1C1GHD_enPH1767PH1767&source=imrn&tbo=isch&sa=X&ved=0ahUKew-xq7OpjhAhWlIgGHYM4DwIQ_AUICgB&w=1242&hl=602&imgrc=da_wxGvZBKIfM:

Plato, in his theory of Mimesis, asserts that all art is mimetic by nature. What is real is the 'idea'. To better understand this, he used the carpenter and a chair. The idea of 'chair' came into the mind of the carpenter. The carpenter, in return, gave the chair a physical shape out of wood and created a chair. A painter, on the other hand, imitated the carpenter's chair in his painting. To Plato, the painter's chair, a mimicry of the carpenter's version, is removed from reality twice – art, then, is twice removed from reality. Further, Plato rejected poetry on its moral and philosophical grounds. It is mimetic in nature and deals with illusion that distorts the reality.

In other words, Plato argued the following: (1) art only gives the likeness of a thing in concrete, but is always less than real; (2) art does not inspire virtue and does not teach morality because of the imaginary events of sorrow and happiness portrayed in artworks that make humans weaker; (3) poetry does not teach ethics as it presents illusions that have never been experienced in reality.

ART AS REPRESENTATION

Aristotle, Plato's most important student in philosophy, agreed with Plato in calling art, an imitation and the poet, an imitator. He does not agree with Plato that the poet's imitation is twice removed from reality, which presents an unreal representation of the truth. Aristotle, then, compared a historian and a poet. Both do not differ in the medium they use. The true difference is that, historians relate the reality – what happened in the past. The poet, on the other hand relates what ought to have happened – the ideal.



<https://www.britannica.com/art/mimesis>

Aristotle in his *Poetics* (Tsitsirisidis, 2005) adapted the concept of art as ‘imitation’ to fit his idea that artistic pursuits (particularly tragic or drama), mimic the people, places, and conditions that we find around us in the real world. Art, then, is a representation of nature or of the ideal.

In defense of his theory that art is a representation, Aristotle objected against Plato’s arguments as discussed in the previous page: (1) An artwork does not necessarily reflect the reality just like a mirror does. Literary works are not exact reproductions of life in its totality. Literature is actually a representation of selected events and characters necessary for the realization of the artist’s purpose in creating such an artwork. More importantly, art does not only give the likeness of a thing. Rather, it gives much more than which is absent in real-life. In short, Aristotle believed that art does not take us away from the Truth, but leads us to the essential reality of life. (2) In Plato’s argument that art does not teach virtue, Aristotle’s objection was simple: teaching is not a function of art. Its aim is to provide aesthetic delight, communicate experience, express emotions and represent life. Art, for Aristotle, should not be confused with ethics as it is to teach morality. Artists create an artwork and it is up to the audience/viewers to draw an lessons from it. (3) Poetry should not be judged because it does not teach ethics. At its simplest, poetry is different from philosophy and ethics – if poetry, philosophy and ethics have identical functions, how, then, could they be different subjects?

To sum this up, Aristotle tells us that art is not an exact imitation of nature, but a representation.

Let us now take a look at a few examples of different kinds of mimesis used in literature:

Behavioral Mimesis and Impersonation

In literature, **behavioral mimesis** is employed when characters who mirror actual human responses are employed to various scenarios. In the Dickens’ classic, *A Christmas Carol*, the character Ebenezer Scrooge is a perfect behavioral representation of a bad-tempered old collector. The mimetic qualities that Dickens employed were so realistic, in fact, that the name ‘Scrooge’ has been applied to many real-life penny-pinchers. Behavioral mimesis is one of the author’s best tools for creating believable characters.

Much like behavior mimesis, **impersonation** involves the adoption of modes of conduct. However, this type goes a bit further by fully assuming a role or persona clearly different from an individual’s normal character. This means that not only does the character act like another, but the character also most likely takes on the dress and distinct mannerisms of the role. Remember in the *Harry Potter* series wherein the characters use the Polyjuice Potion to take on the exact physical characteristics of another person? In order to infiltrate the Ministry of Magic in *Harry Potter and the Deathly Hallows*, the protagonist and his friends use this potion and must also adopt, as best they can, the mannerisms of those they have impersonated in order to avoid detection.



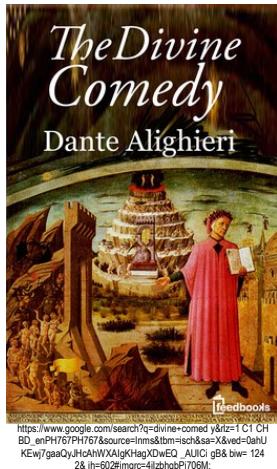
https://www.google.com/search?q=harry+potter+impersonate+ministry&rlz=1C1 CHBD_enPH_767PH767&source=lnms&tbm=ch&sa=X&ved=0ahUKEwj0-9T0xZhCAhWE7EKHTtfCgQ_AUJDGd&bw=1242&hl=602#imgrc=2xJHfum9nuC_M:

Vocal Mimesis and Metaphorical Mimesis

Authors and playwrights in literature use **vocal mimesis** by endowing a character with the accent, inflection, and other speech patterns of someone of a certain region or socioeconomic

level. A good example of vocal mimesis is in the classic play, *Desire under the Elms* by Eugene O'Neill. In this play, O'Neill wrote the dialogue using the speech patterns found in rural New England. With phonetic spellings and abruptly abbreviated words and phrases, O'Neill captures the unique vocal quality of this region and brings it to the listener's ear. Although extremely useful in creating fuller mental images of characters, this sort of mimesis can become taxing and confusing to readers if authors do not employ it well.

Visual and behavioral mimesis, impersonation, and vocal mimesis are all considered formal mimesis, which means that they are a representation of something directly observable in the real world. On the other hand, *metaphorical mimesis* is a way of bringing intangible human concepts, such as religious and philosophical ideas, into a real-life literary context.



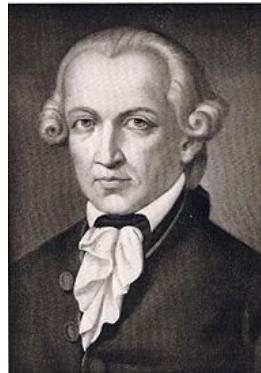
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Think about places like hell, purgatory, and heaven. Dante Alighieri, a 13th-century Italian poet had to rely on a great deal of metaphorical mimesis. His renowned *Divine Comedy* reflects Christian morality and principles of the afterlife; therefore, he has to employ a wide range of allegorical or symbolic language to embody them in concrete literary form. For instance, the various levels of the Inferno reflect the respective gravity of each sin represented there. Also, we can find images, such as that of a scorching desert, in the purging heat of Purgatory. Much like Dickens, Dante was such an effective user of mimetic representation that much of the imagery and ideology associated with these concepts is still recognizable to readers today.

ART FOR ART'S SAKE

When artists create an artwork, that is to appeal to emotion as well as to one's mind. But when caught in a situation that asks to justify themselves and their activities, artists would usually insist that art serves no ultimate purpose – basically, an end in itself. When asked what art is really for, they would simply say, art is not something to be used as a means to something else, but simply, to be accepted and enjoyed on its own terms.

Immanuel Kant, in his "Critique of Judgment," defines beauty as something that can be universal. Judgment of art (or of beauty) is independent of specific interests depending on the one who perceives art to be beautiful. For Kant, when an artwork is being judged – say, a painting – as something beautiful, one is saying that the painting has induced a sense of satisfaction and is expected to provoke the same feeling of pleasure or satisfaction from any other perceiver. For him, each individual must recognize the beauty innate in any work of art. This is the kind of universality that Kant assumes in our judgment of beauty – that we say that something is beautiful, we do not only believe that this is so, but expect others to be in admiration of the same thing as well.



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ART AS AN ESCAPE

People tons of everyday life experiences – good or bad. Without a mental escape, there is a tendency for us to build up too much anxiety within ourselves. Through art, we are able to get rid of this anxiety and pressure, preventing us to come out in the form of anger that can often be taken out on the wrong people.

Have you ever experienced walking around in public and notice someone wearing a headband with ears on the top? Psychologically speaking (Mangal, 2010), people who wear this kind of art would rather look odd or funny than show the broken college student that he or she really is. An individual can get too engrossed with a character in a novel because it is possible that he or she would rather be in love with a character than end up realizing their own loneliness. Art, for some, serves as a coping device to getaway from something or someone.

ART AS FUNCTIONAL

Basically, art as functional is akin to motivated art, that is both aesthetic and useful. The intention is to bring in the artist's creativity and beauty in our everyday lives. Whether it is a curvy chair made of *balikbayan* boxes or a bag rack made of car parts, art is designed to serve a purpose, which likewise make us rethink the way we look at ordinary things.

 EVALUATE

Name: _____ Year/Section: _____

Worksheet I

A. Classify each artwork according to motivated or non-motivated art. Draw a \triangle if the artwork is motivated. Otherwise, draw a \square

- | | |
|-----------------------|------------------------|
| _____ 1. Painting | _____ 6. Furniture |
| _____ 2. Woven cloth | _____ 7. Literature |
| _____ 3. Bridge | _____ 8. Sculpture |
| _____ 4. Pop music | _____ 9. Poetry |
| _____ 5. Theater arts | _____ 10. Architecture |

B. Tell whether the function of art in the following artworks is personal, social, or physical. Write X for personal, A for social and Y for physical.

- | | |
|-------------------------------|--------------------------------|
| _____ 1. Building | _____ 6. Car |
| _____ 2. Statue of Jose Rizal | _____ 7. Spoon |
| _____ 3. Hand-made bag | _____ 8. Ninoy Aquino monument |
| _____ 4. Last Supper Painting | _____ 9. Noli Me Tangere |
| _____ 5. Ripped jeans | _____ 10. San Juanico Bridge |

C. Below is a comparative table about the functions of art. Your task is to complete the table by providing your own example of an artwork found in your everyday life, classifying the function of each according to personal, social or physical, and describing the specific function of your given artwork. An example is provided for you for reference.

ARTWORK	FUNCTION	DESCRIPTION
chair	physical	used for seating

Name: _____ Year/Section: _____

Worksheet 2

Write a reflection paper on this: If artwork did not have any function, will it remain an art?

Name: _____ Year/Section: _____

Worksheet 3

- I. Agree or Disagree on Plato's argument about "Art as Mimesis".

2. Agree or Disagree on Aristotle's counter-argument to Plato about "Art as Mimesis".

Name: _____ Year/Section: _____

Worksheet 4

Describe an art form or artwork that has touched or changed something in your life. Explain how it has influenced your life by citing specific instances.

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LESSON 4

SUBJECT and CONTENT

Lesson Objectives:

- a. Differentiate subject from content.
 - b. Compare and contrast representational art from non-representational art.
 - c. Determine the sources and kinds of subject.
 - d. Recognize artworks in the Philippines and classify them according to sources.

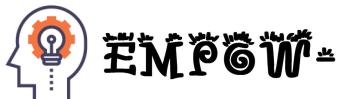


Below is a picture of one of Pablo Picasso's paintings in 1932, entitled, "Girl Before a Mirror." Identify as many things as you can in the picture and list them down on the space provided.



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What assumption can you make about the meaning of the painting out of the things that you just identified?



Have you ever painted a picture of your favorite fruit or your most-loved pet? How about a picture that was incomprehensible like scribbles or doodles?

One's perception of an artwork may be different from another. For people who are not so very keen about art, it would be very difficult for them to interpret such a masterpiece. In most cases, there are inklings or signs that mediate between the artwork and the intended audience so that the latter can have a better understanding of the art piece. These clues constitute the three basic components of a work of art which are, in a way, inseparable. They are subject, form and content.

The focus of this lesson are subject and content, while form will be discussed in detail later on in another chapter. Generally, **subject** refers to the "what" of an artwork. It denotes the topic, focus or image of the work of art. It can be a person, an object, a theme or an idea. On the other hand, **content** is the "why" of an artwork which indicates the artist's intention, or the meaning behind the work. It can be the intellectual message of an artwork, a statement, an expression, or mood developed by the artist and interpreted by the observer. Finally, **form** signifies the "how" of the work, which describes how the artwork has been developed or put together.

From the activity in the previous page, you just identified the possible subjects and content of Pablo Picasso's "Girl Before a Mirror" so you can come-up with an interpretation of what the painting is all about.

One has to understand that artists express themselves in many ways. They might work in two dimensions with specific materials like paint or colored pencils or they might weave textiles out of coconuts or carve sculptures out of Narra planks. Whatever materials they choose to use, some artists create work that looks like things we recognize – example, landscape scenes or portraits of people. However, other artists create works that do not look like things we see in the real world. Have you ever stood in front of a painting that was full of wobbly colorful lines or a sculpture made of indistinct geometric shapes? This work can be challenging to appreciate, but it helps if you understand certain ideas related to these different kinds of art.

Some art is representational while other works are not. Now, let us explore what these words mean and how these types of art differ.

REPRESENTATIONAL ART

Images in an artwork, specifically in painting and sculpture, that are clearly recognizable are **representational art**. Examples of images in this kind of subject include a human figure, an apple, a car, etc. Note that images are not limited to completely realistic scenes. For instance, an artist may choose to paint tree in different colors but in general, the tree must clearly be recognizable as such. **Representational art** must represent something that we might see in the real world. It should be identifiable as a scene, objects or figures.

This kind of subject in art has been around for thousands of years. Ancient examples include cave paintings where very early humans used natural pigments to create images of bison and other animals they hunted. For much of the history of art, works were representational.

We can look at artists like **Leonardo Da Vinci** and **Vincent Van Gogh** and see their work as composed of recognizable things.

A good example would be Da Vinci's *The Virgin and Child with Saint Anne*, created in the early

1500s, we see human figures in a landscape of rocks and trees. The people are depicted with delicate shading and highlights to give them rounded, dimensional forms. Da Vinci painted this image more than five hundred years ago, but we certainly recognize elements in it.

NON-REPRESENTATIONAL ART

By contrast, non-representational or abstract art consists of images that have no clear identity, and must be interpreted by the viewer. Neither does it look like things we can find in the real world nor it includes images or shapes of objects that we would recognize. The idea of abstract art really got its start in the early 20th century when artists began to move away from strict depictions of real-world elements to express inner ideas, theories and emotions.



*Painting with Red Spot
by Wassily Kandinsky*
taken from www.google.com

Artists known for creating abstract art include **Wassily Kandinsky** and **Piet Mondrian**. The former's painting, entitled "Painting with Red Spot" was created around 1914 where a canvas full of colorful shifting forms and lines can be seen. Kandinsky was interested in expressing inner emotional and spiritual feelings. He used paint to form merging curves and blended edges, but not to form recognizable things.

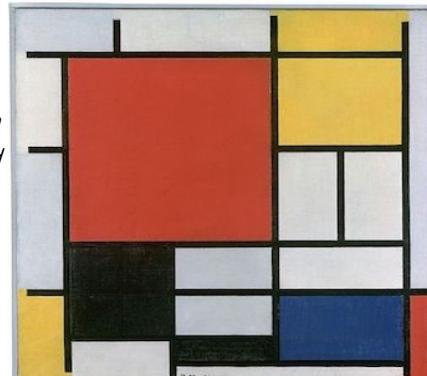
Comparing the Kandinsky painting to Piet Mondrian's work called "*Composition in Red, Yellow, Blue and Black*" in 1921, one would

see its formality and precision, having bold geometric forms and specific hard-edged areas of color. Mondrian shifted to abstraction because he felt it allowed him to convey ideas about balance and harmony. Other than including the color red, the Kandinsky and Mondrian paintings look very different from each other, which is fine. Each artist was exploring different ideas and searching for ways to express them. What is important is our understanding that abstract art is about ideas or even the physical process of creating art. When one looks at a non-representational art work, he or she has to examine how elements are arranged such as colors, aggressive brushstrokes or crisp geometric forms. It might even explore repeated patterns or blocks of pure color. But remember, these elements are not anchored to anything we see in visual reality.

So, where do artists get their imagination and ideas to come-up with a masterpiece? In the following lesson, we will explore the different sources of an artist's subject for his or her artwork.



*The Virgin and Child with Saint Anne by
Leonardo da Vinci*
taken from www.google.com



*Composition in Red, Yellow, Blue and Black by Piet
Mondrian*
taken from www.google.com

SOURCES OF SUBJECT

A good starting point to create an artwork is by looking at our interaction with the physical world – the nature. In the history of man, artists have explored different ways of representing nature, ranging from animals, plants, bodies of water and landforms, weather and changing seasons. Historical events are also resources of artist's subject where conditions in the past serve as foundations for a piece of art. Greek and Roman mythologies are also bases for choosing a subject, where higher beings such as a multitude of gods and goddesses interacted with humans. While this subject portrays polytheism, the Judeo-Christian tradition reveals the belief in one Supreme Being, which has been a common theme in paintings, church architecture, sculpture, sacred scriptures, songs, embroideries, and many more. Literature and sacred texts in India are sacred oriental texts produced in Central India, which are deeply rooted in Vedic texts called Upanishads, Puranas, and other Sanskrit epics such as Mahabharata and Ramayana.

KINDS OF SUBJECT

HISTORY



One better way to start creating an art work is to look at the past. The rich history of the Philippines has been a foundation of monuments all around the country – from national heroes and former presidents of the country, to specific societal conditions during the colonial period – many artists have been inspired to create an artwork from historic events.

STILL LIFE

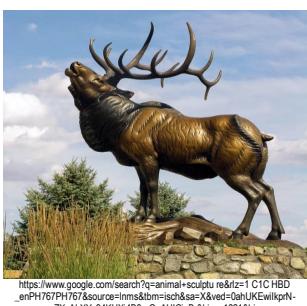
This subject contains inanimate or non-living objects, which are arranged in a location, usually set indoors and contains at least a man-made object such as a basket, vase, or a bag. Examples include a basket of fruits, a bunch of flowers in a vase, or a bag of groceries. One advantage of using this subject is its availability and manageability.



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FIGURES

This subject entails the use of a model, usually a human figure (clothed or not). However, it limits art production because of the availability of the model and the cost that comes with it.



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ANIMALS

The earliest paintings found in a number of caves in Europe were animals. Since man benefits from hunting in the ancient times for survival, his encounters with them has become inevitable that even in paintings or other works of art they have become an interesting subject to use.

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NATURE

Nature as a subject in art covers many aspects of our life such as our emotional, spiritual, social, and mental beings. Think about play time in the mud, in the fields, take a plunge in the rivers or in our man-made pools, pick flowers for decoration or strawberries berries to eat. In short, this subject is a focused view or interpretation of specific natural elements. The point is, we are inseparable from nature – from the air we breathe, the food that we eat, to the clothes that we wear – nature encompasses many things and is a great subject in creating an artwork.



LANDSCAPE

The focus of this subject is the natural scenery of various landforms, which include mountains, cliffs, forests, valleys, plains, plateau and the like, where the main subject is a wide view.



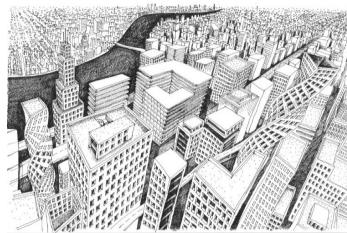
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SEASCAPE AND CITY SCAPE

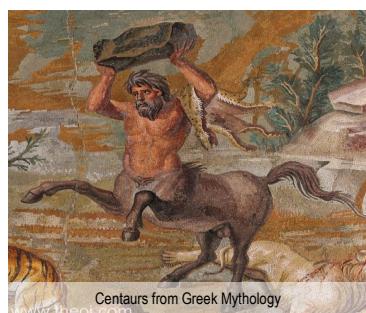
The emphases of seascape as a subject are the water forms, which include the ocean, sea, river, brook, pond, falls, etc. On the other hand, cityscape as a subject is usually an aerial view of a city or a portion of it.



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MYTH AND MYTHOLOGY

Gods and Goddesses have certainly influenced the life of the cities and of individuals. Myth and mythology are the ultimate source of classical subjects in art, which can be observed not only in Greek sculptures in the early centuries, but also in the Renaissance period.

DREAMS AND FANTASIES

These subjects depict an artwork without a "real" frame story but as a raw material to an artwork, they represent the artist's highest creative potential by producing an original work from these imageries. You may be familiar with Alice in Wonderland, a novel about a girl named Alice who fell through a rabbit hole into a fantasy world where peculiar creatures live. In this modern time, this literary work has been recreated into a movie film that viewers have enjoyed in as much they did as a novel.



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CONTENT IN ART

As discussed earlier, subject and content are two different things. While the former refers to the objects illustrated by the artist, **content** refers to what the artist expresses or communicates in his artwork as a whole. Sometimes, it is referred to as the "**meaning**" of the work. In literature, it is called the **theme**. In fact, it can be defined as the "statement we apprehend or the feeling or mood we experience with the work of art" (Feldman, 1967). Indicating the "what" of an artwork, content reveals that attitude of the artist toward his subject.

It is important to note that one does not always see the content. However, it is conveyed by the way the subject and form interact together in an artwork. Of course, it would be easier to grasp the content of an artwork if it shows an explicit subject matter as compared to those in abstract arts.

To be able to realize the content, it must be emphasized in this lesson that the subject matter may acquire different levels of meaning. Cleaver (1966) classifies them as:

- (1) **Factual meaning:** This is the literal statement or the narrative content in the work, which can easily be captured because the objects presented are effortlessly recognized because of the identifiable forms in the artwork. This meaning is often complemented by other levels of meaning.
- (2) **Conventional meaning:** This refers to the special meaning that a certain object or color has for a particular culture or group of people. For instance, the flag is the given symbol for a nation; the cross is a Christian symbol of faith; the wheel is the Buddhist symbol for the teachings of Gautama Buddha.
- (3) **Subjective meaning:** This denotes any personal meaning consciously or unconsciously conveyed by the artist using a private symbolism, which stems from his own association of certain objects, action, or colors with past experiences. This can be fully understood only when the artist himself explains what he really means, as in the case of the poems of T.S. Eliot, where he provides footnotes. Otherwise, it tends to be interpreted differently by each viewer or reader who may see it in the light of his own interpretations and associations.

Indeed, there are artworks that are difficult to understand – no one, actually, can be expected to understand without effort and study the meanings of many works of art, especially those works about religion and mythology. To fully grasp the content of works of art, one must learn as much as he or she can about the culture of the people that produced them and maintain an open mind in considering various options to appreciate and interpret art.

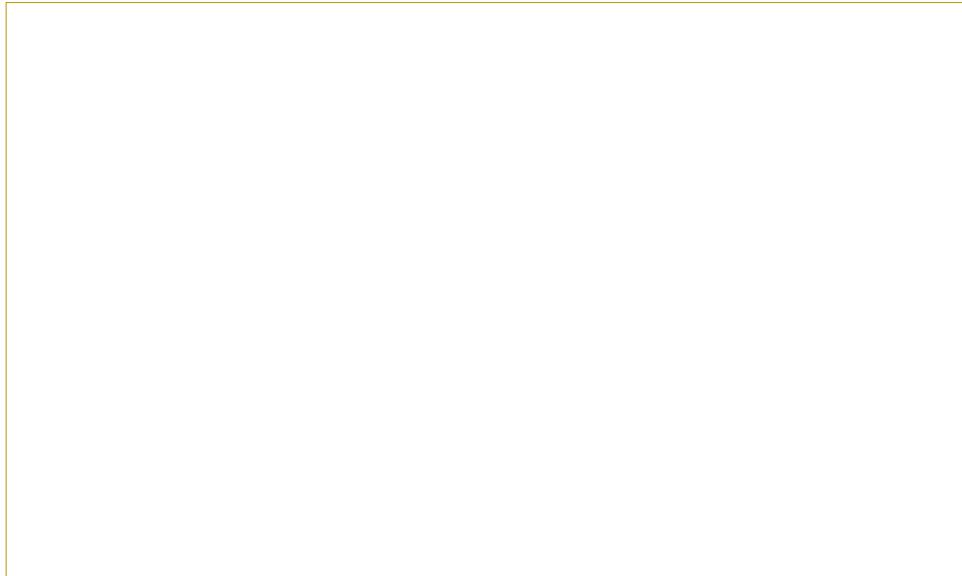


EVALUATE

Name: _____ Year/Section: _____

Worksheet 1

Bring a 3x5 print-out of a Filipino Contemporary Artwork (one representational art and another one for non-representational art) and paste it on the space below. Critique the artworks based on the following: subject, source, type and kind of subject used).

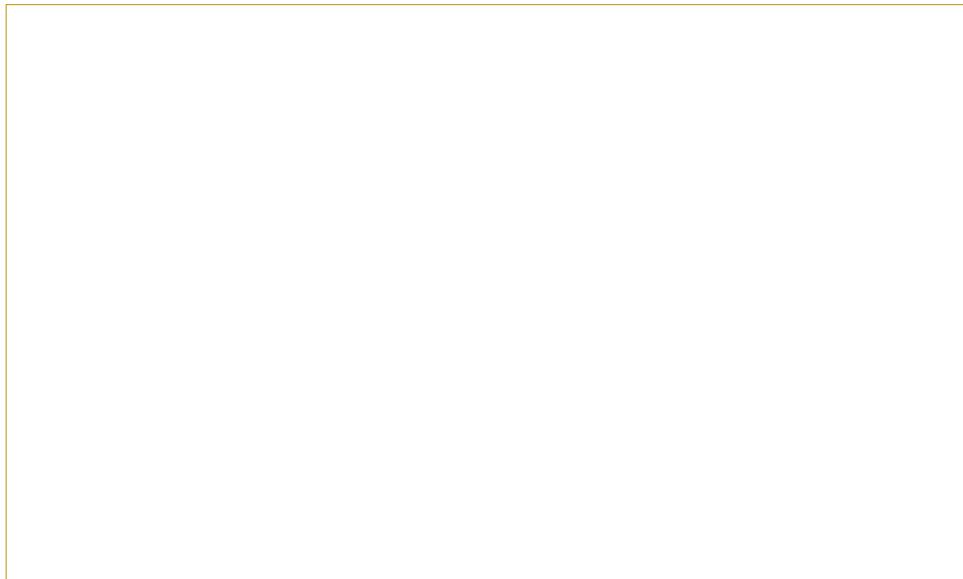


Representational Art

Critique:

Name: _____ Year/Section: _____

Worksheet I



Non-Representational Art

Critique:

Name: _____ Year/Section: _____

Worksheet 2

Where do artists obtain their subjects? What do you think are the barriers to art interpretation and art appreciation in terms of its subject and content?

Name: _____ Year/Section: _____

Worksheet 3

Below are famous artworks created by Filipino artists. Analyze each artwork and determine the source that the artist used in his/her masterpiece. Describe the content and subject that the artist used for you to have an appreciation each artwork.



Solomon Saprid's sculpture of "Tikbalang"

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Juan Luna's "The Spoliarium"



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Name: _____ Year/Section: _____

Worksheet 3

Fernando Amorsolo's "Planting Rice"



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Guillermo Tolentino's
"Bonifacio and the Katipuneros"



https://en.wikipedia.org/wiki/Guillermo_Tolentino#/media/File:BonifacioMonument/9889_04.JPG

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LESSON 5

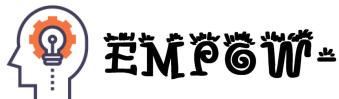
ART and ARTISANS

Lesson Objectives:

- a. Set apart artists from artisans and establish their relationship with each other.
- b. Characterize the different medium in art production.
- c. Identify and recognize notable works and contributions of national and GAMABA artists.
- d. Define the role of various individuals in the world of art and culture.



Pretend that you are to invent something out of a very limited resource at the moment - you only have one short bond paper and you need to come-up with a prototype of an artwork to a very rich businessman who is ready to finance your creation and pay you P10 million on the spot. Take note, this sum of money is only for your prototype out of a short bond paper. What would you invent? Paste your creation on the space provided and briefly describe why you chose to create such an art piece for your prototype project.



How many of you have come-up with a prototype on the previous page for aesthetic purposes only? How many of you have created something with a utilitarian objective?

In this lesson, you will learn more about the various people in the world of art – their similarities and differences, and how they work together to give justice to different artworks.

For those of you who created a prototype whose only value is for artistic and visual purposes only, you can be likened to an artist. For those of you who have created something that is functional like a furniture, but with some elements of aesthetic, you can be likened to an artisan.

Artists and artisans fill different roles in the art arena. Artists work in the fine arts, including painting, illustration and sculpture. Artisans, on the other hand, are craftsmen who work in textiles,



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pottery, glass and other areas. They both articulate a vision through their art or craft. Fine artists work with paint, watercolor, pen and ink, or illustrations, while artisans craft work like jewelry, glasswork, pottery or other functional products. Artists focus on creating aesthetically pleasing works, while artisans' work focuses on accessorizing and functionality more than aesthetics. The work of artists tends to be shown in museums or galleries, while artisans sell their crafts at fairs and shops.

All fine artists first learn to sketch, and begin with a pencil and sketchpad to work

with an idea on paper. Artists transfer their visions to canvases or other medium, and this may mean working in oil, watercolor or pastels. Sculptors take their sketches and create 3D products from clay, marble or other material. Illustrators might work for a publishing or animation company, or create original comic books. All artists' work aims to create an overall reaction from a viewer.

In this modern age, the term artist is also being used for musicians as well. Ever heard of the words, "young artist," which refers to emerging musicians. An artist's forte is create an art for the sake of art itself, without any underlying motives – they may actually create art for the pleasure of creating it.

Artisans make practical artistic products, such as earrings, vases, stained glass and other accessories, whose knowledge of the art is obtained by studying under a master craftsman and then practicing with continued study or experience. Artisans work to create something new, original, and at times, provocative. They spend a good portion of their time selling and promoting their items in various marketplaces.



https://www.google.com.ph/search?q=artisan&rlz=1C1CHBD_enPH767PH767&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjx u7Un-4K4hTQCCgQ_AUICg&taw=1242&bih=557#imgres=sguVeSi6J0sqM

Artists and artisans translate their experiences into a form of art that can be perceived by other people using a particular medium. This refers to the material or means by which the artist uses to portray his feeling or thought such as a pigment in painting, a wood or stone in a sculpture, metal steels in architecture, sound in music, words in literature and body movements in dance (Ortiz, et. Al., 1976).

It is important to note that there are no fixed rules in choosing the kind of materials and processes to use. Usually, an artist's choice is influenced by practical considerations like the availability of the material, the use to which the art object will be placed, the idea that he wants to communicate, and the nature and special characteristics of the medium itself.

This is another aspect of art that separates the artists from artisans – the medium that artists use differs from that of the craftsman. Most of the time, the work of sculptors, for instance, almost always respond to some leap of imagination. There is an attempt to represent an original, imagined design and in the process, discovers the other possibilities that the medium offers, without really knowing how his work will turn out until it is finished. As for the artisan, he or she merely follows the dictates of the designer and is concerned mainly with manipulating the material used in order to produce the expected artwork. He is not free to innovate.

Let us now discuss the different medium used in a range of art forms.

MEDIUM USED IN VISUAL ARTS

A number of visual arts, which will be discussed in this lesson, include: painting, drawing, printmaking, photography, sculpture, architecture, interior design, and landscaping.

The various medium of art according to category are as follows (adapted from Ortiz, et. Al (1976)):

PAINTING

The process of applying pigment on a smooth surface (such as paper, cloth, canvas, wood, or plaster), to secure an interesting arrangement of forms, lines and colors is called painting. Pigment, that part of the paint where color comes from, is a fine powder ground from some clay, stone, or mineral, extracted from vegetable matter, or produced by a chemical process. It is usually mixed with a binder, (generally a liquid that allows the powder to be spread over the flat surface) until it dries. This substance is called vehicle.



Painted in 1903 by C.M. Coolidge, this painting has 16 images of dogs sitting around a poker table and playing cards. This painting was an iconic depiction of Americans during the early part of 19th century.

Taken from <http://wiseoast.com/wp-content/uploads/2015/10/the-bold-bluff.jpg>

Note that each kind of paint has unique characteristics that the artist can use to his or her advantage:

1. ENCAUSTIC – Considered as one of the early medium used in art, this is the application of a mixture of hot beeswax, resin and ground pigment to any absorbent or porous surface, followed by the application of heat to set the colors and bind them to the ground. When the surface cools, it is polished with a cloth. This gives the wax a soft luster that heightens its translucent quality. The Egyptians, Greeks and Romans used encaustic to paint portraits on coffins.

2. TEMPERA – These paints are earth or mineral pigments mixed with egg yolk and egg white. One disadvantage of this medium is that it dries up quickly, making it difficult to make corrections on the

artwork. Thus, the artist using the medium must plan his or her design well. In the past, tempera was most often used for painting on vellum in the production of books. Now, tempera is normally applied on wooden panels carefully surfaced with gesso, a combination of gypsum or chalk and gelatin or glue.

3. FRESCO - This painting is the application of earth pigments mixed with water on a plaster wall while the plaster is damp. Color, then, sinks into the surface and becomes an integral part of the wall. The image becomes permanently fixed and lasts as long as the wall exists. The most famous example of fresco painting is that done by Michelangelo on the Sistine Chapel ceiling. Leonardo da Vinci painted his Last Supper on the refectory wall of the Santa Maria della Grazie Convent in Milan. However, his experiment in painting on a dry wall with a medium that was not mixed with water resulted in a work that began to deteriorate not long after he had finished it. In Asia, the paintings are executed on dry wall surfaces - what the Italians call fresco secco. The technique used hardly differ from painting on paper or silk.



Michelangelo's fresco painting on the Sistine Chapel ceiling

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4. WATERCOLOR - This is tempered paint made of pure ground pigment bound with gum arabic. Painters apply water color in thin, almost transparent films. The surface of the paper, then, shows through, giving a delicate, luminous texture to the painting. Gouache is paint in which the pigment has been mixed with a chalk-like material. This material makes the paint opaque. Normally, watercolor painting has to be done in one sitting. Spontaneity is its very essence. There can be very little or no corrections made at all with watercolor.

5. OIL - In oil painting, this is pigment ground in linseed oil, which is applied to primed canvas. Traditionally, artists either ground their own colors or had the work done by apprentices. In the present time, however, oil paint is factory-prepared and comes in tubes. Since it is rather thick, it has to be thinned with oils, turpentine, or any other solvent before it is applied on canvas.

This medium is a very flexible one. Using a brush, an air brush, a palette knife, or even the bare hands, the artist can apply the paint thinly or thickly, as a transparent film or an opaque surface. Sometimes it is applied smoothly that we are not aware of the artist's brush strokes. Take a look at Vincent Van Gogh's painting in Lesson I. You will notice that one cannot fail to feel the distinctive rhythm and tremendous vitality communicated by his bold brush strokes. A three-dimensional character is added to a painting by impasto, which is achieved by dabbing lumps of thick paint on the canvas with a knife.

The translucent quality of oil allows one color painted underneath another to show through. Thus, the direct method of superimposing transparent layers of colors can result in an exciting mingling of tones and fine gradations of light and dark. Oil paints are slow to dry and the painting can be changed and worked over a long period of time. When oil dries, it forms a tough, glossy film on the surface.

6. ACRYLIC - These synthetic paints using acrylic polymer emulsions as binder are the newest medium today due to its availability in the market. Acrylic paint possesses the flexibility of oil and the transparency and the fast-drying ability of water color. It is soluble in water and can be applied on almost all surfaces, and it has no tendency to crack, to darken or to yellow with age.

MOSAIC ART

Mosaic art is related to painting only because it creates pictures on flat surfaces. Mosaics are wall or floor decorations made of small cubes or irregularly cut pieces of colored stone or glass called tesserae. These are fitted together to form a pattern and glued on a surface with plaster or cement.

Mosaic was an important feature of Byzantine churches – a very famous mosaic is that of Empress Theodora and her attendant, which can be found in the church of San Vitale at Ravenna Italy. Examples of religious art in the Philippines in mosaic art are found at Sta. Cruz Church in Manila and at the Victorias Church in Negros Occidental. The altar design at Sta. Cruz Church shows a wounded white lamb, symbolizing Christ, straddling a stream that flows down to the tabernacle. The wall mosaic at the Victorias Church depicts scenes from the new testament and shows Christ, Mary, Joseph and the Apostles in the garb of Filipino peasants. The tesserae used are bits of glass from beer, cold cream, and blue medicine bottles collected by the workers of the sugar central and their families.

STAINED GLASS

Stained glass developed as a major art when it appeared as an important part of the Gothic Cathedral. Among its many purposes are: (1) Stained-glass windows admitted the much needed light that was missing from the Romanesque churches. By doing this, they enlivened the otherwise tomblike interiors and introduced a bright and warm atmosphere; (2) They were also a means of religious instruction, depicting scenes from the Bible and from the lives of the saints.

Stained glass derives its effects from the variations in the light that shines through it. It is translucent glass colored by mixing metallic oxides into the molten glass or by fixing them onto the surface of the clear glass. The glass is then cut into shapes determined by the artist's design. These pieces are finally assembled into the desired image and held together by strips of lead. Because of the presence of a very sharp division of lines and colors, it is very difficult to achieve much expressive detail in stained-glass windows. Big window panels are frequently supported further by iron rods placed in strategic positions. The Sto. Domingo Church in Quezon City is well known for its lovely stained-glass windows showing scenes from the famous Battle of La Naval.

TAPESTRY

The walls of palaces, castles, and chapels in Europe were decorated in the Middle Ages with hangings called tapestries. These hangings added color to the drab interiors and also served to retain in the room whatever heat was generated from the fireplace. These are fabrics into which colored designs have been woven. In making tapestry, the weaver closely follows a pattern where the actual size of the finished tapestry, which is placed under the warp threads on the loom. A shuttle is employed to weave each color thread used as weft over the area where the color appears in the pattern.

DRAWING

This is the most fundamental of all skills needed in the arts. All designed objects are first visualized in drawings before they are actually made. It may be a sketch showing the general organization or design of a product being planned. It may be a cartoon, such as the full-size work meant to be a basis for some other work like tapestry or a relief print. Or it may be a finished work in itself. One example is Leonardo da Vinci's drawing of a woman's hands. Drawing can be



Da Vinci's Study of a Woman's Hands

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done with various media. The most common of these is pencil, the lead (graphite) of which comes in differing hardness, from soft and smudgy to very hard and needle-like, making possible a wide range of values.

Ink, one of the oldest materials still in use, allows for a great variety of qualities, depending on the tools and techniques used in applying the ink and the surfaces on which it is applied. India ink comes in liquid form while Chinese ink in solid sticks, which are dissolved in water before use. Bistre and sepia are two kinds of ink that artists use extensively. Bistre is gray-brown ink made from the soot produced by burning some resinous wood, and sepia, a strong dark-brown ink, comes from the ink sacs of cuttlefish or squid. Pen and ink drawings, when done in combination, offer an interesting contrast to the artwork.

Pastel and chalk are dry pigment held together with a gum binder and compressed into sticks. Chalk is usually employed in preliminary sketches. As finished works of art, these drawings are quite fragile and must be sprayed with a fixative to prevent the pigment from rubbing off.

Charcoal is especially useful in representing broad masses of light and shadow. Charcoal may just come from a burned twig or piece of wood, but in modern manufacture, charcoal sticks or pencils are made from particles of carbon mixed with a binder and compressed.

Crayons are pigment bound by wax and compressed into sticks. They adhere well to the paper surface but they do not lend themselves to rubbing to achieve gradations in value.

Silverpoint, popular during the Renaissance, is not in general use today. In this medium, a silver-pointed instrument or a silver wire is drawn over a sheet of paper prepared beforehand with zinc white. It then produces a thin, even grayish line that cannot be erased.

PRINTMAKING

A print is a graphic image that results from a duplicating process. The technique of printmaking involves the preparation of a master image on a plate made of wood, metal or stone from which the impression is taken. Each print is considered an original work, not a reproduction, although often a facsimile of an original work. A reproduction is usually a photomechanically-made image. In the making of which, the original artist has no hand at all. Examples of reproductions are calendar pictures.

Originally, the printmaking was created in order to mass-produce faithful copies of a drawing. Today, printmaking has become an independent art – as popular as painting and sculpture. The four major processes involved in printmaking are the relief, intaglio, planographic and stencil process.

Relief Printing involves cutting away from a block of wood or linoleum the portions of the design that the artist does not want to show, leaving the design to stand out on the block. The uncut, smooth surface is then covered with ink, which, under pressure, leaves an impression on paper or cardboard. Color prints are made with a separate block for each color, as in the Japanese ukiyo-e. The artist must be careful to insure that the color is printed precisely on the proper area.

The principles of printing in intaglio are exactly the opposite of those of relief printing. The design is scratched, engraved, or etched into a metal plate. The incised line or depressed area is filled with ink, which under considerable pressure, leaves a sharp impression on damp paper.

Engraving is one of the most highly skilled methods of incising lines into a hard surface. It is done with a cutting tool called a burin.

Planographic or surface printing is done from an almost smooth surface, which has been treated chemically or mechanically so that some areas will print and others will not. The lithographic process is based on the fact that grease repels water and that fatty substances tend to stick to each other. The artist draws his design with a greasy crayon or pencil on a slab of special limestone or a zinc plate. The drawing is then fixed with an acid solution, then a greasy ink is spread over it with a roller. A print can then be made by pressing a piece of paper on the plate.

Stencil printing is done by cutting designs out of special paper, cardboard, or metal sheet in such a way that when ink is rubbed over it, the design is reproduced on the surface beneath. Serigraphy, or silk-screen printing is fundamentally a multi-color stencil process. The printing is done through a screen, which consists of a very fine silk or nylon mesh stretched tightly over a simple wooden frame. Parts of the mesh are blocked out with a stencil and the areas which are to print are left open. The screen is then placed over the paper to be printed. Ink or paint is squeezed through the open portions in the mesh on to the paper or cloth underneath. For multicolor prints, a separate screen is used for each color.

PHOTOGRAPHY

A painting is not, strictly speaking, an actual likeness of an object; rather, it is a likeness of what exists in the artist's mind, which may or may not resemble anything in the actual world at all. A photograph, on the other hand, is the actual likeness, the production of which may not actually involve an artist's creativity. One only has to press a button on a camera to produce this actual likeness and as a matter of fact, nowadays, aside from a camera connected to a simple trigger device that can take pictures all by itself, automatic timers come with the camera as well.

Photography is, literally, drawing or writing with light. It is a three-step process that involves the use of such equipment and materials as a camera fitted with a lens, shutter, and diaphragm; filters; film, either black and white or colored, a special kind of paper onto which the image is transferred and other materials for developing the negative and producing the print. With the kind of technology that has been invented in this generation, cellular phones come with high-resolution cameras that allow an individual to take beautiful photos which can be printed using a computer printer.

SCULPTURE

This three-dimensional form constructed to represent a natural or imaginary shape. It can be free-standing, carved in relief, or kinetic.

Free-standing sculpture, or sculpture in the round, is one which can be seen from more than one position. The statues of saints in our churches are examples of free-standing sculpture.

The figures of relief sculpture project from a flat background. When the forms are slightly raised, the sculpture is called a bas relief. Coins and medals are of this kind. High relief sculptures are those whose figures project to the extent of one half of their thickness or more so that they are almost round.

Mobiles, a kind of kinetic sculpture, are made of strips of metal, glass, wood, or plastic, arranged with wires and hung where they can move. The traditional methods employed in making sculpture are carving, modeling and casting.

Carving is a subtractive process, which involves removing unwanted portions of the raw material to reveal the form that the artist has visualized. Wood, stone, and ivory are the materials employed in this process.

Modeling, is an additive process, which means building the form, using highly plastic material such as clay or wax. This results in a type of creative spontaneity. Unlike carving, the additive process permits the artist to rework his material and introduce details as he sees fit. It is possible for the artist to build up, tear down, and modify without ruining his material and destroying the finished product. An armature is frequently used as a skeleton for the form. The metal wire holds the clay together so that the sculpture will not collapse under its own weight. When the form is finished, it is then fired or cast.

Casting can faithfully reproduce, in bronze or other metals, the spontaneity achieved in the modeling process. It is a complex process which begins with the production of a negative mold. The artist covers the original model with a mold, usually of ceramic material, in such a way that a faithful negative production is created. **Metal casting** is most often done with the lost-wax method. In this process, a core of clay is shaped roughly into the form of the finished work. Over this a coating of wax is laid on which the sculptor does the final modelling. **Fabrication** came about because of the rising cost of traditional materials and the difficulty in getting them. The more popular mediums of stone and wood are now scarce and expensive but scrap metal is readily available and easy to work with, provided one has the necessary equipment. It employs any method of joining or fastening, such as nailing, stapling, soldering and welding. In this process the artist builds his form piece by piece. He may even combine different materials together. **Welding** is done by joining pieces of metal with an oxyacetylene torch. Example of this work is Eduardo Castrillo's bronze Pieta, which dominates the landscape at the Loyola Memorial Park in Paranaque.

With hammered sculpture, the artist uses metal sheets, usually copper or lead, which the artist fastens in such a way that both sides are exposed for him to work on. Example is Abdulmari Imao's relief sculptures where the artist hammered the metal from one side or the other, pushing out some portions and pushing in others, until the work is completed.

The materials used in sculpture can be: **stone** (limestone and sandstone are relatively soft and porous, which are easy to carve and do not weather); **granite and basalt** (both of volcanic origin and are difficult to chisel, which is good for large works with only a few details – the Egyptian sculptures of the pharaohs were mostly done in granite); **marble** is easier to carve because it is softer – the ancient Greeks produced sculpture in marble not only because the material was easy to work with and because it is capable of a very smooth and lustrous surface that could represent the human flesh very convincingly. Sculptors used marble that are intended to be seen at close range. Famous marble sculpture is Michelangelo's Pieta at St. Peter's Basilica in the Vatican City, which has the exact copy at the Loyola Memorial Park in Marikina, done in Carrara marble by Bruno Bearzzi. In the Philippines, marble and plaster are extensively used for religious sculptures. **Jade** is a fine colorful stone, used widely in ancient China. Later its use was limited to religious objects or those with certain social significance. **Wood** is lighter and softer to work with than stone. It can be intricately carved and subjected to a variety of treatment not possible with stone. **Ivory**, which comes from tusks of elephants and wild boar is intrinsically beautiful and easy to carve into the most intricate designs using a sharp knife for scraping. Because it is rather expensive, and does not come in very big chunks, it is frequently used only for small religious images. Some Philippine *santos* are entirely made of ivory, including their robes and hair. Sometimes, they have wooden bodies and only their hands and heads, sometimes their feet, are made of ivory.

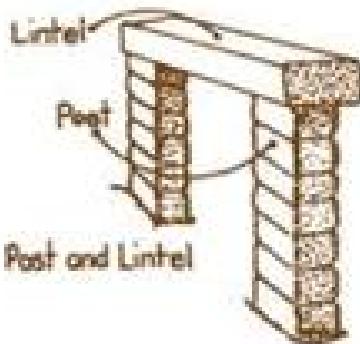
Metals such as copper, brass, bronze, gold, silver, lead, and aluminum., have three unique qualities: tensile strength, ductility and malleability, that resist breakage from stress placed upon it. Plaster is finely ground gypsum or burned limestone. When mixed with water, it forms a solid material with new qualities of workability. Clay has been used for ceramics and sculpture since the earliest times. Moistened to a putty-like plasticity, it is kneaded and coaxed into form by the sculptor's bare hands. Terra cotta, earthenware and stoneware are baked clay or clay fired at a relatively high temperature. Porcelain, is made from mixed clay containing a generous amount of kaolin and feldspar, which result to a thin type of ceramics of a translucent, white or bluish-white material that is impervious to liquid. It is often used for figurines and dinnerware. Plasticine is a synthetic non-hardening compound of earth clays, sulfur and oil or grease. Extremely plastic, it is almost exclusively used for sculptural sketching and model-making. Glass can also be used to make beautiful but very fragile sculptures, which can be molded in various colors and shapes. Plastics, which are transformed by chemical processes from organic materials like wood, natural resins, and coal, are durable substances that can be made to look and feel like glass, ceramics, leather, wood, or even metal.

ARCHITECTURE

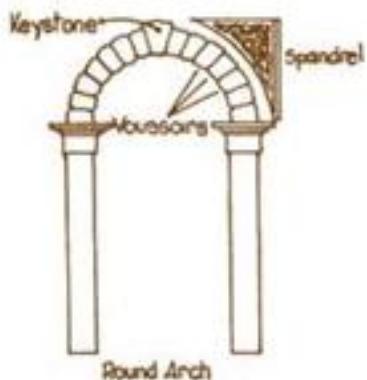
It is the art of designing and constructing a building which will serve a definite function ranging from providing the simplest shelter to meeting the technological demands of our modern cities.

A wide variety of construction materials are readily available to the architect these days, which are durable and strong and which have a potential for beauty. These may be any of the following:

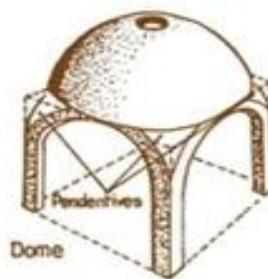
1. POST AND LINTEL – are the oldest of construction systems, which make use of two vertical supports (posts) spanned by a horizontal beam (lintel). Most of our houses are built on this principle.



2. ARCH – consists of separate pieces of wedge-shaped blocks, called vousoirs, arranged in a semi-circle. The keystone, which is the last set stone at top center, locks the pieces together into a single curved structure. This form relies on a buttressing force from the sides to counteract the outward thrust of the curve of the arch.



A curved roof is simply a succession of arches, one placed directly behind another to produce a structure similar to a tunnel; this is called a barrel vault. A groin vault, on the other hand, is formed by intersecting arches.



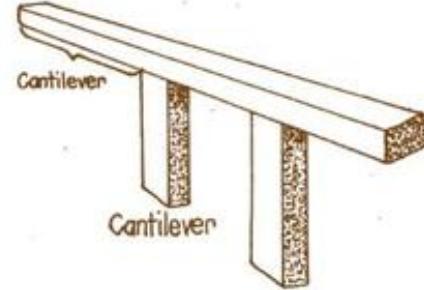
3. DOME– is hemispherical roof resembling a pingpong ball half, built on a framework formed by a series of arches rising from consecutive points on a base called the drum.

4. **TRUSS** – is a system of triangular forms assembled into a rigid framework and functioning like a beam or lintel. It is employed in bridges, assembly plants, theaters, gymnasiums and halls where wide spaces must be spanned with very few interior supports.



5. **SKELETAL CONSTRUCTION** – employs reinforced concrete and steel. Concrete construction makes use of concrete poured, while still in its semi-fluid state into a hollow frame. Steel rods are embedded in the concrete to make the structure strong enough to support great weight.

6. **CANTILEVER** – makes use of a beam or slab extending horizontally into space beyond its supporting post, yet strong enough to support walls and floors. Steel and ferroconcrete are ideal cantilever materials. It relies on the material's resistance to breaking and on the safe anchoring of its supported end.



Structural materials must be strong enough to resist such forces as compression and tension. Some materials can support heavy weights without crumbling or breaking down. They are said to have compressive strength. Others, on the other hand, can be pulled or stretched without breaking. They are said to have tensile strength.

Stone and brick can withstand compression forces without crushing out of shape. Concrete also has compressive strength, which makes it ideal for foundation walls. steel has tensile strength, which makes it best to support suspension bridges. Structural steel has allowed the architect to overcome the problem of space and weight, allowing him to design longer bridges with wider spaces and to keep the safety factor without much trouble. Wood is the most commonly used materials for houses – wooden beams are used to hold up the roof or support the upper floors; plywood sheets are strong despite their thinness and light weight, used for ceiling and wall panels. The house's exterior can be made of wood, too, and painted over to withstand the elements. Smooth-surfaced materials like glass, metals and marble give elegance to a building, while coarse-textured materials like limestone and rough-hewn masonry give a sense of informality and rusticity to a suburban house. Colored brick, aluminum sheets, and plastics are other materials used by contemporary architects for decorative and structural purposes.

INTERIOR DESIGN

It is concerned with the selection of space and furnishings to transform an empty shell of a building into a livable area. The interior designer works with such articles as pieces of furniture, appliances, fixtures, draperies, and rugs with an eye for texture and color that would bring about unity and variety in the place, appropriate for the tastes and needs of the occupants.

LANDSCAPING

A building does not exist in a world of its own. It must be harmoniously related to its natural setting as well as to the other buildings in the area. The artificial arrangement of outdoor areas to achieve a purely aesthetic effect is landscaping. The artist makes use of the terrain as his basic medium, along with the sand, rocks, water, and growing plants found on it. On occasions, he adds

artificial forms to trees and shrubbery by cutting and shaping them to blend structurally with the architecture. Sometimes, the interior designer adds embellishments such as fountains, pools, lanterns, and benches, depending on the desires of his clients.



Landscape work at Bonifacio Global City

MUSIC

The material of music is sound. Musical sounds or tones are produced by man-made instruments and by the human voice. Thus, we have two media used in music: the instrumental medium and the vocal medium.

Most musical instruments have three things in common: a part which vibrates, a part which amplifies the sound by bouncing off the vibrations away from the instrument, and a system for producing and regulating fixed pitches.

Generally, musical instruments are grouped according to their vibrators (how these are made to vibrate) and their resonators (whatever amplifies vibrations). Each group is often referred to as a "family" or "choir." The groups are as follows:

(1) the stringed instruments

(2) the wind instruments, which are grouped into two separate choirs:

- a. the woodwinds, so-called because they were originally made of wood; and
- b. the brasses, which are usually made of brass or some other metal

(3) the percussion choir, which may be grouped into two types:

- a. those that produce musical tones and have definite pitch, and
- b. the noisemakers, which do not have definite pitch

(4) the keyboard instruments

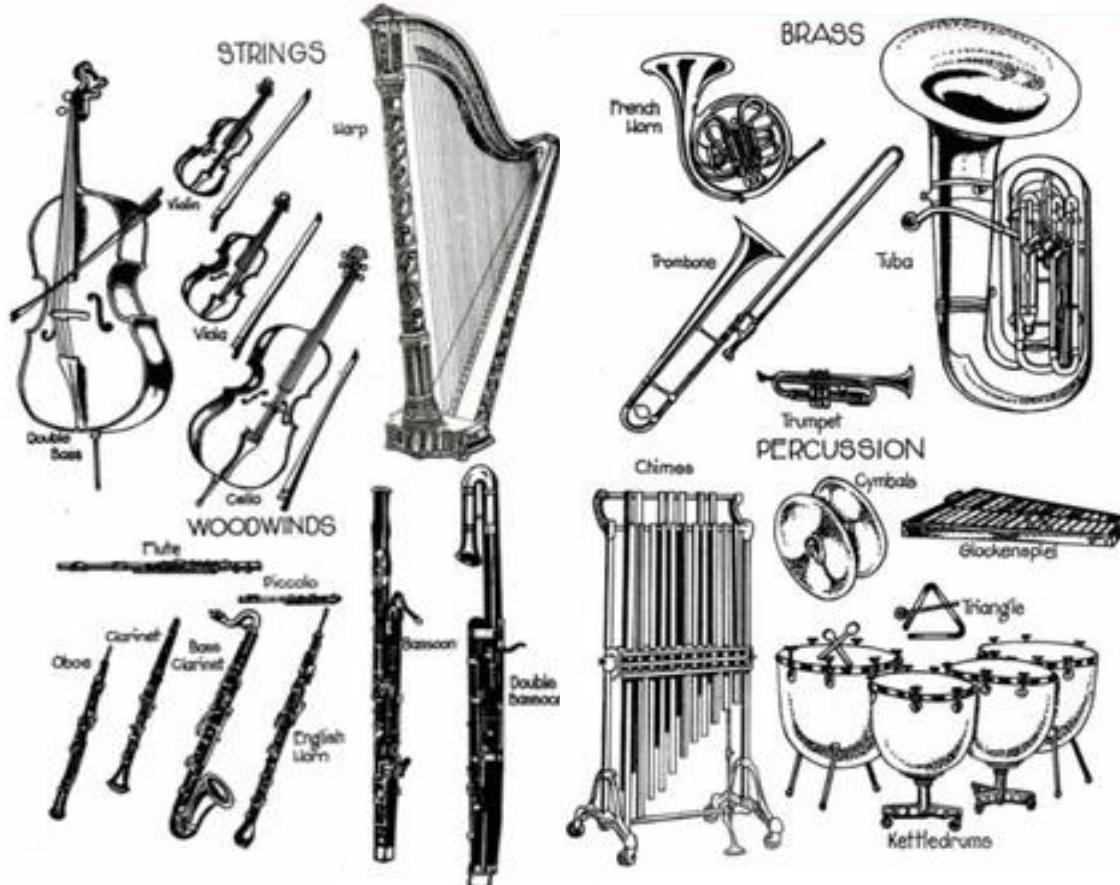
The musical instruments that constitute a symphony orchestra are illustrated on the next page.

The string choir consists of the violin, the viola, the violoncello (or cello) and the double brass. Each of these instruments has a hollow sound box across which nylon, wire or gut strings are stretched. These strings are made to vibrate by means of a horsehair bow which is rubbed over them. The pitches of the strings are set by pressing the fingers of the left hand on the strings at different points on the fingerboard, so that only a part of the string vibrates at a time.

The wind instruments are found behind the string choir in an orchestra. These instruments are sounded by blowing into them, thus setting a column of air vibrating. These are grouped under the woodwind and the brass choirs.

The instruments of the woodwind family consist of tubes, usually made of wood, which have holes on the sides. When one or another of these holes is opened or closed, the length of the column of air inside the tube is changed, thus producing tones of different pitches. A set of keys, arranged to suit the natural position of the fingers, is manipulated by the musician as he plays the instrument.

All brass instruments consist of a cylindrical brass tube of varying length. This tube either



doubled on itself or coiled (for ease in handling) and expands into a bell-shaped end. The player of a brass instrument not only blows into the tube, but also makes his tightly stretched lips move in a certain way on the mouthpiece. To go from one pitch to another, the musician uses the valves or a slide to lengthen or shorten the length of the tube, varies the pressure of his lips, and controls his breath.

The word **percussion** means "the sharp striking of one body against another." The complete percussion section includes almost any instrument that is sounded by striking, shaking, or scratching with the hands or with another object. These instruments are used to emphasize the rhythm, generate excitement, and enliven the orchestral sound.

Instruments which are equipped with keyboards occasionally play with the symphony orchestra. These include the piano (which is the most familiar keyboard instrument and basically a stringed instrument because its strings are struck with small felt hammers, controlled by levers attached to the keyboard), and harpsichord (which is also a stringed instrument whose strings are plucked by plectra made from quills, leather tongues, or brass tongues held in place by wooden jacks attached to the keys).

The **human voice** is the most wonderful musical instrument used to express oneself through music long before man ever conceived of making music with instruments of his own invention. The human voice is rather like a wind instrument. When one sings, the vocal chords (membranes

contained within the voice box or larynx) are subconsciously tightened to a certain tension. A steady stream of air is directed against them from the singer's lungs, setting them into vibration. The sounds are amplified in the cavities of the larynx, mouth, and nose, resonators capable of regulating the force and volume of the output of the vocal cords.

The human voice is classified according to their range and tone quality:

- (1) soprano, the high-pitched female voice;
- (2) alto, the low-pitched female voice;
- (3) tenor, the high-pitched male voice;
- (4) bass, the low-pitched male voice.

Most choirs and choruses are made-up of these four voices. Two intermediate classifications are the mezzo-soprano, a voice combining the attributes of both the soprano and the alto, and the baritone, lying between the tenor and the bass.

The human voice, as a musical instrument, is unique because it can combine speech and music. It has a quality of being expressive and with a sustaining power, endurance and intonation, singers who successfully overcome the limitations of the human voice are usually warmly applauded and praised by the audience.

LITERATURE

Since the writer uses words as foundations of his/her compositions, the medium of literature mainly language. These words are combined and arranged according to patterns or structures to imply images and feelings. However, not all written or communicated language are considered literature. Literature uses words which have fairly definite meanings in their context, and are capable of suggesting other meanings which allows the reader to go beyond the simple story line to other levels of meanings.

Note that language is limited in its appeal to express a particular meaning—simply put, it is incomprehensible to those who do not speak it. Hence, the beauty of a literary piece can only be appreciated by one who understands the language in which it was written. For instance, people who do not know Chinese or Japanese cannot appreciate Chinese or Japanese literature in its original form (unless it is translated into a language that we understand).

THE COMBINED ARTS

The dancer uses his body to communicate an idea or feeling to his audience. His/Her movements may involve only parts of his body such as his/her arms, legs or head; or the whole body itself, moving rapidly or slowly to the tune of music from one space to another.

Combined arts such as the drama or opera in theatrical productions use several media – the play itself (which is a literary form); the plot (which is rendered by actors and actresses emoting and speaking or singing their parts according to their roles); the costumes; the stage setting, where the scenery, props, and lighting have been arranged to provide the illusion of reality; and music (which may serve as a part of the plot or as background that sets the mood of the story).

Through electronic methods, these performances and other forms of entertainment are transmitted into the viewers' homes, which enable them to watch the performances without joining a specific crowd, or getting bothered by the presence of an orchestra pit or footlights. Television cameras allow the viewers to have a close-up look at the performer, or a panoramic view of the performance, which can either be live or previously recorded in video tape.

The cinema (or motion pictures), which is an extension of photography, uses combined several

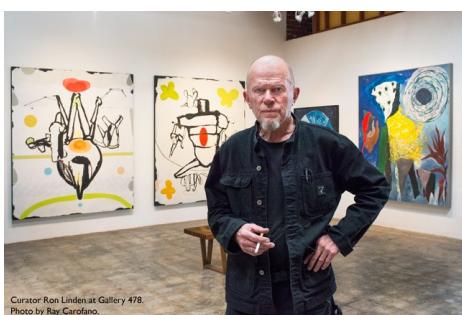
"shots," which are, in fact, made up of a series of pictorial units or "frames," taken from one point of view. Sound is then added to this series, which has been recorded on optical or magnetic film and synchronized with the pictures. Once these series of pictures are projected in rapid succession, they produce an illusion of reality, which altogether present the following: (1) a fictional story (a dramatic work for entertainment, including animated cartoons), (2) an educational feature (a photographic essay), or (3) a documentary (a rendering of facts or events with a particular viewpoint).

What have been discussed so far are the physical materials that the artists used to communicate their ideas or feelings. Of course, there are intangible qualities involved in art creation, which will be discussed later on in the following lessons.

Art is a dynamic industry that flourishes with creativity and imagination. Now that you know the variation of artworks that exist today, and the many instruments that artists used in the making of works of art, it is only proper to identify the other players in the world of art and realize their key roles in the industry (as described in <http://www.shokopress.com/the-different-job-roles-in-art/>).

ARTIST

An artist is a person who is engaged in the activity of creating, practicing or demonstrating art, employing various visual techniques, such as composition, color, space and perspective to produce the desired effect. This could be in the form of installations, sculptures, paintings, drawings, pottery, performances, dance, photography, video, film and any other medium. As mentioned in the previous lesson, artists may also combine a number of different mediums into their work referred to as mixed media or combined arts.



CURATOR

A curator is in charge of a collection of exhibits in a museum or art gallery, and is responsible for assembling, cataloguing, managing, presenting and displaying artworks, cultural collections and artifacts.

MANAGER

A gallery owner or manager chooses and presents art for sale. Since galleries may specialize in specific areas, a gallery owner or manager's responsibilities include managing both the creative and business sides of running an art gallery, as well as organizing art exhibitions, private sales and loaning out art.



CONSUMERS

While less inclined to build an evocative collection purely for investment purposes, this portion of the art market still represents a significant segment of buyers. Individual sales are the new gallery representation when it comes to making or breaking an artist's career. Through the use of social media, it is now easier and faster to connect with consumers online.

COLLECTORS

Young or old, emerging or experienced, art collectors are those who look to buy art to build their personal collections. They buy for a myriad of reasons – from aesthetic value to financial investment.

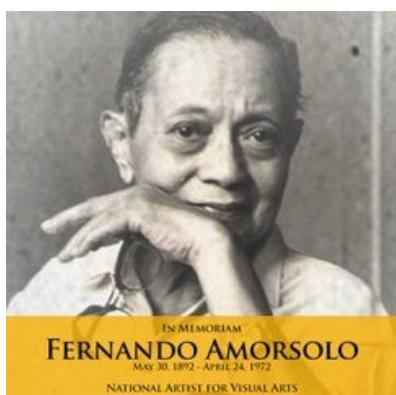
ART DEALER

An art dealer is a person or company that buys and sells works of art with the aim of making profit.

These market players compose the environment where art is distributed such as schools, museums, galleries, art spaces, auction houses and other industrial market platforms. Yet again, these market players are not exclusive in terms of their job description, especially in the Philippine setting where the demarcation of roles is a bit vague. In fact, there are many other people in the art industry, whose roles are interconnected and are evolving as the world of art evolves as well.

GAMABA NATIONAL ARTISTS

Artists who have given their time in developing their skills in creating a relevant artwork are nominated for awards and citations, and are recognized in state-initiated ceremonies such as the Orden ng Pambansang Alagad ng Sining (Order of National Artists) and Gawad sa Manlilikha ng Bayan (GAMABA, also known as National Living Treasures Award).



The Order of National Artists is the highest national recognition bestowed upon Filipino individuals who have made significant contributions to the development of arts in the country, that is, architecture and other allied arts, broadcast arts, dance, film, literature, music, and visual arts. The order is administered conjointly by the National Commission for Culture and Arts and the Cultural Center of the Philippines (CCP) and is presented by the President of the Philippines upon the recommendation of the two institutions (NCCA, 2015). The renowned painter, Fernando Amorsolo is the very first and sole recipient of this award and was given the title, the "Grand Old Man of Philippine Art" in 1972 as a National Artist for Visual Arts.

The following privileges are provided to those conferred with the Order of National Artists (adapted from NAAWA 2012 Guidelines):

- 1.) The rank and title of National Artist, as proclaimed by the President of the Philippines;
- 2.) The National Artist gold-plated medallion minted by the Bangko Sentral ng Pilipinas (BSP) and citation;
- 3.) Lifetime remuneration, and material and physical benefits comparable in value to those received by the highest officers of the land such as:
 - (a) A minimum cash award of Two Hundred Thousand Pesos (P200,000.00), net of taxes for living awardees and a minimum cash award of One Hundred Fifty Thousand Pesos (P150,000.00), net of taxes for posthumous awardees, payable to legal heir/s;
 - (b) A minimum lifetime personal monthly stipend of Thirty Thousand Pesos (P30,000.00) The above-mentioned privileges were given effective January 1, 2013.
 - (c) Life insurance coverage for Awardees who are still insurable;

(d) A State Funeral benefit not exceeding P500,000.00.

4.) A place of honor, in line with protocolar precedence, in state functions, national commemoration ceremonies and all other cultural presentations.

The Gawad sa Manlilikha ng Bayan (**GAMABA**) began as a project of the Philippine Rotary Club Makati-Ayala in April 1992 and was institutionalized through the Republic Act No. 7355 to acknowledge folk and indigenous artists who, despite the modern times, remain true to their traditions, giving credit to those who dedicated their lives to forge new paths and directions for future generations of Filipino artists. The award is tied with a program that ensures the transfer of their skills to new generations and the promotion of the craft both locally and internationally.

The National Commission for Culture and the Arts (NCCA), the highest policy-making and coordinating body for culture and the arts of the State, is tasked with the administration and implementation of the said award. Through the GAMABA Committee and an Ad Hoc Panel of Experts, the NCCA conducts the search for the finest traditional artists of the land, adopts a program that will ensure the transfer of their skills to others and undertakes measures to promote a genuine appreciation of and instill pride among our people about the genius of the Manlilikha ng Bayan. Among the recipients of this award were Ginaw Bilog, a Hanunoo Mangyan poet who is considered a master of the Ambahan poetry; Lang Dulay, a T'boli traditional weaver of "tinalak" or T'boli cloth made of colorful abaca fabrics; and Eduardo Mutuc, an artist from Apalit, Pampanga who has dedicated his life to creating religious and secular art in silver, bronze, and wood.

According to NCCA, "as envisioned under R.A. 7355, "Manlilikha ng Bayan" shall mean a citizen engaged in any traditional art uniquely Filipino whose distinctive skills have reached such a high level of technical and artistic excellence and have been passed on to and widely practiced by the present generation in his/her community with the same degree of technical and artistic competence." The award shall be given in each, but not limited to the following categories of traditional folk arts: **folk architecture, maritime transport, weaving, carving, performing arts, literature, graphic and plastic arts, ornament, textile or fiber art, pottery and other artistic expressions of traditional culture.**

Awardees receive the following incentives: 1.) a specially designed gold medallion, 2.) an initial grant of P100,000 and P10,000 monthly stipend for life (which eventually increased to P4,000), 3.) a maximum cumulative amount of P750,000 medical and hospitalization benefits annually similar to that received by the National Artists and funeral assistance/tribute fit for a National Living Treasure.

Throughout history, artists have evolved as their imagination and creativity did, not just to produce an artwork for aesthetic purposes, not to make a living, but also to enrich the world with a true application of imagination and creativity for the advancement of one's community. Truly, being an artist entails great responsibility and expectation – it is up to him/her to use his/her potential talents and skills for the world to appreciate.



Eduardo Mutuc

https://www.google.com.ph/search?q=eduardo+mutuc&rlz=1C1CHBD_enPH767PH767&tbm=isch&sa=1&ei=TAJLW4XAO7ah-wPLOYS4Aw&q=eduardo+mutuc&q=eduardo+mutuc&gs_l=img.3..0i67k1j0j50j30k114.32308.32308.0.32572.1.1.0.0.0.253.253.2.1.0...0..1c1.64.ing.0.1.252...0sjZd.FW0If#imgrc=icm20P987KwtyM

ART PRODUCTION PROCESS

How, now, do artists create an artwork? Another notable aspect in art creation is that it does not follow a linear progression – artists are flexible in terms of allowing their creative potential to take place before they can finally execute their ideas into a representation of reality. This is also the very reason why there are different styles, periods and movements in the world of art. However, the absence of a linear series of steps in art production does not mean that artists do not have guiding principles. In fact, the process typically involves: 1) pre-production, 2) production, and 3) post production.

The first of the three stages of art production is **pre-production**, a process of preparing all the elements involved in the creation of an artwork. This involves making an outline of what is to be accomplished, why it needs to be accomplished and how it can be accomplished. In this stage, the artist has the opportunity to foresee any possible problems before they can actually happen. It allows the artist to be more efficient with his/her time since the artist has some sort of a game what he/she is about to do.

The first stage leads to the second one which is referred to as the **production** process. Using the game plan in the previous process, the artist is now ready to manipulate the his/her medium and the elements that come with it to be able to execute an artwork.

The last stage, called the **post-production**, happens when the artwork has been completed. The manner by which the artwork is to be distributed is decided upon at this stage. Should the artist choose to produce the artwork for his/her eyes only, then so be it. But most of the time, the artwork is intended to be appreciated by other people either to be seen, heard, touched or experienced. Included in this stage are the manner by which the artwork is allowed to set, to be modified, to be displayed, transported or to be promoted.

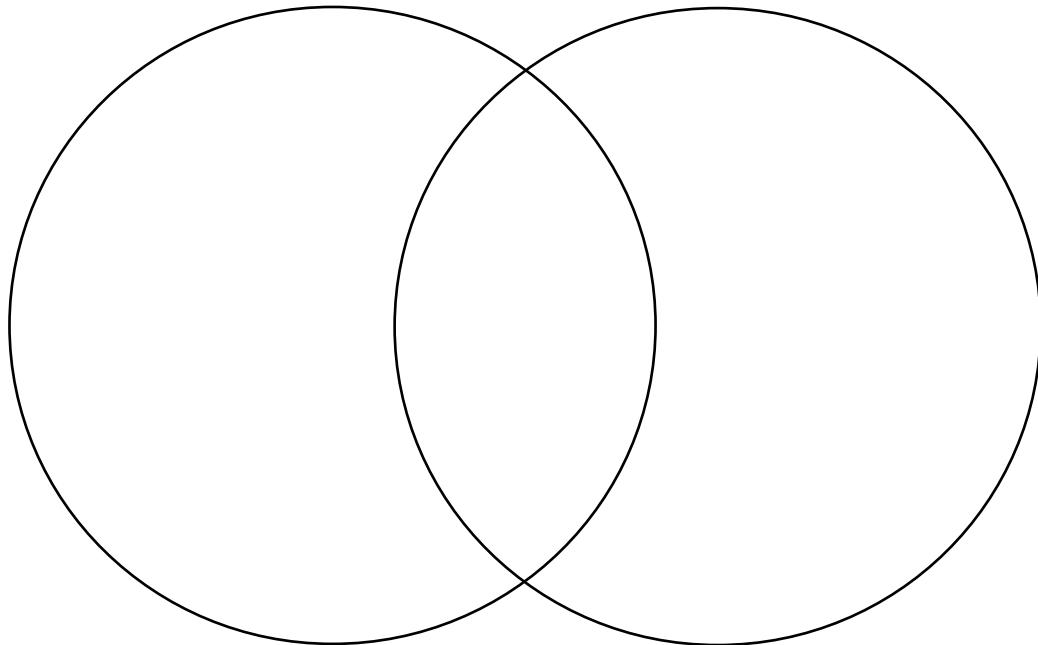
Once the production is finished, the artwork enters the realm of art where artist's message can be shared and even analyzed by its intended audience.

 **EVALUATE**

Name: _____ Year/Section: _____

Worksheet I

A. Below is a Venn-Diagram that you will use to compare and contrast an artist and an artisan.



B. Provide your own examples of artworks of an artist and an artisan that were not mentioned in this lesson.

ARTIST	ARTISAN

C. Can an artist be an artisan, and vice-versa?

Name: _____ Year/Section: _____

Worksheet 2

Choose an English poem or song and write the content below. If the content is too long, print a copy that would fit the space provided and paste it down below. Then, translate it to our vernacular, making sure that you capture the sentiment and tone of the original work.

ORIGINAL WORK:

TRANSLATED WORK:

Name: _____ Year/Section: _____

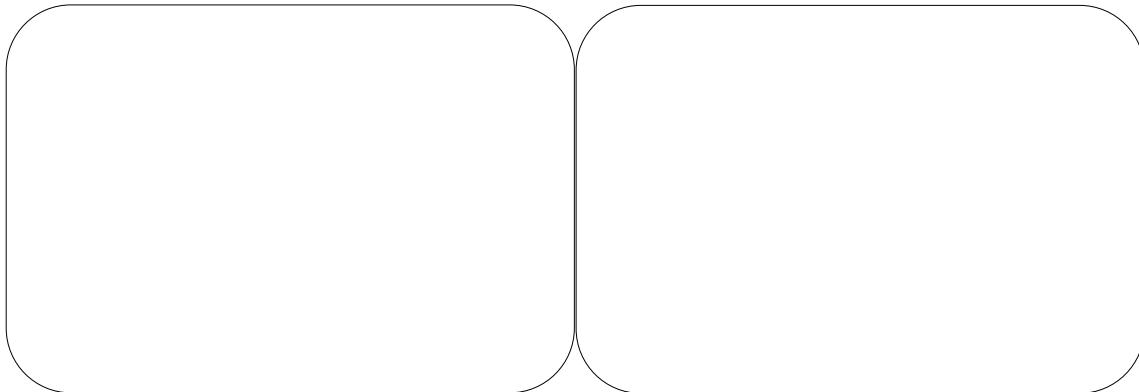
Worksheet 3

Create a sculpture out of a soap – it can be a carving of your favorite object, animal, food, fruit or anything under the sun. Then write a description of your sculpture below, and the reasons why you chose the subject. What are you trying to impart to the viewers of your artwork?

Name: _____ Year/Section: _____

Worksheet 4 Product Design Critiquing

Study a package design of any product. Find out what devices the designer used to advertise the product. Compare this with another package design for a similar product. Paste a photo of these package designs below. Which of the two captures the attention first? Which holds the interest longer? Which do you suppose will create a more lasting impression on the buyers? Which will lead to more sales? What qualities of the design bring about these effects?



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LESSON 6

ELEMENTS and PRINCIPLES of ART

Lesson Objectives:

- a. Identify and analyze the different elements of art.
- b. Compare and contrast the principles of art.
- c. Discuss the interrelationship between the elements and principles of art and explain their relevance in the study of art.
- d. Establish the dominant elements of hybrid art and analyze the various art forms combined within.
- e. Create an artwork depicting the elements and principles of design.



Draw lines that show the things being described in each box.

Lines like puffy clouds	Lines like spaghetti noodles	Lines like a rainbow
Lines like a broken glass	Lines like tree branches	Lines like pouring rain
Lines like round button	Lines like a wheat field	Lines like a window frame
Lines like a set of stairs	Lines like a falling arrow	Lines like a woven rug
Lines like a wavy hair	Lines like a flagpole	Lines like a swirly ice cream



In the previous lesson, you have learned the different stages in art production. It is equally relevant to understand the many aspects used in an artwork to be able to realize the artist's ideas, thoughts or emotions and develop an appreciation towards a particular masterpiece.

The elements of art are the building blocks of all art. On the contrary, the principles of art are used to organize the basic elements of art. Every piece of art created includes one or more of these elements and principles. Learn about these in this lesson.

ELEMENTS OF VISUAL ARTS

Certainly, you have looked at an artwork but have you ever wondered how the artist decided to begin making it? All art, whether two-dimensional like a painting or three-dimensional like a sculpture, contains one or more of the elements of art. These elements are: (1) line, (2) shape, (3) space, (4) color, (5) form, (6) texture.

So how exactly does an artist use these elements? Working as an artist and creating an artwork is similar to being a chef and cooking a meal. The chef uses a list of ingredients combined together in certain amounts to produce a unique recipe. The artist uses art elements and combines them in different ways to create a unique piece of art. The elements of art are like the ingredients in a recipe. While some artworks contain only one or two elements, there are some that has all the elements of art. One thing is positive, however - there would be absolutely no art without the seven elements of art.

Let us discuss each of the elements of visual arts.

(1) LINE

A line is a continuation of a point, a series of connected dots, or the recording of the movement of said point. Think about your pen when you are writing notes. The point moving is the tip of the pen, and the line made shows the history of that point. In short, a line is a mark made upon a surface. The line is the one of the earliest artistic elements, starting with cave paintings around 15,000 BC. Looking at the cave paintings, one can notice how early humans used line to show the shape of various animals.

Artists create line with a variety of tools, including pens, pencils, and paint. They use line as a foundation of their finished piece of art. In the activity on the previous page, you just drew different lines that people may not really pay attention to. All works under the graphic and plastic arts start with lines. Your favorite dress came from a series of dots that became lines, which were drawn on a cloth and was later on cut and sewn. The house that you live in came from a wood, which was lined before it was carved and formed into a beautiful home. Likewise, paintings started with pencil sketches from a series of connected dots.

Menoy (2014) categorized the different types of lines according to: vertical, horizontal, diagonal, broken or jagged lines, curved lines, repeating lines, contrasting lines, modified lines and more, which also carry meanings when used in an artwork.

Vertical lines

These lines are strong and rigid. They show balance, height and poise. They suggest stability, and convey a lack of movement. Its tallness and formality give the impression of dignity.

Horizontal lines

These are lines that are parallel to the horizon (hence the name). They look like they are lying down, at rest, asleep. They suggest calmness and quietness, a relaxed comfort. Horizontal lines emphasize width. They are stable and secure. They convey an absence of conflict, a restful peace.

Diagonal lines

Diagonal lines are unbalanced. They are filled with restless and uncontrolled energy. They can appear to be either rising or falling and convey action and motion. Their kinetic energy and apparent movement create tension and excitement. Diagonal lines are more dramatic than either horizontal or vertical lines. Diagonal lines can also appear solid and unmoving if they are holding something up or at rest against a vertical line or plane.

Broken or Jagged lines

Broken lines are a series of dashes. Zigzag lines are a combination of diagonal lines that connect at 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. They can imply danger and destruction as they break down. Both these lines imply confusion, chaos, tension, disturbance, violence and sometimes, war.

Curved lines

These are softer than straight lines. They 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. Curve lines, whether concave (inward) or convex (outward), which can either be scroll-like (s-form) or spiral-like (winding round) indicate movements.

Repeating lines

These are a series of vertical (|||||), horizontal (_ _ _ _), diagonal (////// or \\\\\\ or curved lines such as (((((or))))), that show rhythm.

Contrasting lines

These are a combination of vertical and horizontal lines (LLLLL) or a combination of diagonal lines (XXXXX or <<<< or >>>>) in opposite directions.

Modified lines

These are a combination of straight and curved lines ({ } or []) or a combination of lines of shifting shapes (>O<).

(2) SHAPE

Working on the first element of art, when enclosed, is transformed into another element of art called shape. Shapes are areas of enclosed space, which give permanent meanings to simplify ideas. They can be flat, and can only have height and width. Shapes may be natural or geometric. Natural or organic shapes are those we see in nature, such as shapes of men, animals, clouds, trees or leaves. Natural shapes may be interpreted realistically or may be distorted. Geometric shapes are mathematical shapes made out of points and lines like triangles, squares, or circles. They are

more precise.

(3) SPACE

If one decides to vary the size and placement of the elements of lines and shapes, one will use another element called space. **Space** deals with the illusion of depth on a flat surface. In short, it is the area or surface occupied by an artwork. The painting covers the flat surface such as the wall. You might overlap shapes to make some look closer, or make objects in the distance smaller to look like they are farther away. The element of space can be used in three-dimensional art as well. A sculpture, since it has volume, occupies not only the area on which it stands, but the area from the top to the bottom, and from the left to the right side of the object.

Note that not all artworks are sculptures. In two-dimensional art, space can be positive or negative space, and three-dimensional space.

Negative space is the area around the subject matter of an artwork. Artists often use negative space as a method of adding interest to a subject matter. **Positive space**, on the other hand, is the space where shadow is heavily used.

Three-dimensional space is usually shown by means of shading, where a three-dimensional effect can be achieved even if the artwork is two-dimensional.

(4) COLOR

Color is what we see when light reflects off of an object. These reflected wavelengths turn into a range of colors on a spectrum, like red, blue, and yellow. Color usually enhances the attraction of an artwork.

Much of what we know about color is founded on the Color Theory, which was first evident in the experiments of Sir Isaac Newton in 1666, where an array of colors similar to that of the rainbow is revealed when a ray of sunlight passes through a prism. **Color theory** is a set of principles used to create harmonious color combinations pleasing to the eye and senses. It provides us with a common ground for understanding how colors can be used, arranged, coordinated, blended, and related to one another. Color theory is about why some colors work together aesthetically, while others do not. Thus, it is about color mixing and the visual effects of color.

Color theory is built upon the creation of the color wheel. In art, we use pigments (a coloring material) to control and work with color, mixing pigments to make new colors or make colors lighter or darker. Pure color, such as yellow, red, and green, is known as **hue**. This dimension of color is subdivided into:

a. **Primary Colors** are blue, red, yellow (BRY). They are called primary colors because they are the first colors to be produced and the rest of the colors result from the combination of the primary colors.

b. **Secondary Colors** are green, orange and violet (GOV). These colors are produced by combining two primary colors. Green is the product when blue and yellow are combined; orange is the product when red and yellow are combined; and violet is a product of the combination of red and blue.

c. **Intermediate Colors** are the resulting colors of mixing primary and secondary colors as in red-violet, red-orange, yellow-orange, yellow green, blue green, and blue violet.

Making a color lighter or darker is known as **value**. Artists use this to create an illusion of depth and solidity, convey a mood, feeling or establish a scene.

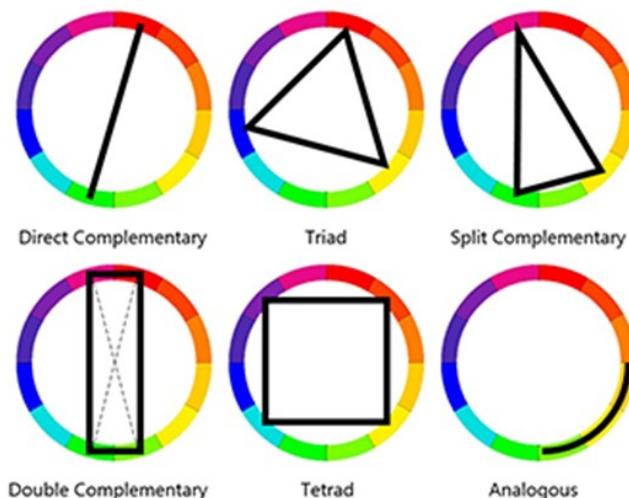
Light colors or tints are those with values lower than the normal ones. Think of pink as a lighter version of red and sky blue, of blue. Then again, dark colors or shades are those with values higher than the normal value such as maroon for red and navy blue for blue.

Artists work with a variety of hues and values to create their works, either attempting to create a realistic image of the world, or imply a feeling.

Intensity refers to the brightness or dullness of the color. Bright or warm colors are those that are striking to the eyes. These colors suggest warmth, vivacity, cheerfulness, excitement or positive energy. They are usually associated with sun, fire and light. Examples include orange, yellow (which is considered as the most brilliant and most cheerful color), and red (which is the warmest, and the most exciting). Dull or cool colors are those that are the opposite of bright or warm colors. They are also called receding colors, which suggest distance, tranquility, restfulness or sobriety. Blue is the coolest and the calmest of all colors. Other colors include violet and green.

Color harmony, in color theory, is the basic technique used to create combinations of colors. It is the process of matching colors and creating color schemes. A color scheme, or a set of colors selected, is an important function of the color wheel. When determining which colors match (or clash) with each other, the color wheel can provide users with a set of basic rules and several predefined color schemes. Color schemes consist of two, three, or four colors based on their positions on the color wheel. For example, a complementary color scheme consists of two colors located directly opposite from each other on the color wheel. When complementary colors mesh with one another, they are known as analogous colors. A triad color scheme is composed of three colors equally positioned on the wheel, while a tetrad color scheme is formed by two pairs of colors opposite each other on the color wheel, or four colors. Further, adjacent colors are those situated next to each other in the color wheel.

Notice that there is a fixed geometric relationship between harmonious color combinations on the color wheel: complementary colors form a straight line; triad colors form a triangular shape such as an equilateral or isosceles triangle; tetrad colors come from a square or rectangle; split complementary are any three colors forming a Y in the color wheel, while double split complementary are any two sets of three colors forming a Y in the color wheel. These color schemes remain harmonious regardless of the rotation of the line or shape on the wheel.



Other colors include neutral colors, which serve to balance colors like white (which is the absence of all colors), gray (which is formed by combining black and white), black (which is the presence of all colors), brown, peach, cream, gold, silver, and bronze.

Colors have connotations as well.

White symbolizes purity, holiness, or mourning; black signifies death, darkness and evil; blue indicates

serenity, sadness, peace or masculinity; green signifies life, nature and healthy well-being; yellow symbolizes jealousy, deceit, or divinity; gray signifies old age or decay; pink for femininity and love, and many more.

(5) Form

Form refers to the three-dimensional version of a shape. An artwork that has the art element of form can be viewed from different angles, and is not flat. Forms have height and width, but they also have depth. Forms can be hard-edged like a cube or more free-flowing.

(6) Texture

Texture is the way something feels, or looks like it might feel, in an artwork. Texture can be real or implied. **Real texture** is something you can actually feel with your fingers if you touch the art. **Implied texture** only visually looks like it feels a certain way. If you ran your fingers over implied texture, it would not feel any different. An artwork may be smooth or rough, fine or coarse, glossy or dull, regular or irregular. The texture depends on the material or medium that the artist uses in order to convey a particular message.

ELEMENTS OF AUDITORY ARTS

Similar to visual arts, the auditory arts have its own elements and they are as follows: rhythm, dynamics, melody, harmony, timbre and texture.

Let us discuss them one by one.

(1) RHYTHM

This is the element of music that refers to the pulse of the music. It is the consistent pattern of identical or similar sounds in a music. Most of the time, rhythm is associated with **beats** (as the basic unit of music), **tempo** (which refers to the speed measured by beats per second), and **meter** (which organizes beats into a recognizable recurrent pattern).

The following terms refer to variations in tempo:

- a. allegro (fast)
- b. vivace (lively)
- c. moderato (moderate speed)
- d. andante (moderately slow like a walking pace)
- e. adagio (slower than andante)
- f. lento (slow)
- g. largo (very slow)
- h. accelerando (gradually speeding up)
- i. rallentando (gradually slowing down)
- j. allargando (getting slower)
- k. rubato (robbed time, where rhythm is played freely for expressive effect)

(2) DYNAMICS

This is the element of music that refers to the loudness or softness of music. Dynamics offer a way to show expression in sheet music. They help to drive the emotional content of music through volume and intensity, as if one could adjust both the volume and the color depth on the screen simultaneously. We can also think of the intensity side of dynamics as the strength of a note. Some

notes are meant to be played gently and lightly, while others are meant to be played more strongly. Dynamics are used in everything from symphonies to popular music to movie soundtracks. Think of how the music in a movie enhances the feeling of a scene. For example, you probably would not use a quiet dynamic for a battle scene. It would be much more fitting to use a quiet dynamic for a character that is sneaking out or even an intimate moment between characters. Louder dynamics might be used for scenes involving bravery or freedom.

To further discuss dynamics, let us begin with piano, and forte. The piano marking looks like a lowercase letter 'p' and means to play quietly and softly or lightly. The forte marking, on the other hand, is a lowercase letter 'f', and represents loud and strong playing. These symbols go below written music to tell the musician how to play and stay in effect until another marking is shown.

Some dynamic markings have a letter 'm,' which stands for mezzo, meaning 'medium.' So a mezzo piano dynamic marking looks like this (mp) and means to play medium quiet, while a mezzo forte dynamic looks like this (mf) and means to play medium loud.

Dynamics can range from infinitely quiet to infinitely loud. The most common way to indicate dynamics that are very quiet or very loud is with repetition of the letter. So, if the composer wants the musician to play very quietly, he or she will mark two 'p's. This is called pianissimo. If the composer wants the musician to play very loudly, they will mark two 'f's. The more of a letter there is, the more extreme the dynamic.

In cases when the composer wants a sudden change in emotion, they can combine two dynamics like fortepiano and pianoforte. In each case, the first dynamic is played, then the second dynamic is played immediately afterward. So, for the fortepiano, we would have loud, then immediately quiet. If you had pianoforte, it would be the opposite with first quiet, then immediately loud. There is one more dynamic that requires sudden change called the sforzando. Sforzando means to play the note or notes with sudden strong force or emphasis, like this (a piece of music is played).

To gradually increase or decrease the volume, the composer uses two very important dynamic symbols: the crescendo and the diminuendo. These two symbols draw out emotion by making a gradual change in volume. The crescendo looks like this (<) and means to get gradually louder. The diminuendo (also called decrescendo) symbol looks like this (>) and means to get gradually quieter.

(3) MELODY

When you think of the singer's part in your favorite song, chances are, you are thinking of the melody, which refers to a memorable series of pitches. In a non-formal setting, we can just say it is the tune of the song. If you think of the song 'Mary Had A Little Lamb,' you are probably thinking of the melody and not the accompanying harmonic notes that could go along with it. If you sing the song 'Happy Birthday' at a party, you are most likely singing the melody. This is generally true for many styles of music, whether it is a classical tune, a reggae song, or an electronic dance track.

(4) HARMONY

Melodies are substantial enough to be music on their own, but they often sound empty and lonesome without some accompaniment. Thus, many composers add supporting notes called harmony. There are many types of harmony that can be added, but in general, harmony can be defined as notes that sound simultaneously. Harmony acts as notes that support a melody.

Harmony often adds a framework or context for the melody, like a setting in a story. Think back to 'Mary Had A Little Lamb.' We can harmonize the melody by adding accompanying notes. This can be done by adding a countermelody or by adding two or more notes which are played at a time,

known as **chords**.

(5) TIMBRE

Timbre is used to define the color or sound quality of a tone. Every instrument produces its own unique timbre, but musicians can alter this through skill and practice. Scientifically, there are three main factors that define timbre: (1) **harmonic content**, or the intensity and quality of the harmonics within the tone; (2) **attack and decay**, which describes the way the sound is produced and naturally recedes; and (3) **vibrato** is the natural and controlled pulsation of a tone. Together, these three components impact the unique sound that makes a tone identifiable and help to color our music.

Simply, timbre enables us to differentiate between a trombone and a saxophone, or a flute and a human voice, which all have different sound qualities. They have different timbres, and this is what makes music a little more colorful.

(6) TEXTURE

Believe it or not, you hear texture in music all the time. In music, **texture** refers to the interaction of melodies and harmonies within a song. These parts can be instruments, singers, or a combination of both.

In general, the texture of music can be thin or thick, **thin texture** being music with few differing musical parts and **thick texture** being music with many differing musical parts. We can think of texture like a sandwich. The more ingredients you put on your sandwich, the more flavors you will taste in one bite. A grilled cheese sandwich might represent a thin texture, while a sub sandwich with ham, turkey, roast beef, cheese, lettuce, tomato, onion, mayo, and spices could represent a thick texture. Thin and thick textures are often woven throughout a song, and it is this weaving that helps create intensity and drive or calm and relaxation within a piece of music.

When we want to describe music more precisely, we can refer to three specific textures: **monophony**, **polyphony**, and **homophony**. The names of the textures were derived from Latin, with the prefixes giving structural implications and the suffix '-phony', meaning 'to sound.' This is not to be confused with the word 'phony,' meaning 'fake' or 'fraudulent.'

Let us examine each to find their similarities and differences.

Monophony is the thinnest of the three textures, with only one musical part in a song. The prefix 'mono' means 'one,' like a monocle or monorail, so it is easy to remember. In monophony, there are no background singers or instruments. Historically, monophony was the first texture. The most well-known type of Medieval monophony is Gregorian chant. If you listen carefully, you can hear that, although there are multiple singers, they are all singing the same pitches in rhythm together. This is monophony because there is only a single line of music with no accompaniment. Another example is at the beginning of Beethoven's 'Fifth Symphony.' All violins, violas, cellos, and basses are playing the same tones and the same rhythms. You might have noticed that the violins are playing at a higher frequency than the cellos or basses, but because they are playing the same pitch, it is still considered monophony. Finally, you can often hear monophony at the beginning of sporting events, where soloists will sing the national anthem without background instruments.

Eventually, singing the same thing as everyone else all the time became boring. Thus, **polyphony** was born. You probably know that 'poly' means 'many,' like a polygon has many sides, and since we know 'phony' means 'to sound,' we can immediately deduce a basic meaning of 'many sounds at the same time.' More specifically, **polyphony** is heard when two or more independent melodies are sung or played simultaneously. In polyphony, the pitches and rhythms of each musical

part are different from one another. Because of this, we can say that polyphony is a much thicker texture than monophony. Think of a round, like 'Row, Row, Row Your Boat.' If you and your friend are singing the song as a round, you are singing two different parts at the same time. Many times, an instance of polyphony is achieved through singing, though it can occur between two or more instruments as well. This happens most often in orchestral or band music. A very common example often heard at wedding ceremonies is Pachelbel's 'Canon.' Part of the beauty of the song is the interplay between the four simultaneous melodies.

As it turns out, the textural preference for the last 100 or more years has been neither for monophony nor polyphony but for the third texture - homophony. Because 'homo' means 'the same,' we can figure out that at least two of the parts in a homophonic piece of music will be the same or, more likely, very similar. Many times, the rhythms of the parts will be the same, but the pitches will differ. In this way, the parts work together to form harmony through chords.

Many chamber group pieces, like trios or quartets, often utilize the homophonic texture. Barbershop quartets are a great example of homophonic texture because each of the four men sing their own part to create harmony. There is a variation of homophony called 'melody-dominated homophony,' where several parts act as the background support of chords and rhythm while a melody is provided by another instrument or singer. You can think of it like the groove and the melody. It is akin to singing karaoke - you are the main focus, and the instrumental track is there to provide you with context and background. The thousands of YouTube videos of someone playing guitar and singing their favorite cover song is yet another example of melody-dominated homophony.

ELEMENTS OF COMBINED ARTS

(1) DANCE

Dance is a form of art that uses rhythmic body movements expressing ideas and emotions, accompanied by music.

The elements of dance include 1.) music, 2.) the dancer (which refers to the performer who executes the steps, follow the instructions of the choreographer, wear costumes, and carries the props), 3.) choreography (which refers to the overall design of the dance), 4.) design (which is the planned pattern of movements in time and space, which involves the movements and the positioning of the dancers, and the steps executed), 5.) subject (the message of the dance or what the dance is all about), 6.) movements (classified into steps, gestures and facial expressions), 7.) technique (the style or way of executing the movements), 8.) costumes (are things worn by the dancers during performance), 9.) properties (also known as props, which are carried by the dancers as they perform), 10.) set design (the setting or the background that indicates the place of action for the dancers). Other theatrical elements include lighting effects, sound effects, visual effects, and the like.

(2) DRAMA

Drama is a form of art that depicts life's experiences through the reenactment of events that take place in the real world or in the mind of the writer. Etymologically speaking, drama came from the Greek term *dram*, which means to act or to do. It is meant to be performed on stage or in front of the camera by actors and actresses.

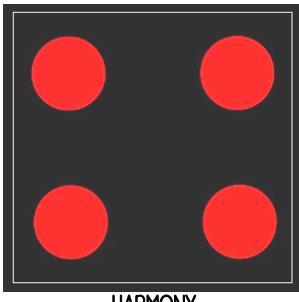
Generally, the elements of play production include: 1.) literary elements (such as setting, characters, plot, conflict, tone and atmosphere); 2.) direction, which is the overall

dramatic performance; 3.) **acting** (executed by members of the cast who perform the roles assigned to them), 4.) **editing** (the sequencing of scenes to be presented are checked, taking out unnecessary scenes like the obscene and offensive ones), 5.) **set design** (layout of the set such as backdrop and what to put on stage), 6.) **cinematography** (choosing and shooting a location that fits the story), 7.) **production design** (the overall design which also involves the costume design and props, and cinematography) 8.) **costume design** (the clothes to be worn by the actors and actresses suitable for their roles), 9.) **make-up** (body paints, paddings or artificial part of the body that will enhance the look of the actors and actresses based on the roles they portray), 10.) **properties** (which the actors and actresses bring with them as they perform on stage or in front of a the camera to establish their characters), 11.) **lighting effects** (the amount [bright or dark] and sources [sun, lamp, flashlight, or candle] of light needed to make the scenes realistic and credible), 12.) **sound effects** (the amount [loud or soft] and sources [people, animals, objects] of sound needed to make the scenes realistic and credible), 13.) **visual effects** (production of sights that are not usually captured by the camera in order to make the scenes effective, exciting and appealing to the viewers), 14.) **theme song** (the song composed to represent the theme or the subject matter of the drama), 15.) **musical score** (arrangement of songs that form part of the drama, other than the theme song that are being played to set the mood to delight the audience, 16.) **story** (the most important aspect of the drama), and 17.) **script** (contains the dialogue or the lines to be memorized by the performers.

PRINCIPLES OF ART

The elements of art are the ingredients of a composition, but just like with any recipe, even great ingredients can result in a mess if you just throw them together without any thought. They have to be combined in the right ways – this is where the principles of art come in. The **principles of art** are used to organize the basic elements of art: line, shape, space, color, form and texture. They are sometimes also referred to as **principles of organization** or **design principles**. Another important element in creating art is **composition**. A composition is the placement or arrangement of visual elements in an artwork, and art principles help figure out the arrangements of those visual elements.

The following are the **principles of art** that help us understand how the elements of art work together in a composition.



The first principle is **harmony**, also called **unity**. The harmony of art is the overall sense of completion in the piece. It describes whether or not all of the elements work together and whether or not the composition works as a whole. The elements need not be the same, but at least they must be related to each other in a purposeful way.

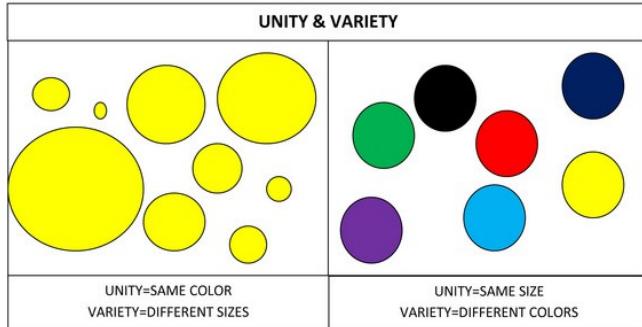
Rhythm is the continual flow or sense of movement created by a pattern or repetition of visual units. It helps to achieve harmony in a composition. The image of repeating apples on the left demonstrates simple rhythm. It also shows how two principles can work together, as the apple with a bite taken out of it gives emphasis. Rhythm is



https://www.google.com.ph/search?q=sample+photo+w+ith+harmon+on+pinciple+of+art&tbo=isch&tbs=imrgn:CRd2WV3YJOYjhUOjGhsCG-Dw+6FLQpkT0Z7puYKAmVrIBMWEHGsdjR2_1qbF5pqw1mEgQo0byTjWUJieySsCX0QEaGwlaEX_MWUWU1-IEKhJMPDLoUvSkrsRfR0cS0gGkqEgkgnum7Iic2ZWtEVlLoTeaiggosCN8EYQcbzET2ZxUJJK-QKQJUpmt-qJxMeRsg3gem-uRAEqn2nDWYOuNA4HFFyPh2

the beat or implied tempo of a composition, created through the placement and repetition of various elements of art.

Variation is the amount of diversity of elements in the composition. Some compositions have low variety (imagine an abstract painting where the canvas is just one big white square) and others have a high amount of variety, with lots of different shapes and colors. This principle is achieved by changing or using different elements to achieve visual interest.



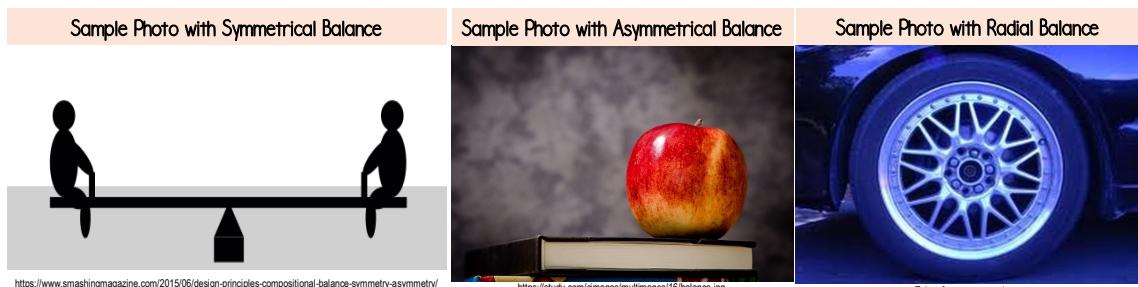
(Sample painting with the principles of unity and variety) Wassily Kandinsky *Several Circles (Einige Kreise)*, January–February 1926.



Variety can be created with contrast, change, elaboration, or diversifying elements. With variety, it is important to consider how the elements are working together so that you still have harmony and unity within a composition.

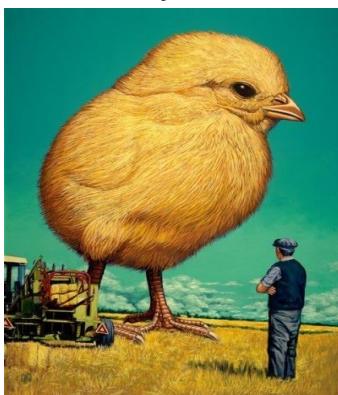
Balance refers to the overall arrangement of elements, like color, shape, and lines. Each element carries its own visual weight, and good art balances this weight. In other words, balance is the sense of stability achieved through implied weight of an object. It involves arranging both the positive elements and negative space in such a way that no one area of the design overpowers other areas. Everything works together and fits together in a seamless whole. The individual parts contribute to their sum but do not try to become the sum.

There are three different types of balance: **symmetrical** (when one image is mirrored on the other side to repeat itself), **asymmetrical** (when different types of elements create a visual balance), and **radial** (which is the distribution of elements around a central point in all directions).



Proportion is the ratio of one art element to another. It also refers to the appropriate relation of shapes and quantities of objects to each other so that the scale of the artwork always makes visual sense. For example, if you are trying to create a representational image of a landscape, the trees should be taller than the squirrels or if you have a sketch of somebody sitting on a chair, the size of the chair should be in proportion to the size of the person. The reverse, of course, would be out of proportion. The image on the next page shows a painting on canvas by Jeff Jordan. The artist uses proportion to create a comical attitude.

Canvas Painting of Jeff Jordan



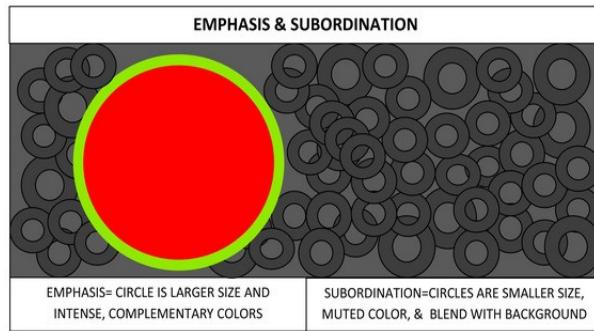
https://www.google.com/search?q=painting+with+proportion&lz=1C1CHBF_enPHBDI_H63&source=imms&tbm=isch&qsa=X&ved=0ahUKEw1L3W-6L5hV0Z2EKHTYB2gJ_AUICgB&w=142&bhl=627&imgrc=2U2b6wGWd8g1M:

The principles of Emphasis and Subordination in art describe the actual focal points themselves. Emphasis is defined as an area or object within the artwork that draws attention and becomes a *focal point*. On the contrary, Subordination refers to minimizing or toning down other compositional elements in order to bring attention to the *focal point*.

Focal point refers to an area in the composition that has the most significance, an area that the artist wants to draw attention to as the most important aspect.

In the example below, it is very clear that the *emphasis* is on the big circle since it is largest object in the composition. Conversely, although there are many gray circles, they are small in size, very *muted* in color, and blend in rather than stand out from the background.

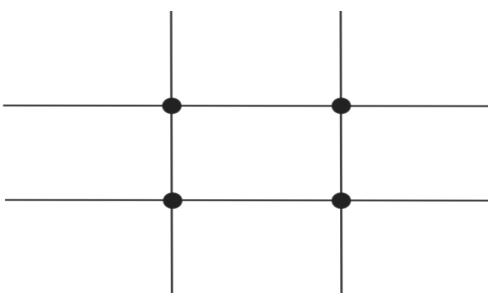
The large circle is an extremely intense (pure) color which contrasts dramatically with the muted gray circles and background. The large, intensely colored circle is bordered with an intense light gray color that complements the color dark gray, and equal in its intensity. The large circle is the *focal point* of the composition.



<https://www.sophia.org/tutorials/design-in-art-emphasis-variety-and-unity>

In summary, the principles of art work together to organize art elements for a cohesive and unified composition. They set a standard in creating art, and once an individual becomes familiar with creating compositions, it is easier to choose which principles work best to communicate his or her message.

THE RULE OF THIRDS



https://www.google.com.ph/search?q=rule+of+thirds+png+file&lz=1C1CHBD_enPH767P_H767&source=lnms&tbm=1

Whatever form of art you work on, there are always techniques and guidelines that one can use to improve his/her art and design.

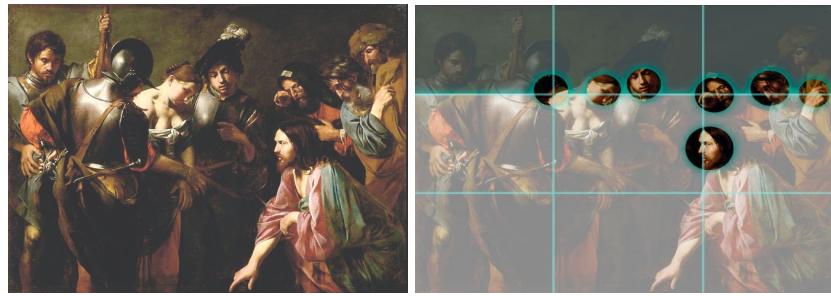
The Rule of Thirds, for one, is actually a guideline than a rule. Its main objective is to aid the artist with regard to placing the elements and focal point within his/her art composition. Most artists believe that if an individual divides his/her art composition into thirds, either vertically or horizontally, and then places the elements of the subject along these lines or at the junctions of them, he/she can arrive at a more attractive arrangement and more fascinating artwork. The figure above gives us a guide for placing focal points of our art composition. If we design our focal points according to the intersections of any of the nine rectangles, the picture that we are trying to create will have the necessary counterbalance for us to come up with an artwork that is more compelling.

Applying the rule of thirds, one should be able to go by the following guideline:

Rule of Thirds		
Compositional rule in the visual arts		
Image should be imagined as divided into nine equal parts by two equally-spaced horizontal lines and two equally-spaced vertical lines		Important compositional elements should be placed along these lines or their intersections
	Aligning a subject with these points creates more tension, energy, and interest in the composition than simply centering the subject would	

Aside from photographers, painters and artists use the rule of thirds mostly for landscapes, but it also works for any subject matter, including still life paintings, figures and even portraits.

Take a look at the painting below: the main faces sit on the key intersections of the Rule of Thirds guideline. This painting by Valentin de Boulogne shows how the main characters are all placed on the upper dividing line, creating a dynamic arrangement of figures.



As mentioned earlier, the rule of thirds is mostly known as a tool for composing landscapes. Notice the painting by Pierre Henri de Valenciennes below, the horizon is placed in the lower thirds, and the large mass of mountains and scenery is placed in the left section, to create a more dynamic scene.



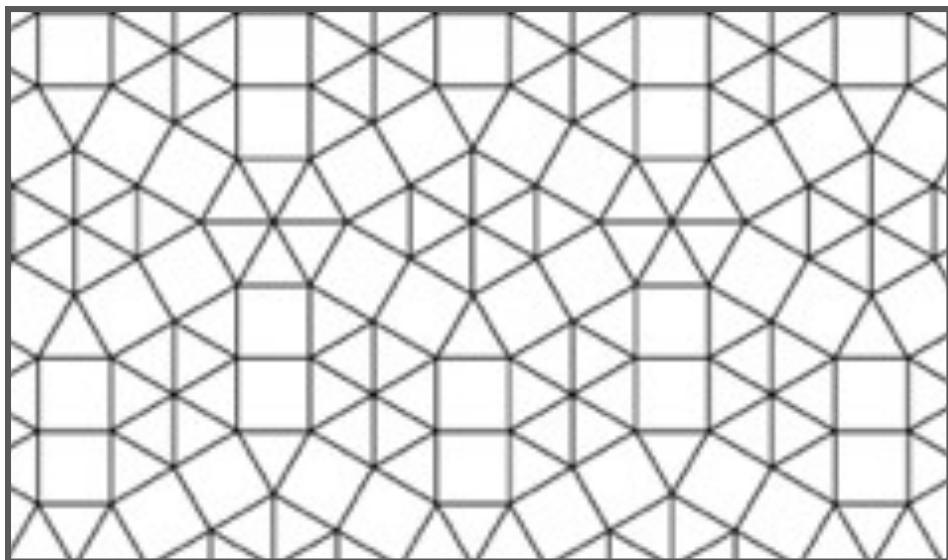
By following the guidelines and intersections created by the rule of thirds, one can do away with symmetric or balanced compositions that tend to bore the viewers. Instead, one can more easily create compositions that are asymmetric but are much more dynamic and full of life.

EVALUATE

Name: _____ Year/Section: _____

Worksheet I

Have a good look at the Islamic pattern below. What do you notice about it and the shapes within it?



Identify the following polygons by coloring them according to the colors indicated:

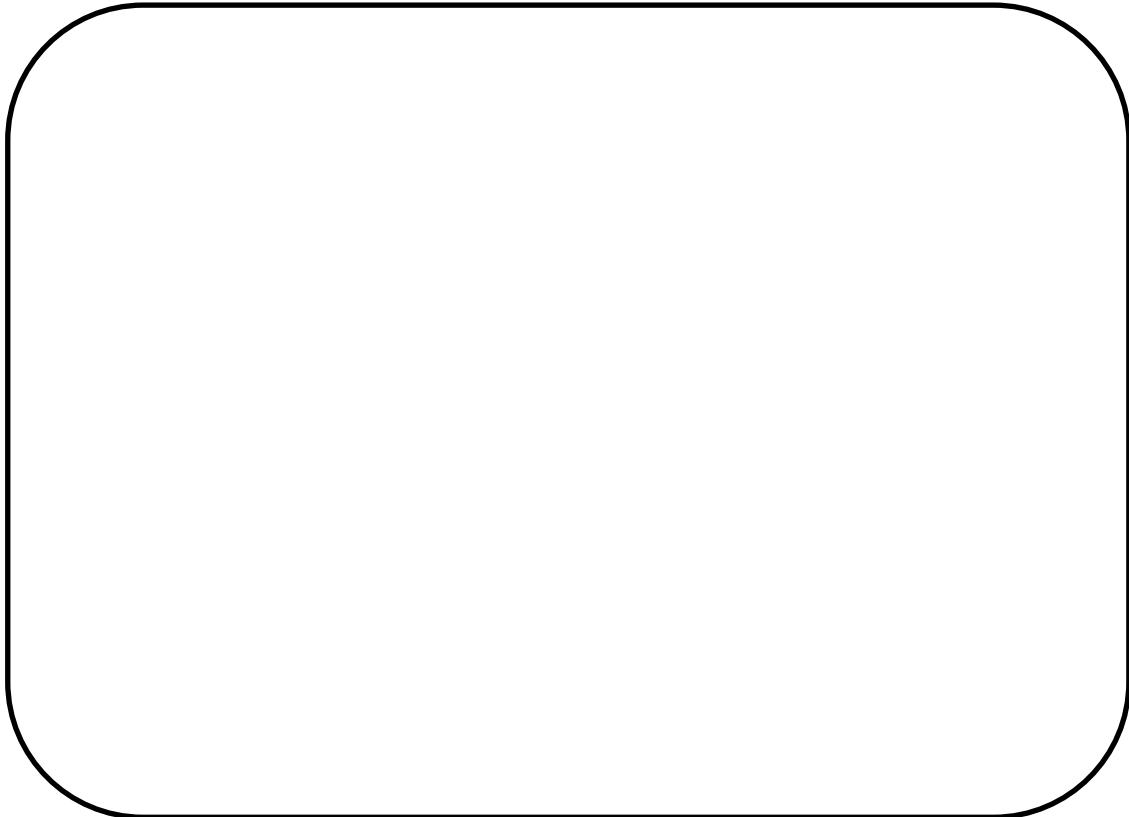
- | | |
|--------------------------|--|
| 1. Parallelogram – green | 6. Regular hexagon – red |
| 2. Rhombus – red | 7. Irregular hexagon with two lines of symmetry – blue |
| 3. Square – blue | 8. Irregular hexagon with one line of symmetry – blue |
| 4. Trapezium – yellow | 9. Pentagon with one line of symmetry – green |
| 5. Rectangle – brown | 10. Equilateral triangle – yellow |

Make an analysis of your artwork by summarizing the elements and principles of art used.

Name: _____ Year/Section: _____

Worksheet 2

Draw your favorite fruit below. Using the elements and principles of art, describe your drawing.



Name: _____ Year/Section: _____

Worksheet 3

Hybrid arts is a modern art in which artists work with specific areas of science (such as biology, robotics, and physical sciences) and emerging technologies (such as experimental interface technologies namely speech, gesture, face recognition, artificial intelligence and information visualization). Its primary emphasis is on the process of combining different media and genres into new forms of artistic expression, rising above the boundaries between art and research, art and social/political activism, and art and pop culture.

Look for a sample photo of hybrid art and paste it down below. Analyze your chosen hybrid artwork and identify its dominant elements, identifying the various art forms combined within.

Name: _____ Year/Section: _____

Worksheet 4

Below is a photograph of a Colosseum without respect to the Rule of Thirds. Apply the Rule of Thirds by drawing the lines that would make the photo a much better one. Shade the part that you would like to take away from the rule of thirds using a pencil.



What can you conclude about the use of the Rule of Thirds on the photo above? Why did you apply the rule of thirds in such a way that you did? How did your application make the picture neither too empty or too busy of interest?

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UNIT 2

ART HISTORY

https://www.google.com.ph/search?q=art+history&rlz=1C1CHBD_enPH767PH767&source=lms&tbm=isch&sa=X&ved=0ahUKEwinl8KtpKTcArXDd4KHf6oAVMQ_AUJ0gB&bw=1517&bn=681#imgrc=WfsS_ONSm4szfM

LEARNING OUTCOMES:

At the end of the course, the students will be able to:

1. Determine the underlying history of various art movements.
2. Discuss the different art movements by citing relevant characteristics of each.
3. Analyze an artwork based on the art movement.

LESSON I

ART in the EARLY AGES

Lesson Objectives:

- a. Uncover and examine the origin of art during the prehistoric stage.
- b. Determine the predominant themes and techniques of prehistoric art.
- c. Relate art and religion in terms of the early civilizations.



Matt Groening is the creator of the longest-running U.S. primetime-television series in history and the longest-running U.S. animated series and sitcom, *The Simpsons*. Below is a *Futurama* Alien Alphabet which also appeared in Groening's animated series *Futurama*. This fictional alphabet is mainly used to write signs which appear in the background of some scenes, which are often in-jokes. Try to write the following art terms using the Alien Alphabet and then answer the questions that follow.

Letters												
†	≤	▷	◊	◊	□	‡	ㄣ	⊖	×	↶	✂	✉
a	b	c	d	e	f	g	h	i	j	k	l	m
Numerals												
○	•		Λ	+	×	˘	=	†	▽			
0	1	2	3	4	5	6	7	8	9			
Punctuation												
-	H	-	-	˥	••							
:	:	.	-	'								

<https://www.omniglot.com/conscripts/futurama.htm>

1. Stone Age Art _____

2. Cave Painting _____

3. Pictograph _____

4. Rock Carving _____

5. Tool-making _____

1. How do you feel using the Alien Alphabet?

2. Identify some reasons for using the Alien Alphabet or other similar ways of writing the alphabet.

3. What is the relationship between art and this alien alphabet?



In the activity from the previous page, you made use of an Alien Alphabet that appeared in a fictional US TV Series, Futurama. You experienced how to make use of symbols in communicating a particular thought or idea about art. In the olden times, people in the early civilizations have shown some of the most dramatic examples of prehistoric art which were found in the caves where the early humans have lived. In this lesson, we will explore the history of art in the early civilizations and how it paved the way for modern art.

PRE-HISTORIC ART

When we think of prehistory, we often associate the stone age having three periods called: the Paleolithic Stage, Mesolithic Stage and the Neolithic Stage. Often referred to as the period before history, prehistory or the stone age is the span of time before recorded history or the invention of the system of writing. This period serves as the first building block of art history. Prehistoric artifacts (in the form of tools, small objects, and even architectural ruins) that provide significant insights into the origin of image- and craft-making were found to have been one of the most powerful form of communication between tribes and generations.

*Tassili-n-Ajjer, Nigeria
Rockwell Painting, ca. 5000-2000 B.C.*



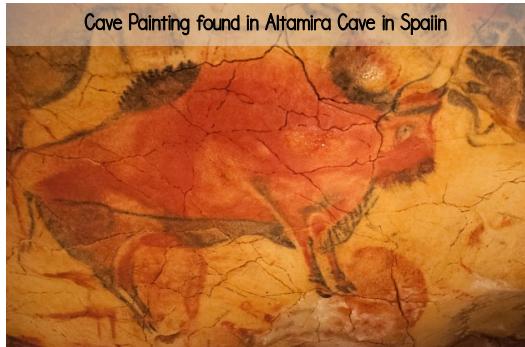
<https://www.artsy.net/artwork/tassili-n-ajjer-nigeria-section-of-rock-wall-painting>

PALEOLITHIC STAGE (THE OLD STONE AGE ART)

Paleontologists, or scientists who study the prehistoric life, have found that the discovery of symbols may have actually foreshadowed the commencement of language (Laporte, 1988).

It has been said that the first human artistic representations seem to have occurred around

100,000 B.C.E., where everything that has been created was before the invention of formal writing – when human populations were migrating and settling on different places around the globe. This era is referred to as **prehistoric** (belonging to the stage before recorded history), or as **Paleolithic**, the **Old Stone Age**. Many of the prehistoric art that have been found in the caves frequented by Stone Age humans were said to be from as early as 30,000 years ago and are located in southern France and northern Spain. Known among these artworks are **Lascaux** in France and **Altamira** in Spain.



Most of the subjects in these works of art are animals such as bison, reindeer, horses, and even mammoth. The explanation for the cave paintings is still a matter of speculation even today (Garwood, 2012). One possibility is that these Stone Age people were creating paintings purely for **aesthetic** purposes: they just wanted to beautify their surroundings (Mostajir, 2017).

However, given the fact that these artworks were found in almost inaccessible places to humans like isolated caves, or at the end of long passages, researchers theorize that paintings in such remote locations must have had some other reason – the painting may have been created to exert some power or authority over the world of those who came into contact with them (Thackeray, 1981). This may be due to the fact that since these were hunting societies during the survival times, the hunters hoped to invoke control over the animals as they depict them on cave walls by capturing their spirits and coercing them to come closer to the hunters (Garwood, 2012).

From the paintings that were found, the early humans are said to have used readily available materials like ground pigments blown through reeds or hollowed-out bones. It also seemed that they already know how to make use of contrasting lights and shadows as depicted in their creations that show an illusion of a three-dimensional form of animals that looked so real. Other artworks were said to serve as a sanctuary akin to a safe haven where religious rituals could have transpired. Some believed that the cave paintings on the wall and ceilings are representations of



events that could have happened in real-life like the capturing of animals (Garwood, 2012). Furthermore, some artworks that were found are said to be reflections of the early people's beliefs about life and fertility as evident in the hundreds of small prehistoric statues of women labelled as **Venus Figurines**, after the Roman goddess of love.

Notable among these is the statuette of a woman called the **Willendorf Venus**, portrayed with exaggerated sexual features. She has no arms or facial features, since she does not need them to convey fertility. Most scholars agree that these prehistoric voluptuous figurines reflected a deep interest in fertility, and ultimately, the survival of the individual and the family, all of which were matters of great

concern to Stone Age people.

Another surprising fact about prehistoric art is that the early humans seemed to have used their own version of animation that gives the impression of moving images of animals across the cave walls. A new study of cave art in France (Rathus, 2017) where animals appear to have multiple limbs, heads and tails, has discovered that the said cave paintings were actually primitive attempts at animation. When the images are viewed under the unsteady light of flickering flames, the images appear to move. Many paintings that were found have two or more superimposed images which apparently represent movement where animals are shown trotting, galloping, tossing their heads, or shaking their tails.

It can be assumed that observing animals was not merely a pastime for the prehistoric humans, but a matter of survival. Explanations for prehistoric arts may not be ascertained but the production of the works represented conscious and purposeful activity where prehistoric talent is displayed, which testifies to the extraordinary intellectual power of the human species.

Learning about prehistoric art helps us realize that the human tendency to imitate aspects of the natural world, or mimesis, led to the creation of both naturalistic, or representational, art as well as abstract, or nonrepresentational, art. In the late Paleolithic period, cave paintings, engravings in stone, and ritual object artwork emerged, which paved the way for experts to track cultural and artistic development throughout history.

MESOLITHIC STAGE (THE MIDDLE STONE AGE)

The Mesolithic Age was a time of transition in many ways, which included a change in art for record keeping or religious purposes to art for creative purposes.

Recall the discussion about Stone Age art, which was usually about cave paintings that depict animals and hunters. While it is true that much art of the Stone Age focuses on hunting scenes through cave paintings, the middle period of the Stone Age saw a transition from the focus just on hunting to art for the sake of art. This middle period is called the Mesolithic Age, literally the "middle stone age." Like most middle things, the Mesolithic Age acts as a transition from the oldest period of human history (the Paleolithic Age) to the rise of civilizations in the last period of the Stone Age (the Neolithic Age).

Mesolithic people were definitely still concerned about survival but they were semi-nomadic during this age, being a bit more settled than the prior nomadic lifestyle of moving from place to another. Since they were more settled, they depended not just on hunting and gathering for food, but also started dabbling in agriculture and growing their own crops. Not only is this reflected in their art, but it also gave them an opportunity to make art since they did not have to forage for all of their food.

One of the most common types of art in this time period are rock paintings, or rock art. But unlike the cave paintings of the Paleolithic Age, Mesolithic rock paintings depicted a wide variety of events from hunting to farming to dancing. Since Mesolithic people no longer had to live in caves to keep warm since the Ice Age ended, they painted on outdoor rocks instead.

It is also important to note that most Mesolithic paintings are red and black since the artists used charcoal and ochre (a reddish clay-like substance, mixed with spit or animal fat to paint with). Some paintings seem to depict ritualistic dances like the scene in the Spanish rock shelter **Roca dels Moros**. Another painting found in Spain in the **Cuevas de la Araña** shows a man climbing vines to get honey while bees are swarming around him. Compared to the Paleolithic Age, humans in rock paintings look a bit more like humans than they do stick figures.



Roca dels Moros

https://www.google.com/search?q=Roca+dels+Moros&tz=1C1CHB_enP_H767PH767&tbm=isch&source=iu&ctx=1&fir_FzZG1VJxTpM%253A%252CegxBrR2ghaFIM%252C_&usg_n7q929nImzUmSVQWz7pWw%3D&savX&v_ed=0ahUKE_wj9_ma7afAHWGdd4KHbMXAfqC9QEiOzAB&bw=1517&bih=735&imgn=FzZG1IVJxTpM



Illustration of the Man of Bicorp
in the Cuevas de la Araña

<https://study.com/academy/lesson/mesolithic-age-art-pottery.html>



Pottery from around the Mesolithic Age

<https://study.com/academy/lesson/mesolithic-age-art-pottery.html>

As mentioned, pottery and ceramics were probably existed in the Paleolithic Age but they seem to be more popular during the Mesolithic Age. Because the Mesolithic people were somewhat settled, they needed ways to store and preserve food, especially after harvests. Pottery was mostly simple as the Mesolithic people were more concerned about its function than its look, but some groups – particularly in Asia – made designs in the clay or even painted on the baked pottery. The pottery, consisting of jars and bowls primarily, was probably used to store liquids and grains and perhaps processed grains used for flour in making bread.

Mesolithic art was not just limited to cave paintings and practical pottery. Since Mesolithic people had a bit more leisure time due to their semi-settled nature, they were able to produce more art for the sake of creativity than in the Paleolithic Age. They dabbled in sculpting some, primarily in **reliefs** (or carvings into a flat piece of material where the scene only rises slightly above the flat background). They even produced jewelry, making pendants from stone and other materials to wear as necklaces as well as making bracelets.

NEOLITHIC STAGE (THE NEW STONE AGE ART)

The **Neolithic Era**, also known as the New Stone Age, was a period of human development that started about 15,000 BC and ended when the crafting of metal tools became popular, although the time frame of this era varies between different regions of the world. The Neolithic Era was one of the last parts of the Stone Age and it was defined by humans settling and living a more sedentary life, which derived into the first forms of farming.

Humans in this time period survived life with more ease and so many elements of daily life got bigger and more functional. From being hunter-gatherers in the Paleolithic period, with only semi-permanent homes, the Neolithic people became sedentary with permanent settlements that grew into villages, towns, and eventually city-states. This shift from a nomadic lifestyle to settled communities brought the opportunity for creating permanent shelter. Therefore, the earliest forms of architecture appeared, and with them, the first examples of exterior and interior decoration. Structures were not built only for housing, but also to protect food and to create places for performing rituals. Communities had more food available because farming and crop harvesting provided an increasing amount of food. However, harvests only happened at specific times of the year, so storing food became important. Although pottery had already been used in previous eras, farming and the sedentary life transformed and boosted the use of pottery. It allowed the creation of objects to store crops, seeds, and even liquids. Artisans made bigger items with more complex

decorations. The people found a place for painting as well – on pottery, they painted representations of daily life scenes, supernatural beliefs, or geometric figures.

People also experimented with new techniques and materials. Mud bricks, wood, stones, and other elements were used to create structures that could withstand weather conditions and also provide protection from possible predators. The floors of these dwellings were often covered with mats or animal pelts. People slept on these surfaces, and they helped to create warmer environments, thus providing better protection from extreme temperatures.

Another advantage of staying in the same location is that, people can invest more time in creating larger objects that were in **fixed locations**. Many **megaliths** were created. They were structures made of large stones and boulders, wherein the constructors used a technique known as post and beam, on which vertical stones were placed and used to support horizontal stones. Although these structures were common during the Neolithic Era, they were not for housing. Instead, they were used mostly as tombs, a place for the individual to leave a **lasting legacy** and be remembered. Other megalithic structures may have served ceremonial purposes, but the exact use of many of them is still unknown (Scheltema, 2008).

Some human sculptures and figurines from this period have also been found. They were made using clay or ceramic and represented the human figure in a more **realistic way**, with dimensions more closely resembling a man or a woman.



The Dwelling of Skara Brae

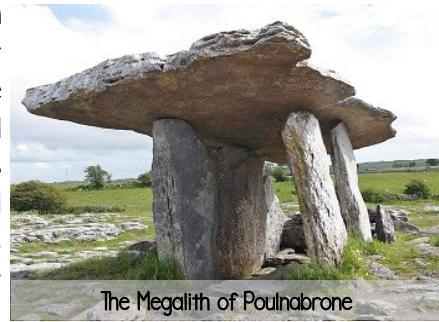
[https://www.google.com/search?q=Dwelling+of+Skara+Bra&rlz=1C1CHBD_enPH767PH767&tbo=imms&tbs=isch&sas=x&ved=0ahUKEwj3yZ46fAHXNa94KHxQD7sQ_AUICig&bbw=1517&bih=735#imgres=mov;poh\[NZ\].uzNt](https://www.google.com/search?q=Dwelling+of+Skara+Bra&rlz=1C1CHBD_enPH767PH767&tbo=imms&tbs=isch&sas=x&ved=0ahUKEwj3yZ46fAHXNa94KHxQD7sQ_AUICig&bbw=1517&bih=735#imgres=mov;poh[NZ].uzNt)

Examples of Neolithic art include architecture such as Stonehenge (i.e. The Dwelling of Skara Brae, a large settlement found in Orkney, Scotland, which consists of stone houses and is one of the first examples of interior items, like shelves and furniture); pottery and sculpture (i.e. The Ain Ghazal Statues found in Ain Ghazal Jordan, which are considered to be the first example of large-scale human representation wherein the heads of the figure were created with high detail; and The Venus of Sarab, found in Iran, which represents a fertility goddess).

Most of the art from the Neolithic period was inspired by daily events, and it used materials that were easily found in the surroundings, so it consisted mostly of **functional objects**.

As the Neolithic Period comes to an end, various civilizations emerged around the globe – among these were in the river valleys as in Tigris and Euphrates rivers in Mesopotamia (now the Middle East), the Nile valley in Egypt, Indus river in India, and the Yellow River in China (also known as the Huang Ho River).

Let us get into more detail about Egyptian Art.



The Megalith of Poulnabrone

https://www.google.com/search?q=The+Megalith+of+Poulnabrone&rlz=1C1CHBD_enPH767PH767&tbo=imms&tbs=isch&sas=x&ved=0ahUKEorGMkSM%253A%252CWPo9wmGNZNGM%252C_&usg=__QzT_zD0hQpdL2V1TaAk0qfeyA%



The Ain Ghazal Statues

https://www.google.com/search?q=The+Ain+Ghazal+Statues&rlz=1C1CHBD_enPH767PH767&tbo=imms&tbs=isch&sas=x&ved=0ahUKEwj3Y3Pv6ltAnBd4KHadNDGoQ_AUICygC&biw=1517&bih=735#imgres=kSpjLDm3-H5M



The Venus of Sarab

https://www.google.com/search?q=The+Venus+of+Sarab&rlz=1C1CHBD_enPH767PH767&tbo=imms&tbs=isch&sas=x&ved=0ahUKEwj4KHUpPaoQ_AUICig&biw=453&bih=355#imgres=kSpjLDm3-H5M

EGYPTIAN ART

One of the oldest civilizations in the world that prospered from the fourth millennium to fourth century BCE is that of the Ancient Egyptians, who were prolific artists, leaving behind painted reliefs on the walls of palaces and tombs, monumental statues, painted papyrus, jewelry, decorated coffins, and massive works of architecture (Sweeney, 2004).

Art has existed in Egypt for about as long as it has anywhere else in the world, with prehistoric carvings and artifacts dating back thousands and thousands of years (Stevenson & Simpson, 1988). Egyptian civilization first began to really develop under the **Early Dynastic** period of roughly 3000-2680 BCE, when the first kings rose to power. But ancient Egyptian civilization really begins with the advent of the **Old Kingdom**, which lasted from 2680-2259 BCE. This is where Egyptian art really first appeared as the Pharaoh Djoser expanded Egypt into a major civilization.

The Old Kingdom is a time when many of what we think of as traditional Egyptian styles appeared. The pharaohs began building large tombs for themselves in the shapes of pyramids in the Old Kingdom, starting with the smaller step pyramids of Djoser and leading to the Great Pyramids of Giza. Old Kingdom artists carved reliefs into temples, palaces, and tombs using a mixture of hieroglyphs and images, recording scenes of history, mythology, and even poetry.



The Great Pyramid of Giza

https://www.google.com/search?q=great+pyramid+of+giza&lrl=1C1CHBD_enH767PH767&soucre=lnms&tbo=lsch&sa=X&ved=0ahUKEwiCMS6_KtAhXaA4gKHLYAQKQ_AUICigB&biw=1487&bih=523#imgrc=vijqB81QJMz8M



3,000+ Year Old Ancient Egyptian Hieroglyph

https://www.google.com/search?q=ancient+egyptian+hieroglyphs&lrl=1&sa=X&ved=0ahUKEwiCMS6_KtAhXaA4gKHLYAQKQ_AUICigB&biw=1487&bih=523#imgrc=vijqB81QJMz8M

Following the Old Kingdom was the **Middle Kingdom**, which lasted from 2258-1786 BCE. In this period, architects refined the designs of temples and pyramids, but overall, most art remained roughly the same. Artistic styles of carving and painting also remained consistent into the **New Kingdom** of 1550-1070 BCE. However, in this era, the pharaohs stopped building massive pyramids, possibly because they had become too expensive, and started building massive tombs hidden underground.

They compensated by making the temples even larger, adding massive stone entryways. Throughout the three different kingdoms, Egyptian art remained pretty consistent, but after that, Egypt was invaded and conquered by other nations, first Persia and then the Macedonian Greeks. Each of these introduced new cultural influences, leading to a decline in traditional artistic styles.

So, what can we tell about the Egyptians from their art? For one, Egyptian artistic styles, particularly in sculpture and painting, remained highly consistent for over a millennium. This much consistency indicates a level of cultural and political stability that was strong enough to withstand occasional moments of turmoil.

The ability to build monumental structures also indicates that the pharaoh was wealthy and powerful enough to mobilize a huge workforce. The few changes in art often occurred as a direct result of a political shift, such as when a pharaoh suddenly declared a different god as the focus of

the Egyptian religion. This happened for a time at the end of the New Kingdom, in a moment called the Amarna Period, during which the pharaoh Akhenaten began to worship the sun disk god Aten. In a rare deviation of traditional styles, male figures in this period are depicted as having large stomachs and hips, possibly to show a connection to the non-masculine god Aten (Stevenson & Simpson, 2004).

Culturally, we can tell a lot about the Egyptians because their art was extremely focused on one particular aspect of life – the afterlife. Egyptian architecture and art were both fundamentally connected to the Egyptian belief that the spirit could survive immortally, as long as it had a place to rest. Thus, bodies were mummified and placed in large, protected tombs. The insides of these tombs were covered in art and filled with luxury objects. Both of these reflected the belief that the spirit could enjoy its existence, much as a living person did. However, to become an immortal spirit, it first had to pass the tests of the gods. Therefore, tomb art often featured two distinct elements: first would be religious scenes, perhaps instructing the spirit about the trials to be faced before entering the afterlife. Next were often scenes of recreation, to help the spirit relax and enjoy afterlife. If the person had enjoyed hunting, the tomb may have images of hunting. Afterlife was to be enjoyed, and the tomb was also filled with grave items, from furniture to weapons to magical amulets to protect the mummy, which could assist the spirit in its eternal existence. So, when the Egyptians made art to soothe the spirit, they were being pretty literal.

In sum, there is a lot we can tell about ancient Egypt from its artwork. But one thing is certain, Egyptian art maintained a high degree of consistency over thousands of years, indicating political and social dedication, as well as beliefs about the afterlife. The complexity of Ancient Egypt in terms of its culture, politics, and religion cannot be denied but by paying close attention to as simple as their art, we can actually understand much of their lives.

EVALUATE

Name: _____ Year/Section: _____

Worksheet I

The photo below is a cave painting in Brazil from 10,000 BC. Write an interpretation of what you can visualize on the painting and then describe the period where it could have been found.

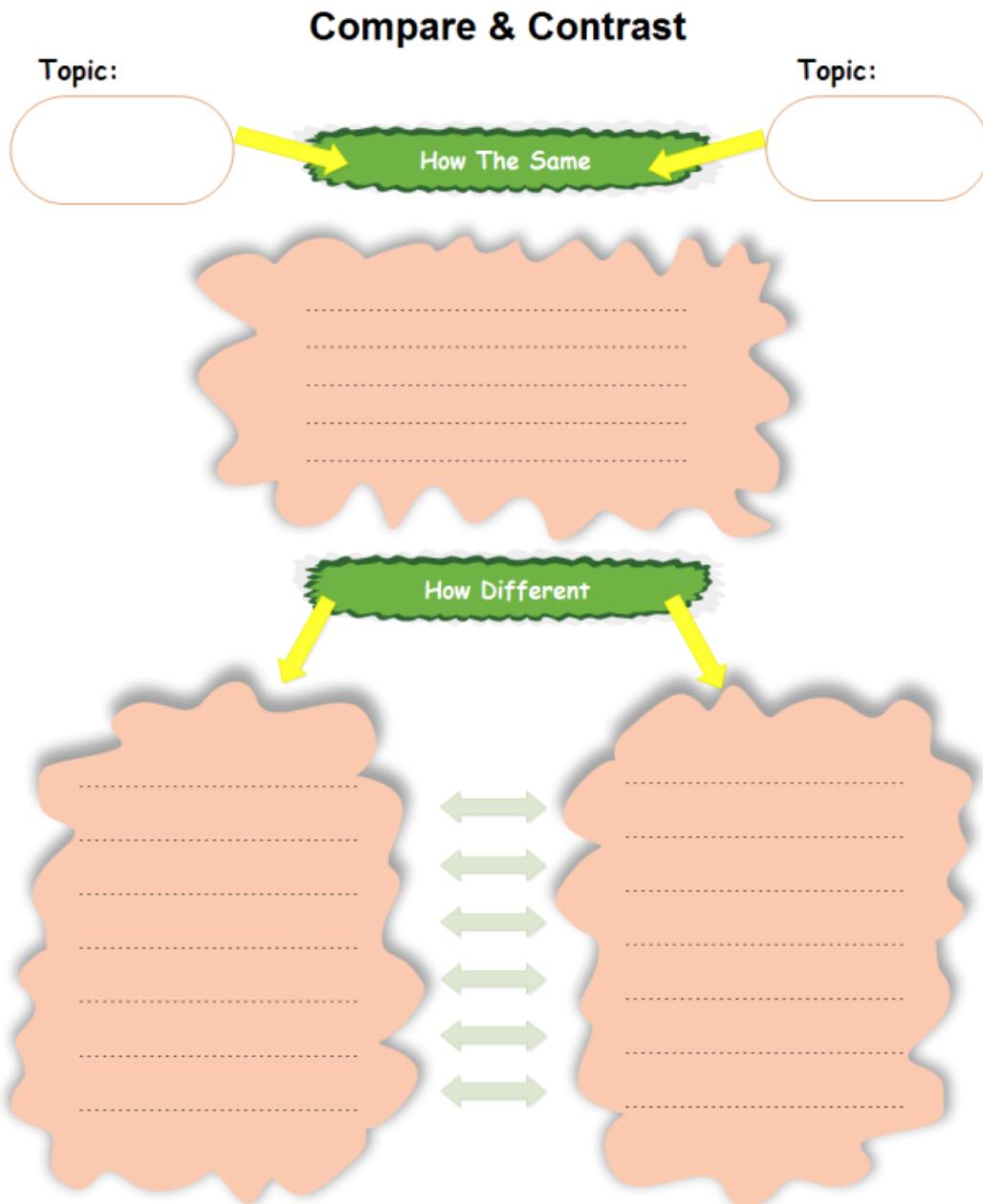


<https://www.smithsonianmag.com/history/journey-oldest-cave-paintings-world-180957685/>

Name: _____ Year/Section: _____

Worksheet 2

Determine the similarities and the differences between Prehistoric art and Ancient Egypt art.
Write your answers on the template below.



<https://www.edrawsoft.com/template-comparison-and-contrast.php>

Name: _____ Year/Section: _____

Worksheet 3

Reflection: How do you think Prehistoric Art and Ancient Egypt Art influenced the kind of art that you know at present? Cite examples of artworks that existed in the early ages, which paved the way for the development of modern artworks that we can see in this day and age.

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LESSON 2

WESTERN ART

Lesson Objectives:

- a. Trace and examine the major periods in Western art history.
- b. Differentiate the works of art produced during the various time periods and art movements.
- c. Recognize influences of art on the development of Western culture.

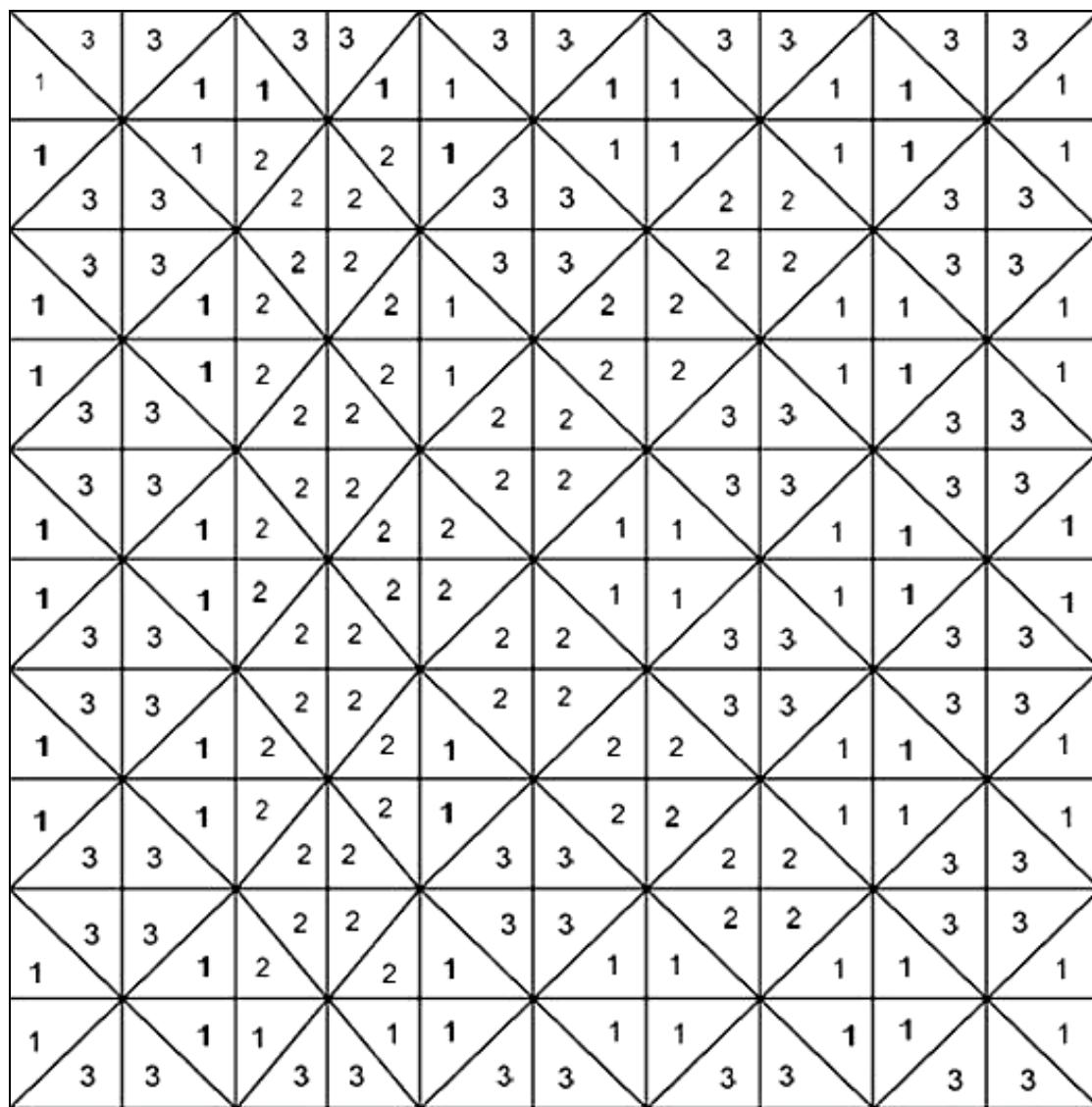


Get your crayons and color the artwork below based on the numbers indicated below:

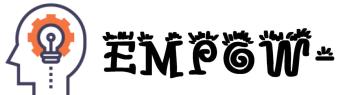
1 - black

2 - blue

3 - yellow



https://www.google.com/search?q=geometric+art+color+by+number+printables&rlz=1C1CHBD_enPH767PH767&tbs=isch&source=ui&idv=1&rlz=1Nq-F1nc3TUM%253A%252C1fKSqBqB2VCFIM%252C_&usg=_b3R1EH8Y2w0F2Lxc_FjeJXXBUmc%2D&s=&x&ved=DahJKEwicnorpGycAnVSA94KHnRnBAPIQQEINAG#mrc=0_EbKTWbQ9wM



The art of Europe, or Western art, embodies the history of visual art in Europe. However a consistent pattern of artistic development within Europe becomes clear only with the art of Ancient Greece, adopted and transformed by Rome, and carried with the Empire, across much of Europe, North Africa and the Middle East.

The development of the arts in Europe from the Middle Ages to the modern era is an astonishing record of cultural achievement, from the breathtaking architecture of Gothic cathedrals to the daring visual experiments of the Cubist painters.

You have just experienced creating Greek art in the activity on the previous page. In this lesson, you will explore the major periods in Western art history and discover how they influence the western culture.

GREEK ART

The people of Greece have been making art for just about their entire history, from the earliest civilization to the present day (Rasmussen & Spivey , 1991). While all of it is Greek art, when historians use the term Greek art, they are, in fact, referring to a period following the **Dark Age**, which had begun in 1200 BC and destroyed earlier populations, including the Minoans and Mycenaeans. It is at the end of this age that the Greeks began to innovate and evolve which resulted to the development and growth of Greek art. Starting with basic shapes, Greek art continued to change that led to the creation of some of the most striking work in the ancient world.

There are four periods in the development of Greek art: the Geometric Period, the Archaic Period, the Classical Period and the Hellenistic Period. Let us discuss them one by one.

THE GEOMETRIC PERIOD

This **Geometric Period** lasted from 900 to 700 BC. Art from this period, as the period's name implies, are mostly geometric, mainly representations and repetitions of shapes rather than the more realistic work of the earlier periods. It is fairly rare to see human and animal forms in an artwork, but when they do happen, they still exhibit many of the same geometric characteristics. Although there were limited works of sculpture and bronze casts during this period, the most common medium was painting on vases.



Greek Pitcher from the Geometric Period



Emerging from the Dark Age and the traces of the Geometric period were the Greek artists who began to use a number of new methods and tools in their work. For the first time in almost 800 years, artists began working to recreate more realistic human forms. New technologies enabled pottery to be more colorful and ornate than ever before. This period of innovation is known as the **Archaic period**, and lasted roughly from 700 BC to 480 BC.

Some Archaic art shows an Egyptian influence, certainly in regard to the placement of the feet, but much of it seems to be original to the Greeks. One point of originality in particular is the smile seen on Archaic statues, almost

always staring back to the viewer. It was also during this period that Greek potters began using colored glaze to their ceramic works, creating two brand new stylistic directions – **Black-figure** pottery came first, in which black glaze was applied to create designs on red pottery. Following this came **red-figure** pottery, where black forms the background for designs in the clay's natural red. Artists in this period deliberately experimented with both techniques, which is a notable early innovation in art.

THE CLASSICAL PERIOD

Around 480 BC, resulting from the defeat of the Persians, the Greeks (particularly the Athenians), came to dominate the Aegean region, which led to the next major Greek period: the Classical Period.

Common notion of the Greek art are images of the **Classical Period**, when the Greeks achieved their highest level of craftsmanship roughly from 510 BC to 320 BC. During this time, the Greeks continued to explore more art forms and perspectives in art way beyond its predecessors.

Artists in this period have perfected the human form in their sculpture. A favorite subject was that of the athlete, as the Greek style lent itself easily to the portrayal of musculature. More important to note is the fact that Greek artists actually conducted the scientific study of the human form for the sake of art, finding a number of ratios, including the Golden Ratio, that informed proportions throughout their work.

Aside from sculpture, Greek artists also used their new discovery on architecture, where they used the ratios of nature to ensure that their buildings were in harmony with their surroundings. The most famous example of this was the **Parthenon**. The famous hilltop building was constructed with the Golden Ratio in mind, with the temple's columns built using a technique called **entasis** (a decrease in diameter toward the top causes a subtle convex curve in each column). Since optical illusions can make straight columns look askew, the Parthenon's architects used entasis to ensure that each column looks perfectly straight when the temple is viewed from the outside.



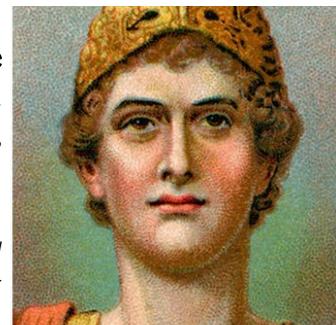
The Greek Parthenon

https://www.google.com/search?q=greek+parthenon&lz=1C1CHB_D_en_PH_767PH767&source=lnm&tbo=sch&a=X&ved=0ahUKEwjkly0okjCAhWBd94KHb3VBMUQ_AUICgB&bw=1071&bih=377&imgrc=NU3l4hsOSRFM

THE HELLENISTIC PERIOD

While the art of the earlier periods had been limited to small city-states which had made it, the conquests of **Alexander the Great** allowed for the spread of Greek art throughout the known world. In effect, Greek techniques could be combined with other traditions, and artistic ideals first mastered during the Classical period could be developed further.

The new art was termed **Hellenistic**, because while it was very similar to art made by the Greeks (who called their homeland Helles), it was combined with other cultures and not purely Greek, hence a term that means 'Greek-like.' The Hellenistic period is said to have begun around 320 BC and lasted until around 30 BC, when the Roman empire began its emergence.



Alexander the Great

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The most famous work from the Hellenistic period is the **Venus de Milo**. It is a sculpture by an unknown artist that has inspired numerous copies during the ancient world and even today, which offers perfect study of a **round sculpture** intended to be viewed from all angles.

Because of Alexander the Great's decision to allow for the spread of Greek culture across the entire known world, Hellenistic art has influenced and reached many territories, reaching modern India and Central Asia.

On top of the previously mentioned artworks of the Ancient Greece in different time periods, it is also worth mentioning that the Greeks had theater and drama as well. These are said to be founded by the followers of Dionysus (God of Fertility) who would dance during ceremonies while giving their offerings to their God. Apparently, it was during those times when they started the Greek theater. Evolving into a more systematized form of drama, the Dionysians involved dances and choral songs that depicted Greek mythologies. As a result, the Greeks would have theatrical competitions where performances were held for a large audience.



Venus de Milo

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ROMAN ART

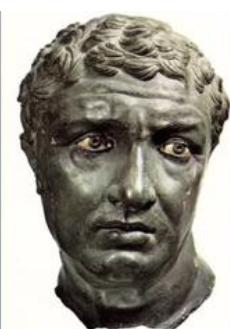
Rome owes nearly the entirety of its artistic achievement to the Greeks. The elements of Greek art held a great appeal to the Romans, but then, most historians tend to describe Roman art as a copy of Greek art (Strong, et. Al, 1988). This cannot be really confirmed, but the possibility is high as the Roman Republic was established around the time of the Hellenistic Age. Some say the Romans loved Greek sculptures – they either bought or borrowed vast quantities of sculpture from Greece and copied a lot of it in bronze or in marble. Even if this is the case, the Romans also made this art their own, in the form of **portrait sculptures** and **narrative reliefs**.

Portrait sculptures are said to be derived from the Roman custom of producing ancestral images – when a Roman man dies, the family creates a wax sculpture of his face which is kept in a special shrine at home. These sculptures were likely to keep a record of a person's existence than works of art – hence, they are made more realistic in detail and in emphasis for accurate rendition, than just place an artistic beauty on them.

Notice the difference between the two portraits below: the one on the left is a portrait of a Roman depicted with sharp realism and grave expression; the one on the right is a Greek portrait head from Delos showing its expressive eyes and powerful emotional impact.



Roman Portrait Sculpture



Greek Portrait Sculpture

The Roman sculpture was not just about worshiping and respecting the dead, but also about honoring the living. Romans who held significant contributions were rewarded for their valor or greatness by creating statues for them, which are displayed in public.

One of the earliest statues of this sort is shown on the next page. This pattern continued until the end of the Republic.

With the rise of the Empire, a transformation in the said trend took place – instead of statues of statesmen and generals, statues of emperors

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The Orator, c. 100 BC

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dramatically increased. One can notice that in these statues, the realism of the early Roman funeral gave way to idealism. Later on during that period, emperors would erect similar statues of themselves around the empire, like Claudius, Hadrian, Nerva and Constantine. However, emperors who made too many enemies in life are subjected to suffer a *damnatio memoriae* (a condemnation of their very memory) after their death – their statues were destroyed, or simply defaced throughout the empire.

Another form of sculpture which became prominent in Rome were the narrative reliefs, depicting the emperor's exploits. Like the portrait sculptures, these reliefs would often feature victorious Roman generals commemorating their conquests and displayed in public during triumphal parades. However, these paintings were never meant to be grand works of art but rather pictorial depictions, advertising the hero's achievements. The fact that none of them have survived to today suggests that these paintings were treated like we treat posters. With the greater resources available to emperors, the art of proclaiming one's victory became much more serious, permanent and monumental, moving from paintings on wood panels to sculpted stone.

Three of the most famous examples of such monuments are the Ara Pacis, or 'Altar of Peace,' celebrating Augustus' triumphs in Hispania and Gaul; the Arch of Titus, celebrating Emperor Titus' victories, including his successful siege of Jerusalem; and Trajan's Column, portraying Trajan's successful campaigns against the Dacians.

Other forms of art during the Roman period were paintings and mosaics. Among the distinguishing features of Roman painting was the use of illusion to create depth to frame a painting or to make flat walls look like alcoves or windows or even full-blown surrounding scenes, like the frieze from the Villa of the Mysteries in Pompeii; or the View of a Garden from the Villa of Livia in Prima Porta.

Mosaics, on the other hand, were created using cubes of naturally-colored marble of extraordinary quality and detail. Most famous among the Roman mosaics is the floor mosaic showing Alexander the Great at the Battle of Issus.



Alexander the Great Floor Mosaic

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MEDIEVAL ART

Early Medieval art had three major influences: (1) Christianity, (2) the classical world of Rome, and (3) the pagan North. It has been said that Christianity greatly influenced the subject matter of early Medieval art, which, most of the time, depicts religious figures and scenes. It also determined artistic form, as evident in the illuminated manuscripts, liturgical vessels and High Cross sculptures.



Illuminated Manuscripts

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The classical world of Rome also made an important contribution to early medieval art. Many artistic forms, like relief sculptures, frescoes, mosaics and freestanding sculptures, came from Roman traditions as did architectural forms, like the **basilica**, and details, like columns and arches. Even the Latin language used in Christian Scripture and worship was a Roman contribution. **Charlemagne** was especially interested in reviving classical Roman forms, styles and culture.



Basilica of Maxentius

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The cultures of the pagan North, including the Anglo-Saxons and the Celts, added their intricate patterns and designs to early Medieval art. Their knotwork, serpentine ornamentation and animal motifs, which originated in metalwork, are mostly evident in illuminated manuscripts and High Cross sculptures.

RENAISSANCE ART

Renaissance Art is said to have been founded on the philosophy of **humanism**, or the belief in the independence and value of man. **Renaissance** is a period beginning in the late 14th century, where people started to become interested in learning the earlier times, particularly the cultures of ancient Greece and Rome. As the French word implies, it was a rebirth of the appreciation and study of classical times (Garder, et. Al, 1975).

Art, during this period, became centered on the human individual and the earthly experience rather than the ethereal, the heavenly realms, or the magical. In short, artworks are more proportional and look more natural – more like perfect figures and classical figures.

Among the famous Renaissance artworks were the paintings of Mary that did not contain a halo. Take a look at the painting of Madonna and Child in Glory. The earlier paintings of Mary had halo and the background were almost mystical. During the Renaissance period, the paintings had a natural, earthly landscape. Da Vinci's painting of The Last Supper had Jesus with no halo or any other heavenly



Madonna and Child in Glory Painting

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Da Vinci's The Last Supper painted in the 1490s

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features. In addition, the paintings have a natural, earthly landscape. These features are also seen in the Renaissance sculptures such as Michelangelo's David of 1504, where the human essence of David is captured. Another feature of Renaissance art was the imitation, or the rebirth, as the word 'Renaissance' implies, of the ancient



Michelangelo's David

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Greek and Roman cultures. During the medieval period of history, most art produced was centered on the Church. However, as humanism took hold, the Greek and Roman ideals of human beauty were also reborn. This is manifested in Botticelli's 1486 rendering of *The Birth of Venus* and Raphael's 1509 fresco *The School of Athens* on the next page. These two works focus on Greek history and mythology with no 'head nod' to the church.



The Birth of Venus by Botticelli

<https://artsandculture.google.com/asset/the-birth-of-venus/MQEeq50LABEBVg?hl=en&avm=2>



The School of Athens by Raphael

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Reviving and emulating ancient Greece and Rome is also seen in Renaissance architecture – columns, arches, and domes are only a few of the elements Renaissance builders borrowed from the distant past.

MANNERISM ART



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Mannerism is the 16th-Century Italian rejection of Renaissance formality (Hall, 2001). While Renaissance art is all about perfection, Mannerism Art rejected their perfectly classical symmetry. Mannerist painters wanted to draw attention to the artificial nature of a painting wherein they made unnatural figures to force the viewer to think about the fact it is a painting and nothing more. They replaced rational perfection with a playful creativity, using traditional subjects presented in unconventional ways such as disproportionate figures (like the painting on the left of Madonna with the Long Neck, painted by Parmigianino from 1534-1540), dramatic colors, and placement of the main subject somewhere other than the center. Sculptures are vertically-oriented which created a twisting upwards spiral to draw the eye upwards, so that the viewer cannot just see the statue from one angle.



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BAROQUE ART

A new form of art arose in Western Europe towards the end of the 16th century. This new style, called the **Baroque**, had a powerful impact on all forms of art, including architecture and sculpture, although more evident in painting (Gardner, et. Al, 2005).

Baroque painting can be seen as the peak of realism in European art. In the Renaissance age, the focus was more on the importance of form and anatomy in representing accurate human figures. While the background might be detailed, it remained just that – a background. Baroque painters made use of light, instead of form and figure. For them, the figures, and at the same time, the surroundings, must be realistic including their place in the overall picture. Hence, aside from creating realistic figures, artists in this age also depict an accurate landscape or interior scenes, focusing entirely on how light plays an important role in an art piece. New subjects include landscapes, still life and self-portrait.

Further, Baroque sculpture shows a distinct variety depending on the country of its origin. In Spain and Italy, it was devoted to religion, whereas in France and Germany, it was about the glorification of a new breed of local leaders. In Italy, sculptures broke up the outlines of Baroque buildings and glorious altarpieces were created with breathtaking visual effects. In Belgium, Baroque sculptors created pulpits of extraordinary complexity and beauty. And in France, sculpture was dedicated to the glorification of a new breed of absolute monarchs. But despite these differences, Baroque sculpture is united by the most common themes: stark realism, highly pictorial effects and technical mastery equivalent to or more than antiquity.

Baroque sculptures, with their pictorial realism and lack of restraint, mark the transition from the symmetrical grandeur of the early Baroque style into the unrestrained activity of the late Baroque style in the next discussion.

ROCOCO ART

Rococo art was a movement in the history of art that began at the beginning of the 18th century. Looking at two famous paintings, *The Pilgrimage to Cythera* by Jean-Antoine Watteau and *The Swing* by Jean-Honore Fragonard, you will notice that Rococo paintings often emphasized aristocrats enjoying various forms of outdoor recreation in the countryside, love and leisure activities, a category known as fête galante. Rococo artists used soft pastel colors to evoke a feeling of peace, and loose brushstrokes to add to a painting's drama, flowing lines and forms in their compositions, regardless of the subject matter (Fukui & Suoh, 2012). Many Rococo paintings are asymmetrical, meaning the design or overall composition is off-center. Each of these elements helps to create a sense of motion and playfulness within a painting.

In a similar way that television or movies provide entertainment, Rococo artworks aim to help the viewers escape from the routines of life and celebrate leisure and pleasure instead.



The Pilgrimage to Cythera



The Swing

NEO-CLASSICISM ART

In the late 18th century, much of the Western world developed a renewed love of all things relating to the Classical societies of the ancient Greeks and Romans. This led to the rise of Neoclassical art, which revived Classical artistic styles with a modern purpose (Talbott, 1995).

Use of classical themes and historical subjects were apparent in paintings. Sculptors could more directly emulate Classical art and used Roman materials like marble as well as Roman styles like carving realistic heads on idealized bodies. Architects built structures that utilized Greek and Roman columns, arches, and other features but had modern purposes. Basically, this art movement intends to restore and renew the influences of Greek and Roman arts, emulating the mathematical harmonies, exact proportions, and the aesthetic concept of the ancient world. Neoclassical arts

were defined by clear and intentional lines, proportional harmony, and above all, a sense of rational logic.

ROMANTICISM

Romanticism is the artistic movement of the late 18th and early 19th centuries that focused on freedom of form, imagination, and expression, rejecting Neoclassicism by creating artworks that were very emotional, dramatic and personal. Brushstrokes became thicker and unrestrained, perfect symmetry was abandoned and colors were contrasted in theatrical ways. In addition, the focus was on contemporary themes, mainly about the personal experiences of the artists. One more feature of this artistic movement was its obsession with the power of the subconscious, often the dark and terrifying ones, as manifested in poetries about insanity, paintings of nightmares, and drawings of horrible memories that haunted the mind. The Romantic fascination with the subconscious led to their ultimate philosophical goal: the hunt for the sublime, an overpowering sense of awe and dread in the face of something absolutely and uncontrollably powerful. The sublime was terrifying in its scope, but magnificent to behold. It was a way to understand the subconscious and power of the human mind. Romantic artists looked to find it in Medieval and Gothic arts rather than Greek and Roman, in their dreams and fantasies, and in nature, which is why landscape painting flourished at this time. During this time, Romantic artists found themselves looking outside of Western art, and developed a fascination towards exotic Orientalism, inspired by Middle East and East Asia (Casey, 2008).



The Nightmare by Fuseli

<https://artsandculture.google.com/asset/the-nightmare/lwFwTbh4QzgA?hl=en>

REALISM

Realism was a 19th century art movement in both painting and literature, in which artists sought to portray the world as it was, showing the social reality of everyday life. In the 19th century, this movement of artists rejected the classical settings, subjective views, and idealization of Romanticism and embraced the contemporary, everyday situations of the working class life. Examples can be found in both painting and literature, predominantly in the work of Gustave Courbet and Henry James. Artworks are easily identified by its content, which mainly features working class settings, travelers, vagabonds, and poverty. In other words, Realist art tends to feature ugliness as opposed to beauty, which is distinct in Romantic art (Fry, 1920).



Kennington's Realist art, The Homeless

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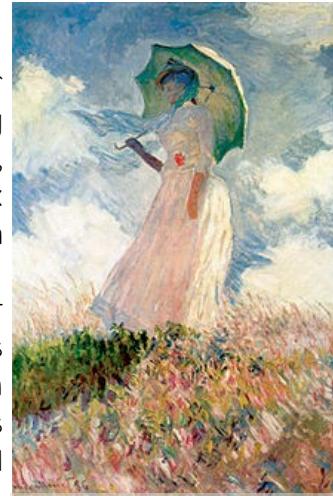
Art critics, theorists, and historians sometimes use the term Naturalism, which refers to the style of precise portrayals of scenes according to its appearance in real-life as opposed to the aesthetic of illusionism as seen in the Romantic style of subjectivity. However, in art history, these are two different movements since Naturalism depicts

IMPRESSIONISM

In 1874, there was a group of 30 artists who decided to open their own exhibition, refusing to conform to the strict standards of painting put forth by Académie des Beaux-Arts and the Salon. Therefore, their work was not accepted according to the standards. So, they took it upon themselves to start a new movement in the art world, which came to be known as Impressionism.

Impressionists tried several new techniques and materials that eventually defined Impressionism. They deliberately left their paintings looking unfinished, trying to express their visions of a single moment in time using short, quick brushstrokes that touched colors to the canvas in little comma-like shapes one after another. Also, they preferred bright, pure colors without mixing them and did not hesitate to experiment with new synthetic pigments. In addition, Impressionists were nearly obsessed with capturing the effects of light and often painted outside, *en plein air*, to directly observe natural light and shadows (Cole, 1991).

In terms of subject matter, Impressionists portrayed modern people, modern life, and modern places. They painted ordinary people, including women, taking part in ordinary activities and often showed modern landscapes and renovated Parisian buildings, streets, neighborhoods, and public places. Well-known Impressionist artists include Claude Monet, Camille Pissarro, Alfred Sisley, Edgar Degas, Auguste Renoir, Gustave Caillebotte, Berthe Morisot, and Mary Cassatt. These artists were the rebels of the art world during their time, but their works are much loved even to the present day.



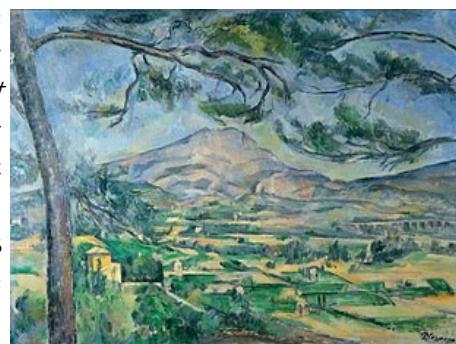
Monet's Impressionist Art

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POST-IMPRESSIONISM

As impressionism started going out of style, artists evolved and pushed the accepted convention of the movement into something new. This next era came to be called Post-impressionism, but this is not limited to just one style of art. Post-Impressionist movement focused on line and color instead of light but continued to force the viewer to focus on the canvas and explore world depending on how our eyes perceived it (Brettell, 1999).

The artists in this age were interested in the way the colors are utilized to help viewers understand an object or scene. One example of painting is entitled, *Mont Sainte-Victoire* by Paul Cézanne on the right, which is composed of wide, flat patches that break up a scene into basic colors and explore how these patches are related to create a complete image. Common among the Post-impressionists is the way they break-up complex images into simple arrangements of lines and colors so that the viewer's minds turn that into something more.



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Post-impressionist painting, just like impressionist work, can only be understood from a distance, forcing the viewer to focus on the physical canvas as much as the subject. Hence, it can be said that Impressionists and Post-impressionists have similar goals but different ways of achieving them, making these styles unique, but still clearly related.

NEO-IMPRESSIONISM

Many painters around this time were searching for new methods (Hutton, 2004). Neo-impressionism is another movement that took place while France's modern era was at its peak. Neo-impressionists focused on modern urban scenes as well as landscapes and seashores. Scientific techniques in terms of using lines and colors characterized their contemporary art, applying **Pointillism** (where small, distinct dots of color are applied in patterns to form an image).

ART NOVEAU

Art Nouveau, or the 'new art,' began in England and developed through Europe in the late 1890s which aimed to create modern design and celebrate craftsmanship at a time when new mass-produced objects of questionable quality were flooding the society. It was an attempt to bring together fine and decorative arts and emphasized flowing lines, **whiplash** curves and organic forms, often featuring natural materials like wood and natural colors like muted greens, browns and deep reds. Artworks produced during this time are nature-inspired and include organic elements like flowing vines and plant stems, flower buds and insects. There is also geometry in Art Noveau, which are mostly presented in curves rather than in hard edges. One can also notice that long lines are more important than colors, although all elements naturally connect together (Heller & Seymour, 2001).

FAUVISM

The French painting movement of Fauvism emerged in the early 20th century as a way of expression of artist's emotions using irrational and radical colors. The 'wild beasts,' or Fauvists, included Henri Matisse and Albert Marquet. They were inspired by Post-Impressionist artists such as Paul Gauguin and by his push to use color to translate emotion into a painting.

Fauvism is characterized by (1) a radical use of unnatural colors that separated color from its usual representational and realistic role, giving new, emotional meaning to the colors; (2) a creation of a strong, unified work that appears flat on the canvas; (3) a show of the painter's individual expressions and emotions instead of paintings created based on theories of what they ought to look like in the real world. Artists use bold brush strokes using paint straight from the tube instead of preparing and mixing it. Fauvist style is basically looking at a painting with trees that are blue, people who are green and skies that are red (Whitfield, 1991).

EXPRESSIONISM

Expressionism did not try to depict reality and focused on colors and abstract forms, and the creation of intensely emotional and thought-provoking works as late as the 1930s in both Germany and the United States. It portrays subjective emotions and responses through distortion, exaggeration, primitivism, and fantasy through the vivid, violent and dynamic application of formal elements. In a broader sense, the styles used in this art movement characterize the typical modern art (Bookbinder, 2005).

CUBISM

Industrialization had been adopted by many countries around the world in the 19th century, and by the start of the 20th century, there were opportunities for new beginnings, new ways of thinking, and new art forms that pushed the values of the old, pre-industrial, world out of the way.

Cubism emerged as a form of painting that challenged all of the values of the Victorian era.

People were spending less time believing in God and more time believing that they could control their own fates. Science was developing at a more rapid pace, with Albert Einstein's theory of relativity in 1905. As a result, new art forms were being created as part of an overall movement known as **Modernism** (Green, 2009).



Braque's Synthetic Cubism of Still Life Violin

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Cubism is a somewhat short-lived movement in art that lasted from about 1907 to about 1914. It was made up of **Analytical Cubism**, a form of painting that breaks objects down into geometric shapes so you can see them from all angles on the canvas and **Synthetic Cubism**, which was like a collage art that involves building things up. It is like you cut pictures out of magazines and glued them together to create your own Synthetic Cubism piece.



The Mona Lisa Smile
version of Pablo Picasso's Analytical Cubism

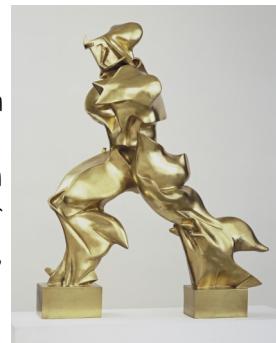
https://www.google.com/search?q=picasso+mona+lisa+cubism&z=1101HD&sa=1&rlz=1C1GCEB_enUS804US804&tbo=q&tbs=0&source=imghp&sa=X&sqi=1&hl=en&sa=U&ved=0ahUKEwip3m0u3cAHVKBgKtRvBmzA_AUICigBAhIw15178hI735fmgJzQdAjyHSH9RM&biw=1792&bih=964

The movement challenged the ideas of the past that claimed all paintings had to have objects in them that were easy to recognize and meanings that one does not really have to think about. Pablo Picasso and Georges Braque founded the movement, who used wine bottle labels, pieces of newspaper, playing cards, sheets of music, whatever they could find, to create their works of Synthetic Cubism. Other artists like Juan Gris, also experimented in this extreme art form.

FUTURISM

The early 20th century was a period of major upheaval across the globe (Amason & Mansfield, 2012). The effects of World War I had sparked a sense of disillusionment that was only fueled all the more by the stock market crash, the Great Depression, and World War II. As people's outlook on humanity began to shift, so did art, music, and writing. In dramatic theatre, playwrights began to experiment by mixing different dramatic forms, as well as creating new ones.

There were many technological advancements in the late 1800s and early 1900s which included the car and the airplane. **Futurism**, an Italian movement, saw technology, violence, and youth as symbolizing the road ahead. Futurists embraced the chaos of the advances in technology as an inspiring way to reject tradition and face the future. Futurists went so far as to call for the destruction of tradition and looked to close libraries, museums, and any academies.



Boccioni's Futurism Art

https://www.google.com/search?imgq=it%20https://www.moma.org/medialibrary/1a2161xMD5NjIdFsc3eJenlvnZnCzLClcmx0px1DwM0E4MwMf11MDaCZS_2JX2.jpg%7Fz=1000&rlz=1C1GCEB_enUS804US804&tbo=q&tbs=0&source=imghp&sa=X&sqi=1&hl=en&sa=U&ved=0ahUKEwip3m0u3cAHVKBgKtRvBmzA_AUICigBAhIw15178hI735fmgJzQdAjyHSH9RM&biw=1792&bih=964

The Futurists tried to create styles for everything from music, to theatre, to furniture. Their dramatic style tried to 'symphonize' people's feelings by 'assaulting the nerves' in the hopes of helping the audience to forget everyday life and discover their sub-conscious. This movement quickly lost respect when it supported the aggression of the Italian Fascists and the German Nazi party, believing that war was an example of 'supreme energy.'

You have just learned the history of Western art particularly of the visual arts. We will now move on to learning the history of the auditory arts namely the instrumental music, classical music, romantic music and modern music.

Western music may be defined as organized instrumentation and sound created and produced in Europe, the United States, and other societies established and shaped by European immigrants. This includes a wide variety of musical genres, from classical music and jazz to rock and roll and country-western music (Grout & Palisca 1988).

The history of Western music is said to have primarily rooted in Greek and Roman antiquity, though music existed in virtually every culture long before this. Nevertheless, music was an important part of the lives of the ancient Greeks. Greek philosophers wrote about the power of music, the mathematician Pythagoras explored the mathematics behind musical sounds, and well-known Greek playwrights, such as Sophocles and Aristophanes, used music in their tragedies and comedies (Freeman, 1999). Let us explore the history of western auditory arts as discussed below.

INSTRUMENTAL MUSIC

During mid-18th century to the early 19th century, composers wanted music to sound natural, well-structured and attractive to the average listener. There were four prominent genres of **instrumental music**, which is music for instruments only, without singing. Each was structured in three or four movements. The **symphony** was a four-movement genre for orchestra, which usually opened with a **sonata-allegro form** movement. It also included a slow movement, a **minuet and trio**, and a fast closing movement. The **concerto** was a three-movement genre for orchestra and soloist. Domestic music genres included the **string quartet**, a four-movement genre for two violins, viola and cello, and the **sonata**, a three-movement genre for one or two instruments.

CLASSICAL MUSIC

All Western art music is often referred to as **classical music**. This comes from the fact that a large amount of music from this era has remained popular up to today. As a reaction to the excessively fancy music of the Baroque Era, Classical musicians, like Mozart and Haydn, preferred balanced structures and clear organization. It also emphasized on homophonic melodies, which refers to having a single melody that all the instruments played instead of the layered melodies of the Baroque period. They established rules for music that provided a framework for compositions. New genres were born, such as the **symphony**, which was a four-movement elaborately instrumental piece that made use of a full orchestra and featured the traditional sonata, while others, like opera, were greatly improved. The modern orchestra also took shape, and the piano became the preferred keyboard instrument.

ROMANTIC MUSIC

Everything in the Romantic Era was bigger and more dramatic. Musical pieces became longer, composers called for musicians to play higher, lower, and louder than ever before, and the orchestra doubled in size. Many different ideologies and movements were embraced by the composers of this era, including notions of individualism, nationalism, and emotionalism. Artists were expected to express their innermost feelings and desires through their compositions, and traditional tonal patterns and vocalist styles were modified, extended, or discarded.

Many of the most beloved composers of all time lived during this time, including Schubert, Chopin, and Tchaikovsky, who experimented with new combinations to create highly emotional music. Romantic Era melodies were exciting and dramatic, and they broke many of the rules that had become standard practice during the Classical era. **Beethoven** is perhaps the best example of this

change. He considered himself a free agent of the arts and deliberately wrote in a personal style where his compositions were based on his own experiences and ideas (Davies, 2002)

MODERN MUSIC

After the beautiful melodies of the previous era, Modern composers tried to take music to the next level. Composers questioned the very nature of music and produced some very strange compositions, some of which are highly dissonant, or harsh-sounding. Audiences were often unsure of how to respond, and many preferred the music from the Classical and Romantic Eras (Botstein, 2001).

It was also during the Modern Era that popular music separated from art music. One of the first types of modern popular music was jazz. Jazz focused more on brass and percussion instruments than traditional art music, though the piano remained important. Rhythm and blues, another genre primarily associated with African-Americans, was adapted by white musicians and turned into rock and roll, which in turn has produced a huge assortment of sub-genres, from rockabilly to heavy metal. These three genres form the roots of virtually all popular music today, with the major exception being country-Western. While much of the art music of this time was extremely complex, early popular music often used basic composition techniques and simple, catchy melodies.

 **EVALUATE**

Name: _____ Year/Section: _____

Worksheet I

Below is table that you will use to summarize the characteristics of the various types of Western Art (both visual and auditory arts). Fill-in the distinct characteristics of each period and determine how each characteristic is being used in any of today's modern art.

WESTERN ART PERIOD	CHARACTERISTICS	EXAMPLE OF MODERN ART
Greek Art		
Roman Art		
Medieval Art		
Renaissance Art		
Mannerism Art		
Baroque Art		
Rococo Art		
Neo-Classicism		
Romanticism		
Realism		
Impressionism		
Post-Impressionism		
Neo-impressionism		
Art Noveau		
Fauvism		
Expressionism		
Cubism		
Futurism		

Name: _____ Year/Section: _____

Worksheet I (cont'd.)

WESTERN ART PERIOD	CHARACTERISTICS	EXAMPLE OF MODERN MUSIC
Instrumental Music		
Classical Music		
Romantic Music		
Modern Music		

How do you think did the various time periods and art movements influenced the development of Western culture? Cite specific examples to recognize the specific contributions of the different time periods and art movements.

Name: _____ Year/Section: _____

Worksheet 2

Choose two artworks from two time periods (one for each). Print a copy of their artwork and paste it down below. Describe the artwork and then analyze each artwork and provide your own interpretation of each.

(paste photo of artwork here)

Name: _____ Year/Section: _____

Worksheet 2 (cont'd.)

Choose two artworks from two time periods (one for each). Print a copy of their artwork and paste it down below. Describe the artwork and then analyze each artwork and provide your own interpretation of each.

(paste photo of artwork here)

CLASSROOM ACTIVITY

BROCHURE-MAKING

Form a group with 3 members. Your instructor will assign a specific time period or art movement which you will use to create a tri-fold brochure. Remember to at least apply the elements and principles of art in making your brochure.

Refer to the Rubric on the right for Grading the Tri-fold Brochure.

	Excellent (15-13 pts)	Good (12-10 pts)	Satisfactory (9-6 pts)	Needs Improvement (5-0 pts)
Organization of Information presented	Each section in the brochure has a clear beginning, middle, and end.	75% or more sections of the brochure have a clear beginning, middle, and end.	60% of the sections of the brochure have a clear beginning, middle, and end.	Less than half of the sections of the brochure have a clear beginning, middle, and end.
Content-Accuracy and Information validity	All facts in the brochure are accurate and match cited resources.	99-90% of the facts in the brochure are accurate.	89-90% of the facts in the brochure are accurate.	Fewer than 80% of the facts in the brochure are accurate.
Spelling & mechanics	No spelling errors and all sections of brochure are free of writing errors.	No more than 1 spelling and/or writing errors are present.	No more than 3 spelling and/or writing errors are present.	More than 3 spelling and/or writing errors are present.
Attractiveness & Organization	The brochure Has exceptionally attractive formatting and well-organized information.	The brochure has attractive formatting and well-organized information.	The brochure has well-organized information or format but not both.	The brochure's formatting and organization of material is confusing to the reader.
Graphics/Pictures	Graphics match the topic and text in section where placed. Each section has no more than two graphics and there are at least a total of three graphics used.	Graphics go well with the text, but there are so many (more than two per section) that they distract from the text.	Graphics go well with the text, but there are too few (less than three graphics for entire brochure) and the brochure seems "text-heavy".	Graphics do not go with the accompanying text or appear to be randomly chosen.

CREATIVE PRESENTATION (Solo or by Group)

Choose a song in any given time period and interpret its music through your own art expression. It can be in the form of a music, video, dance, poetry, painting, digital art, magic, or experimental art). Be ready to present next meeting.

You will be graded based on Content (35%), Creativity (35%) and Preparedness (30%).

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LESSON 3

MODERN AND CONTEMPORARY ART

Lesson Objectives:

- a. Distinguish Modern Art from Contemporary Art.
- b. Explain the relationship between Modern and Contemporary Art.
- c. Determine the distinct characteristics of the Contemporary Art Movements.
- d. Identify the factors that influenced the development of Contemporary Art Movements.
- e. Categorize various artworks under each Contemporary Art Movements.

💡 ACTIVATE

Let us do some photo analysis. Below is a photo of an artwork created in 2008. Identify the smallest possible details that you can find in the artwork to come-up with a coherent description of it.



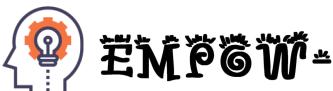
Rachel Harrison, *Huffy Howler*, 2004. Collection Walker Art Center, Minneapolis T. B. Walker Acquisition Fund, 2008. © David Levene 2015: 44; Courtesy of the artist and Greene Naftali, New York. Photo by Jean Vong. Courtesy of Prestel Publishing. Taken from <https://www.artsy.net/article/artsy-editorial-10-artworks-story-contemporary-art>

1. Is the artwork a visual art or combined arts? _____

2. Explain why you categorize the artwork as such. _____

3. What is the artist trying to portray in his artwork? _____

4. What is your interpretation of it? _____



You have just learned about the history of Western Art in the previous lesson. Art is forever evolving as we, as a society, also evolve. Throughout history, it seems like everyone has an opinion about art. There are even museums entirely dedicated to it. Yet, so many of us do not fully understand it. In this lesson, you will learn more about the concept of modern art and contemporary art and see how they managed to redefine Western art.

MODERN ART VS. CONTEMPORARY ART

Modern art was created sometime between the 1860s (some say the 1880s) and the late 1960s (some say only through the 1950s). Art was called "modern" because it was not founded on what came before it or rely on the teachings of the art academies. It has been said that **Modern art** is not only a chronological era in art history, but also a philosophical movement (Harvard, 1998). The Western culture describes it as a collection of genres all dedicated to the same basic agenda: challenging the definition of art. Modernism tends to move away from the narrative, which characterizes the traditional arts and towards abstraction.

Again, it was in the 19th century that something changed. Artists began to push the boundaries of traditional assumptions, reject standards of art, and explore new modes of expression. It was a modern movement, and one that transformed art as we know it.

For centuries, people have built up strict standards of what was or was not art. Think about the art movements which took place in the 19th and 20th centuries discussed in the previous lesson: Romanticism, Realism, Impressionism, Post-Impressionism, Art Nouveau, Fauvism, Expressionism, Cubism, Futurism – all of which depict art in the modern age.

Art made thereafter is considered contemporary. The photo on the previous page is an example of a contemporary artwork in sculpture form. **Contemporary art** is often defined as art being created by those living today or art created in the 21st century (Smith, 2009). No matter which one defines it more accurately, one thing is for sure, contemporary art of today is greatly influenced by the past, specifically of abstract expressionism.

Abstract expressionism, an art movement centered on emotional expression, creativity, and spontaneity, ruled the art world from about the 1940s to the 1960s. During this famous art era, many artists traded in a desire to make things look realistic for the desire to express themselves. Gone were the calculated brush strokes and pencil lines that made a tree look like a tree. In their place came things like wide splashes of paint strewn impulsively and instinctively across large canvases.

Similar to the way your parents passed down their looks and hobbies to you as their children, abstract expressionism passed on its freedom from prescribed convention to contemporary art. Gone are the days when art used only the medium of oil paints or soft watercolors to imitate the natural world.

Contemporary art was made following the modern and postmodern art movements. Some historians and art critics describe it as the first movement, in the fine art world, to lack restraints of any kind. It is defined, in part, by being undefinable. Artwork from this category spans all genres, from painting and film to sculpture and everything in between. These works of art also span a wide range of mediums and include numerous subcategories. Contemporary art is as much an experiment in processes as it is type of art.

Artists probably grew tired of the restrictions predetermined by individuals in the traditional world of art other than themselves. They began to focus on the exploration of concepts like social and global issues. There was and continues to be no shortage of subject matter here with the numerous stories making headlines from around the world. However, contemporary art is not limited to only art with a message. These artists strive to involve individuals in an experience when viewing their pieces. The experience of the artwork may confront multiple senses simultaneously and be presented in a multitude of ways. An acceptance for various approaches emerged to challenge what art is, how it is made, and why people make it.

Artists like Jeff Koons, Keith Haring, Anish Kapoor, and Banksy are popular examples for this movement of art. All approach their art in different ways and for different reasons, but all are driven to make art more accessible to the people. Technology has fostered our connectedness, supporting these attempts, and making them quite successful. Now, not only can the artist make contact with their audience more easily, but the consumer can share their interests with each other just as effortlessly.

As an example, **Anish Kapoor** enjoys involving both his viewer and the surrounding landscape simultaneously with his artwork. His artwork tends to be very large and the lines between art and architecture become obscure. Viewing the work becomes an experience, and the experience often changes from one perspective to another. His work is sought after and people travel from around the world to explore his pieces.

Banksy, on the other hand, very controversially reaches out to his audience whether they want to participate or not via graffiti art. He displays his art on various surfaces in many public locations and without the proper permissions being obtained beforehand. He confronts his viewers with social and global issues, enlightening the masses through visual



Anish Kapoor sculpture blends fabric and steel in New Zealand

https://www.google.com.ph/search?q=anish+kapoor&rlz=1C1CHBD_enPH767PH767&source=lnms&tbo=isch&sa=X&ved=0ahUKEwjMvqqqg_AhWGM94KHTM6C2IQ_AUICigB&biw=1517&bih=681#imgd=E_P6tAVwDG_MM.&imgrc=r8DQyP7Z44Wm



"Jeff Koons Gorilla" is based on tiny plastic gorilla from a Mold-A-Rama at the Los Angeles Zoo.

https://www.google.com.ph/search?q=jeff+koons&rlz=1C1CHBD_enPH767PH767&source=lnms&tbo=isch&sa=X&ved=0ahUKEwjOrqbkK_CAHUTZ4KHXJCd8Q_0igB&biw=1517&bih=681#imgd=E_P6tAVwDG_MM.&imgrc=r8DQyP7Z44Wm

representations. One may argue, his questionable approach mirrors the topics he so often portrays.

Basically, contemporary art is produced on a much grander scale in more mediums, and combinations thereof, than ever before. Art has become more accessible both to the creators and viewers alike. This accessibility drives the need to educate the world on the issues that affect us most, through our contemporary art. It is a need to find what is possible and reject what has already been done. To make this happen, various art movements have emerged which can be associated with contemporary art.



Banksy's "I Remember When All This was Trees" (2010) is an aerosol on cinder-block wall from Packard Automobile Plant, Detroit, Michigan.

https://www.google.com.pl/search?rlz=1C1CHBD_enPH767PH767&biw=681&bih=450&isz=1&sa=1&ei=FJSSW5WxDM3n-QatL24Bw&q=banksy+artwork&oq=banksy+artwork&gs_l=img.3..0i24k1.4792.6123.6339.14.11.0.0.0.194.998.16.7.0...0c.1.64.img..7.7.996..0j0i1.0.i-0k5mvPQf#imgrc=zKQ4cTyXhOVmM

POP ART

Who knew one could become famous by painting soup cans, ketchup bottles or sunglasses? Many artists became famous in the mid-1900s by creating pop art paintings based on everyday products.

If you like looking at bold images of everyday items painted in bright colors, then this type of art is called pop art and it began in the 1950s. Pop art is a style of art based on simple, bold images of everyday items, such as soup cans, painted in bright colors. Pop artists created pictures of consumer product labels and packaging, photos of celebrities like Marilyn Monroe on the right, comic strips, and animals. The surprised woman below is another example of a comic strip style of pop

art. Notice how it uses bold colors.



https://www.google.com.ph/search?q=pop+art&rlz=1C1CHBD_enPH767PH767&source=imrn&tbm=isch&sas=X&ved=0ahUKEwjVjKacna_chhUZM94KHbXIbxEQ_AUICigB#imgrc=2_jrIH-zYWajDM

The term pop art originated with Lawrence Alloway and the word 'popular' and was used to describe the modern feel of the art. It relied upon bold colors and simple images to send a creative message about consumer buying habits and interests and the technological advancements of the post-WWII world. Some of the

most famous artists in the pop art movement are Andy Warhol, Roy Lichtenstein, and Jasper Johns. These artists used techniques, like the dot method and stencil style, to create pop art paintings.

Pop art has its roots in the early-20th century style of Dada, which relied on chance to find pre-made objects that could be turned into high art. It was also influenced by the very serious movement of Abstract Expressionism, which was popular at the same time. Pop artists rejected this weightiness and glorified everything that high art usually rejected, such as commercial advertising, cheap reproductions, and popular clichés. Through their ingenuity and opposing views to the traditions of fine art, these artists managed to create a thought-provoking critique of modern society that really 'popped!'

PHOTOREALISM

What if you could look at a photo and reproduce it as a drawing or painting? That is exactly what photorealism was all about. **Photorealism** was an American art movement in which artists attempted to recreate the image by taking a photo using a different artistic medium such as drawing, pastels, painting, charcoal, etc.

The primary goal of a photorealist was to capture the essence of the photo on canvas. To do so, the artist would develop the photo, transfer it to a canvas, and bring it back to life using a different medium. **Minimalism**, while not a required factor in photorealistic work, is a primary tenet of the style. Ultimately, this meant that the image was clean and without clutter, and did not come off as 'busy'.

Photorealism came to life in 1960s through the 1970s in America as an opposing force to Abstract Expressionism. In its opposition, photorealism aligned itself with Pop Art, and both fields of art worked with photography in mind.

The photorealists who were major players in the movement were: Audrey Flack, a New York artist who started the photorealist movement; Tom Blackwell, who painted over 150 pieces and whose favorite object to paint is a motorcycle; Ralph Goings, who painted diners and almost always included a truck in the image, and John Baeder loved to paint diners ranging from McDonald's to Red Robin.

CONCEPTUALISM

In **conceptual art**, the idea or concept behind the art is more important than the finished product. The real art, the real purpose, is to explore intellectual ideas through the act of artistic creation, but once you have done that, the meaning of the art is achieved, regardless of the appearance.

The ideas behind conceptual art, at least in the modern sense, date back to the early 20th century when **Marcel Duchamp** started using premade objects to create works of art. The sculpture on the right entitled, *The Fountain*, created in 1917, is a urinal, flipped on its side and inscribed with the words 'R. Mutt 1917'. He would build **ready-mades** because they were built with premade parts by going to a store to buy an item, and alter it just slightly enough to make it art. Basically, he is removing the artist's control over the visual elements, thus placing the entire value of the art on its meaning.

Conceptual artists create artworks that needed to be more conceptual, more about the meaning than anything else.

Conceptual art as a true movement, however, didn't emerge until the 1960s, when American artist **Sol LeWitt** published a series of essays defining the concept as being more important than the visual product. LeWitt and others often did not 'make' their art at all. They designed and planned



Acrylic Photorealism Bottle Caps Illustrations

https://www.google.com/search?q=+how+to+paint+photorealism&tbo=nc&tbs=urll+&rlz=186eshz_CAE&sa=L&source=lnms&tbo=isch&sas=x&ved=0ahUKEw6uIb9pK_cAhXBlgKHWDfEQ_AUICigB&bw=1517&btl=68#imgrc=ZSOraHtoV0J3M



https://www.google.com/search?q=+the+fountain+by+duchamp&rlz=1C1CH_BD_enPH767PH7_67&source=lnms&tbo=isch&sas=x&ved=0ahUKEw6uIb9pK_cAhXBlgKHWDfEQ_AUICigB&bw=1517&btl=68#imgrc=ZSOraHtoV0J3M

it and then let someone else make the final product, because what mattered was the idea, the concept.

PERFORMANCE ART

For hundreds of years, people made art based on what they saw in the world. Some art conveyed a **narrative**, or story, possibly from religion or mythology. But ideas about art changed in the 20th century as artists questioned old approaches and expectations and began to express themselves visually in radical new ways. Twenty-first century technologies have also impacted art. In today's world, art includes activities and processes like **performance art**, or a series of actions by an artist, sometimes involving audience participation.

Performance based arts are unique in that their meaning has to be understood through the creation, performance, and reception of the art simultaneously. As such, the setting and the audience become integral parts of performance arts. One of the most traditional forms of performing art is **theater**, in which narratives are performed through a variety of gifted artists, and put together by directors, choreographers, and writers. Other artists have broken down theater into more basic components, such as those engaged in the spoken word performance of **oral interpretation**. Others perform in uncontrollable public settings, as with **street art**. In terms of intellectual arts, **performance art** is a growing avant-garde movement focused on the artist's body as art. Performed arts must be experienced to be fully appreciated, making them a very unique form of artistic expression that can never be completely duplicated.

In all performing arts, the human body is an integral element, but in performance art this is the absolute focus. The artist's body becomes the canvas. As a result, many performance art pieces are sexually explicit. Performance art involving the female body in particular became a powerful way to interact with emerging feminist ideologies in a largely patriarchal society during the 1960s and 1970s. It is a fascinating form of art that can be performed practically anywhere, upholding the old adage: all the world's a stage.

INSTALLATION ART

Installation art is a type of art in which artists create one large work of art meant to be exhibited in one room or space. It developed in the 20th century out of movements like **conceptual art**, in which the idea and experience (as discussed earlier) was more important than the finished work. Many works of installation art are done in **mixed media**, or multiple types of art methods. They often incorporate **found objects**, cast off items repurposed in art, and might also involve audio and video components, as well as technology.

Because installations are so large and sometimes involve specific actions, they are often done for finite amounts of time. When over, they are disassembled. Most art installations are considered to be **time-based media**, or art with a duration. Examples of installation art include *Etant Donnés* by Marcel Duchamp, *I Like America and America Likes Me* by Joseph Beuys, *The Dinner Party* by Judy Chicago, and *My Bed* by Tracey Emin.



The Dinner Party by Judy Chicago

https://www.google.com.ph/search?q=the+dinner+party&rlz=1C1CHBD_enPH767PH767&source=lnms&tbo=isch&sa=X&ved=0ahUKEwI-Sq3qK_cAhXJA4gKHTcaGoQ_AUICigB&bv=1517&hl=681#imgrc=xsl_u_lHQXPkGM

EARTH ART

Earth art, also referred to as Land art or Earthworks, is largely an American movement that uses the natural landscape to create site-specific structures, art forms, and sculptures. Founded on Conceptualism and Minimalism, the beginnings of the environmental movement and the rampant commoditization of American art in the late 1960s influenced ideas and works in this movement.

Earth artists favored materials that could be extracted directly from nature, such as stones, water, gravel, and soil. Influenced by prehistoric artworks such as Stonehenge, Earth artists left their structures exposed to the elements. The resulting ephemerality and eventual disintegration of the works put them outside of the mainstream where works of art were typically coddled and protected in controlled environments.



Andy Goldsworthy, one of Two Oak Stacks, 2003,
two large balls of stacked and knitted oak sticks

http://www.dynamsoft.com/blogs/post/2009/44/examples_of_soap_at.html

STREET ART



Street art is art created on surfaces in public places like sidewalks, exterior building walls, and highway overpasses. Street art tends to happen in urban areas, and yes, it is connected in certain ways to graffiti. Street art is usually created as a means to convey a message connected to political ideas, social commentary, or confrontation. Graffiti is less engaged with public opinion. Now, not all street art involves painting. It can be done with stickers spread over surfaces or by methods like yarn bombing, a process where artists cover things like trees and telephone poles with knitting and colorful fibers. Street art can also be done with stencils, where the creator repeats the image all over a surface to make a statement.

The history of street art traces to **tagging** or scratching names into walls and concrete in New York in the late 1960s. Then, work by graffiti artists in the 1970s and 1980s began to inspire people like Keith Haring, who did chalk drawing in the NYC subway before rising to prominence in the art world. Today, cities like Philadelphia sponsor mural programs and artists like **Banksy** have taken street art to whole new levels.



Name: _____ Year/Section: _____

Worksheet I

What do you think are the most important contributions of contemporary art as a period and its movements in the lives of the people today? Reflect on this question and cite specific examples that you think applies in people's everyday lives. Write your reflection below.

Name: _____ Year/Section: _____

Worksheet 2

Among the contemporary art movements discussed in this lesson, which among them do you find irrelevant in this present age and time? Why?

Name: _____ Year/Section: _____

Worksheet 3

If you are to follow the theme of the contemporary art, how would you describe it in an artwork? Identify a social problem of this generation and create a contemporary artwork (of any form) below.

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LESSON 4

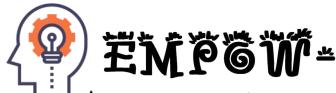
ASIAN ART

Lesson Objectives:

- a. Discuss the key contributions of Chinese Art and Japanese Art.
- b. Compare and contrast Chinese and Japanese Arts.
- c. Outline the development of Philippine Art.
- d. Explain how Asian art influenced the formation of our culture.



All of us hold a belief that serve as our guide in our everyday encounter. Think of a belief that you hold on to and illustrate a representation of it below. Then write a brief explanation about it after.



Asia is noted for its distinct historic worldview and cultural traditions. In fact, when we think of the great cultural centers animating world history, we tend to imagine civilizations of ancient Europe, the Middle East, Mesoamerica, and, of course, Asia. Asian cultures developed worldviews, artistic traditions, and social values that were sometimes similar (and sometimes different) from other parts of the world. In this lesson, we will focus on Chinese Art, Japanese Art and of course, Philippine Art.

It is important to remember that this is only a very general overview of major trends. Each Asian population developed its own unique interpretation of its place in the world, expressed through its own unique artistic traditions. Let us take a look at some of their artworks in order to gain a better understanding their artistic heritage.

CHINESE ART

China has a long heritage of artistic practice, and ancient Chinese artists worked in many materials. They possessed a high degree of technical understanding and pioneered methods like casting **bronze**, a metal made of copper and tin. They also developed new ways to fire ceramics and add glazes. Most early Chinese art tended to reflect class structure as it evolved in China over the centuries, and much of it was related to funerary practices.

Some of the oldest Chinese works of art are **pottery**, and examples have been found dating back to 18,000 BC. The Yangshao culture in northern China (ca. 6000 BC) was known for its red-painted pottery, made by layering coils of clay one on top of the other and then smoothing their surface with a paddle. After firing the pottery in a **kiln**, or a special high-temperature oven, the artist decorated its upper half with swirling geometric lines. Later, artists during the Shang Dynasty developed high-temperature fired stoneware and created early pottery glazes that produced a dark brown tinge, both of which made the pottery more durable and waterproof.

Perhaps the most spectacular example of pottery from ancient China is the **Terracotta Army** (shown on the right), a large group of figural sculptures made of unglazed fired clay. Commissioned by a Qin Dynasty emperor for his mausoleum, the army includes almost life-sized figures of 8,000 warriors in military gear, as well as chariots, horses, archers, officials, and musicians. For each unique figure, the parts were molded, fired, and then assembled. This monumental achievement took a whole system of artists decades to make and it's still being excavated.



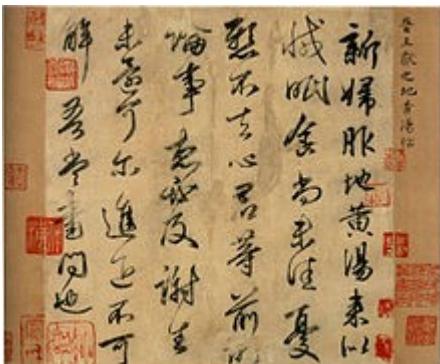
https://www.google.com.ph/search?q=terracotta+army+china&lz=1C1C_HBD_enPH767PH767&source=lnms&tbo=isch&sa=X&ved=DahUKEw_op7-K_CAHUL_dtKHr6BZ4Q_AUICg_B&bw=151&bth=681#imgrc=zKehuqI46xovM

Chinese artists also **carved stone objects**.

Archaeologists have found examples dating back to the Neolithic period. They worked in **jade**, the name for a range of translucent greenish to whitish stone that was usually nephrite or jadeite. In the ancient Chinese world, jade was more valuable than gold and believed to represent wisdom, bravery, and purity. It was also extremely difficult to carve, too hard for tools made of metal or stone. Jade had to be painstakingly worked using an abrasive sand, often made into a paste, and then ground, drilled, or worked with a soft tool. Popular figures included the dragon and the phoenix, two mythical creatures seen as divine in ancient China. Another piece often carved from jade was a **cong**, an open cylinder-shaped object decorated with a surface of rectangular blocks,

possibly used in funerary rituals. Some tombs have been found with many of these congs.

The time period covered by the Shang and Zhou Dynasties is referred to as the Bronze Age, and excavations in China have revealed many bronze ritual vessels with ancient Chinese script on them as well as weaponry, parts of chariots, and animal-like masks with large eyes called taotie (scholars aren't sure what the masks were used for). The Chinese honed their skill of bronze casting independent of other cultures and developed early expertise in smelting, or getting a metal or alloy by heating solid metals beyond their melting point. To make bronze objects, they sometimes used piece-mold casting, a time-consuming method of casting bronze that involved multiple steps, including making a mold of an object, and then a mold of the mold that was broken into sections, fired, and then reassembled and molten metal poured into it. The process produced very intricate designs with crisp, clear edges.



https://www.google.com.ph/imgres?imgurl=https://upload.wikimedia.org/wikipedia/commons/thumb/b/9f/Wang_Xianz_Imitation_by_Tang_Dynasty_17G.jpg&220px-Wang_Xianz_Imitation_by_Tang_Dynasty_17G&imgref=https://en.wikipedia.org/w/index.php?title=He_ni_ce_ni_calligraphy&�=18&w=20&dpr=1&size=large&zoom=1&tbn=prev&tbo=q&tbs=0y0NPAnqB1kBLqNg0Y30&rlz=1&hl=zh_UK&ewid=HMOClq_AhXZFkgIHYXnAeQ_OBwG3EcAOQJ&oidpq=0y0NjKoXW&llg=1&s=x&ved=2ahUKEwlhMOCt_qhXZFkgIHYXnAeQ_OBwG3EcAOQJ

One of the most treasured Chinese art forms is calligraphy, the art of writing with emphasis on visual strokes. Done with brush and ink, it was invented during the Shang Dynasty. In Chinese calligraphy, each word has its own abstract symbol or character. Calligraphic writing continued to evolve throughout the Qin and Han Dynasties, when standard established characters and brushstrokes finally developed. Calligraphy also connects to later art. The sense of line artists developed in it later influenced qualities in watercolor painting, which in China developed into an art form until the Song Dynasty (960 to 1127 AD).

JAPANESE ART

The earliest inhabitants of Japan likely arrived from mainland Asia thousands of years ago so it is no surprise that Japanese art has a long history of Chinese influences. Many foreign techniques were adopted and developed locally with a unique character.

By the late 19th century, Japan opened to the western world. At that time, some tried to categorize Japanese art as a single style. However, Japanese art is incredibly diverse and each historical period has its own characteristics and prevailing forms of art.

Often influenced by the Chinese forms, Japanese art could be religious or secular in nature. Some of the oldest Japanese art included earthenware, and ceramic vessels. They also feature sculptures like dogu figures, often shaped like women and thought to be used for fertility prayers, and haniwa funerary forms, which were often shaped like horses or warriors and placed outside ancient Japanese tombs.

Later **sculpture** often focused on the Buddhist religion, including the bronze Buddha of Kamakura. Painting in Japan developed out of **calligraphy**, or the art of beautiful writing. Subjects included nature, landscapes and people. Sometimes they were painted on silk scrolls in spontaneous brushstrokes.

A style of painting called **Yamato-e** developed during the Heian Period that focused on Japanese subjects. It featured bold colors and was more formal than earlier painting styles.



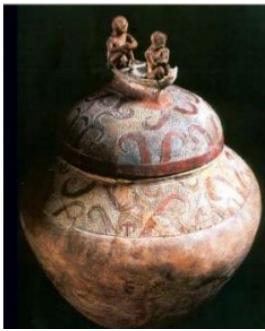
A Ukiyo-e woodblock print

Woodblock printing, image made with carved wood and ink, also became popular in Japan. Beginning around the 17th century, a style of print called *Ukiyo-e* (shown on the previous page) or 'floating world' focused on earthly pleasures like courtesans, brothels and sumo wrestlers.

PHILIPPINE ART

Philippine art are works of art that have developed and accumulated in the Philippines from the beginning of Philippine civilization up to the present era. Influenced heavily by the country's culture, it varies from different branches and categories.

During pre-colonization, the early Filipinos are said to have been practicing art, akin to those who lived during the pre-historic age. Cave paintings were found in the Tabon caves of Palawan. The Early Filipinos were also fond of sculpture. Pottery has existed during this time where over 1,500 burial jars were found in the said caves. Notable among these jars is the Manunggul Jar (shown on the right), which is considered to be a National Cultural Treasure. Other finds included earthenware, jade ornaments, jewelry, and many stone tools, dating back to 47,000 years ago from the earliest human remains found in the Philippines.



https://www.google.com.ph/search?q=manunggul+jar&rlz=1C1ChBD_enPH767PH767&source=imrs&tbo=isch&sa=X&ved=0ahUKEwjRkT-v6_cAHXW54KHv9BSkQ_AUICigB&daw=1

Architecture was also evident among the Filipinos as manifested in the kind of dwellings and houses, shelters, worship areas, official residences, mosques, and state edifices during the pre-conquest age.

When the Spaniards came to the Philippines, religion became the subject of most paintings and sculptures – there were many religious icons, and portraiture of secular leaders, altar pieces and religious figurines. The indigenous people of Visayas were called Pintados by the Spanish colonizers to describe the tattooed indigenous Cebuano Visayan people. They were found on the islands of Cebu, Bohol, eastern part of Negros, Samar and Leyte. The use of furniture was also introduced and more intricately designed jewelries, metalwork and ornamentation came into being. The architecture were focused on building Churches, plaza complex, town planning, fortification, civic buildings and installations, private residences, commercial structures, cemeteries, bridges and lighthouses.

During the American Period, paintings used landscape, portraiture, still life, among others. Sculptures were either free standing or relief displayed in public. Architectures are more of city planning, waterfront, civic/government structures, public works, apartments, residences, offices, health and public education and businesses.

When the Japanese came, both paintings and sculptures were about wartime scenes (that depict aggression, nationalism, atrocities, symbolic protests); and propagandas like the works of Amorsolo, Francisco and Ocampo.

In the Postwar Republic, paintings and sculptures became more modern but conservative, abstract and experimental and are usually public art. From the 1970s up to present, there are now artworks that are figurative, non-figurative, art for art's sake and of course, with the technological advancements that we all enjoy, there are multimedia, mixed media and transmedia. Architectures during these two periods are mostly about real-estate, safe and low-cost housing, accessories, tenements, convention arch, commercial or business establishments, condominiums, malls, subdivisions, and other developments .

Clearly, Philippine art, though existed even before the colonizers, was very much influenced by other cultures.

 **EVALUATE**

Name: _____ Year/Section: _____

Worksheet I

Compare and Contrast Chinese Art and Japanese Art by completing the graphic organizer below.

CHINESE ART	SIMILARITIES	JAPANESE ART

Determine the characteristics similar to both arts. Why do you think the Chinese and Japanese used these themes?

Name: _____ Year/Section: _____

Worksheet 2

How did the early Filipinos made use of art? Draw 5 artistic but functional objects that Filipinos used in the past.

Object 1	Object 2	Object 3	Object 4	Object 5
Description	Description	Description	Description	Description

What were some of the uses of art during each time period in the Philippine History?

Name: _____ Year/Section: _____

Worksheet 3

How did Philippine art become a reflection of the Filipino society? Create an artwork (in any form) to answer this reflection question.

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UNIT 3

SOULMAKING



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LEARNING OUTCOMES:

At the end of the course, the students will be able to:

1. Discuss the concept of “soulmaking.”
2. Develop students’ artistic potentials through soulmaking.
3. Enhance students’ sensitivity and awareness toward their environment.
4. Extend to the immediate community the students’ artworks as a form of service learning.

LESSON I

MAKING and DERIVING MEANING from ART

Lesson Objectives:

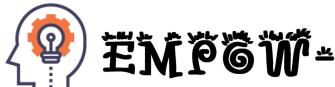
- a. Establish the role of art in deriving meaning.
- b. Recognize the importance of improvisation and appropriation.
- c. Create an artwork using either improvisation or appropriation.
- d. Reflect on the meaning of the artwork created.



Look around you. Certainly, you will find an artwork that you can use for this activity. Choose an artwork that you can find right now in your environment and draw a picture of it. What do you think is the meaning of that artwork? (You may be allowed to move around the campus if you wish you).



Interpret the Meaning: _____



You have practically learned about a lot of concepts and theories about Art. You have understood, for sure, that art played a key role in our everyday lives – to communicate, to record to preserve tradition, culture and beliefs, to express our emotions, and many more. In this lesson, you will not only create art for aesthetic purpose, or for functional purpose, but to express your sensitivity toward the environment and to the entire community.

SOULMAKING

In its simplest form, soulmaking is making and deriving meaning from Art. But, how do we make and derive meaning from art?

Art communicates multifaceted ideas and emotions. An artwork, whatever the form is, may have meanings, but as audience, do we truly understand the artist's message? We do not just look at an artwork and interpret our understanding of it. Art appreciation is deeper than this. We, as the perceiver must take into consideration the entirety of the elements and principles used, the underlying themes, motifs and the whole composition. It involves steps that will aid an individual to create and get its significance or implications from it.

The first step is through **Formal Analysis**. This is the study of the elements and principles of art . In essence, this is when we analyze the artwork's form. It also includes studying the way they are used in a specific artwork. You have learned in Unit I the various elements and principles of art such as the symbolic value of line, color, shape, etc. They are used to evaluate and analyze works of art. Basically, formal analysis consists of purely visual features of the artwork regardless of the cultural context, history or artist motivation.

The second step is through **Content Analysis**. This is when we get the objective information of the artwork. We now refer to identifying the subject matter or what is recognizable in the piece of art. Then, we interpret the themes as suggested by the interaction of symbols present.

The next step is understanding the **Context**. All in all, this is researching the time, place, and social conditions in which the artwork is made.

Finally, one has to consider Art Encounter or Viewing Context. This is when we identify any possible prejudices or preconceived notions and values that resulted from viewing the artwork.

IMPROVISATION

Art has evolved in many ways. Founded on imagination and creativity, coupled with an incredibly skilled individual, one may find himself/herself out of dead-end when it comes to art. Materials may not be readily available in creating a masterpiece, hence, the need to improvise.

Improvisation is using one's spontaneity to create or perform given the available resources, without prior preparation.

Actors may be required to memorize their scripts but nobody is perfect. Even the best actor forgets a line occasionally, hence, he/she must cope with the situation and somehow move on to the next line or scene, without leaving the necessary plot points out for the audience. Musicians may also be following the central features of their music but again, even playing from a score, accidents happen. To recover from the mistake, the musician must be able to keep on playing or singing seamlessly. Painters, sculptors, and ceramists interpret emotions and sensory data into physical representations. Likewise, they improvise: a sculptor has to deal with the imperfections in

his/her medium, potters must accommodate the clay with which they work; painters manipulate the oil paints, watercolors and surface upon which they create.

While you, students of Art Appreciation, must first learn the rules of discipline to create something new and original, you also must learn how to deal with uncertainties.

APPROPRIATION

Appropriation is an idea in Contemporary Art which refers to intentionally borrowing or using well-known images or objects created by someone else. Appropriated elements might be used as-is or combined and merged with other elements.

One can see the beginnings of this idea in the early 1900s, when some artists used **found objects**, or cast-offs and everyday items repurposed to create art. Later in the 20th century, artists like Andy Warhol used familiar images of Campbell's soup cans and repeated photos of Marilyn Monroe to comment on celebrities and mass media.

In appropriation, the found image or object is not changed that much. While still recognizable, it is given a new or different meaning. At least that is the intent. Appropriation became increasingly common in the 1980s when artists like Jeff Koons copied elements of other artworks or familiar figures and called them his own. Casting a copy of a bronze sculpture in shiny stainless steel is just one example. Appropriation challenged the concepts of originality and authenticity. It asked viewers to consider what was real and what was fake.

Despite the fact that there exists a lot of ways to create art, we cannot deny the fact that artists intend to elicit a response from the audience. No matter what medium the artist uses – traditional or out of the norms – a certain level of freedom and creativity can lead to many types of artworks. And no matter what the finished product is, one must be certain that it does not violate anything or anybody.



EVALUATE

Name: _____ Year/Section: _____

Worksheet I

As a perceiver of an artwork, what are the important things that you need to keep in mind in order to derive meaning from it?

Name: _____ Year/Section: _____

Worksheet 2

Improvisation is present in many artworks. Below are different forms of artworks. Provide a situation where improvisation takes place in each art form and then answer the question that follow.

ART FORM	EXAMPLE OF IMPROVISATION
Performing Arts	
Music	
Theater (Comedy)	
Dance	
Sculpture	
Film	
Writing	

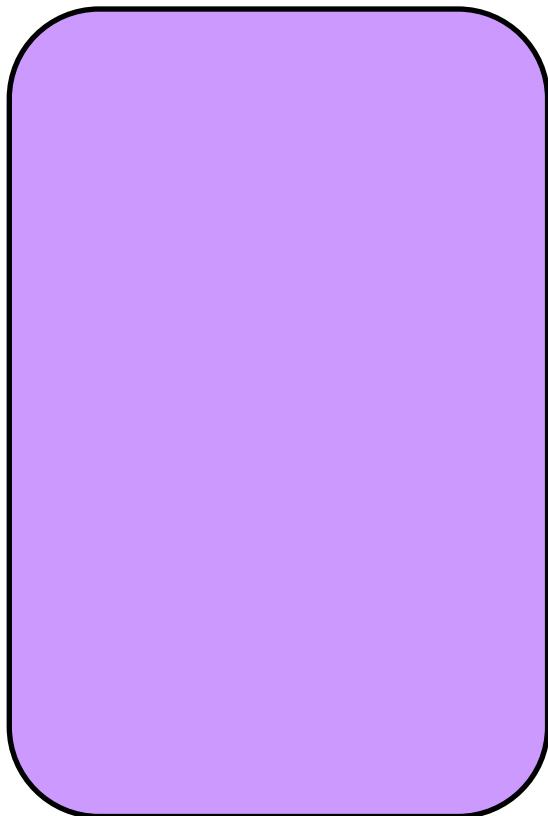
Why is improvisation important in all these art forms? What roles does it play for the artist? What roles does it play for the perceiver?

Name: _____ Year/Section: _____

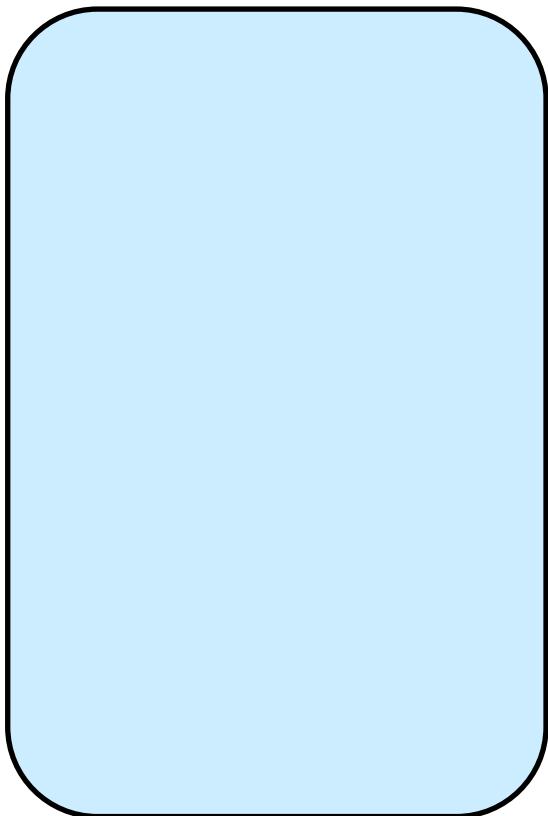
Worksheet 3

Discuss the advantages and disadvantages of Appropriation using the given template.

ADVANTAGES



DISADVANTAGES



Why do artists use appropriation?

If you are an artist, will you use appropriation? Why or why not?

SOULMAKING ACTIVITY (FINAL PAPER AND ARTWORK BY GROUP)

1. Find a community that you would like to give your service to as a student of Art Appreciation.
2. Identify their needs as a community and the reasons why these needs arise. Report your findings on a short bond paper.
3. Determine the community's main problem that result to the numerous needs that you identified in the previous number.
4. As an application of everything that you learned in this subject, you are to create an artwork made of recycled materials to help your chosen community solve their main problem.
5. Give this artwork to the community and interview at least 5 members of the community to find out how they respond to your artwork. Report your findings on a short bond paper.
6. Write a reflection (one per member) about the whole soulmaking activity from pre-production, production and post-production process.
7. As a group, answer this question: How do you understand the term, 'service-learning'?

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