

SECOND EDITION

SAMPLE

Longman

Visual ARTS

FOR SECONDARY SCHOOLS

Allan Sieupersad
Michelle Bright Chin-See
Gabriella D'Abreau

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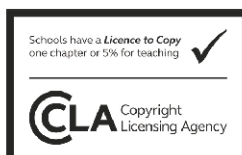
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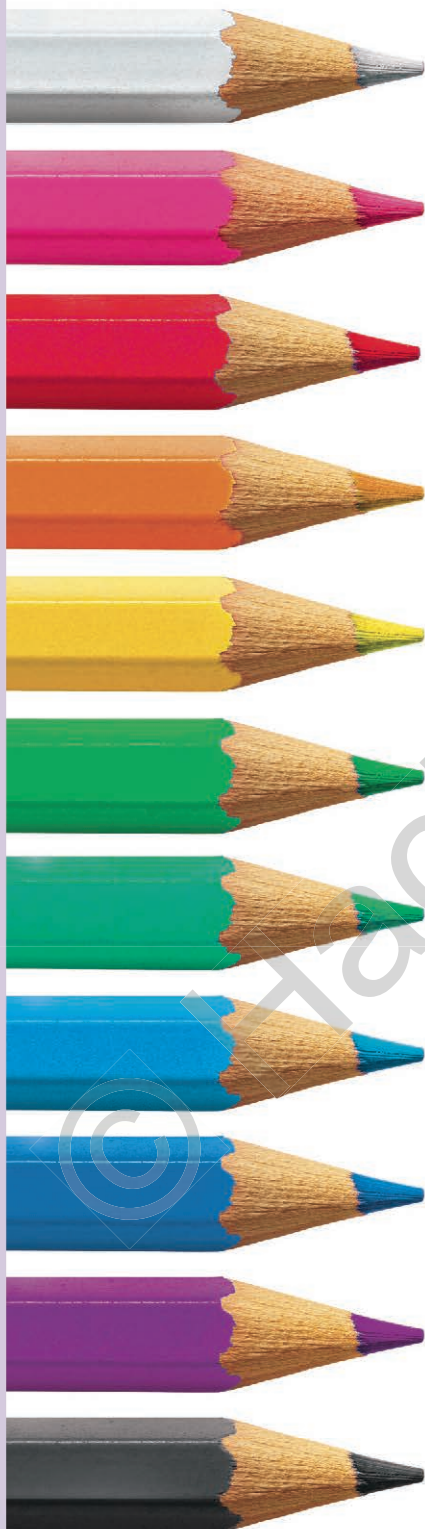
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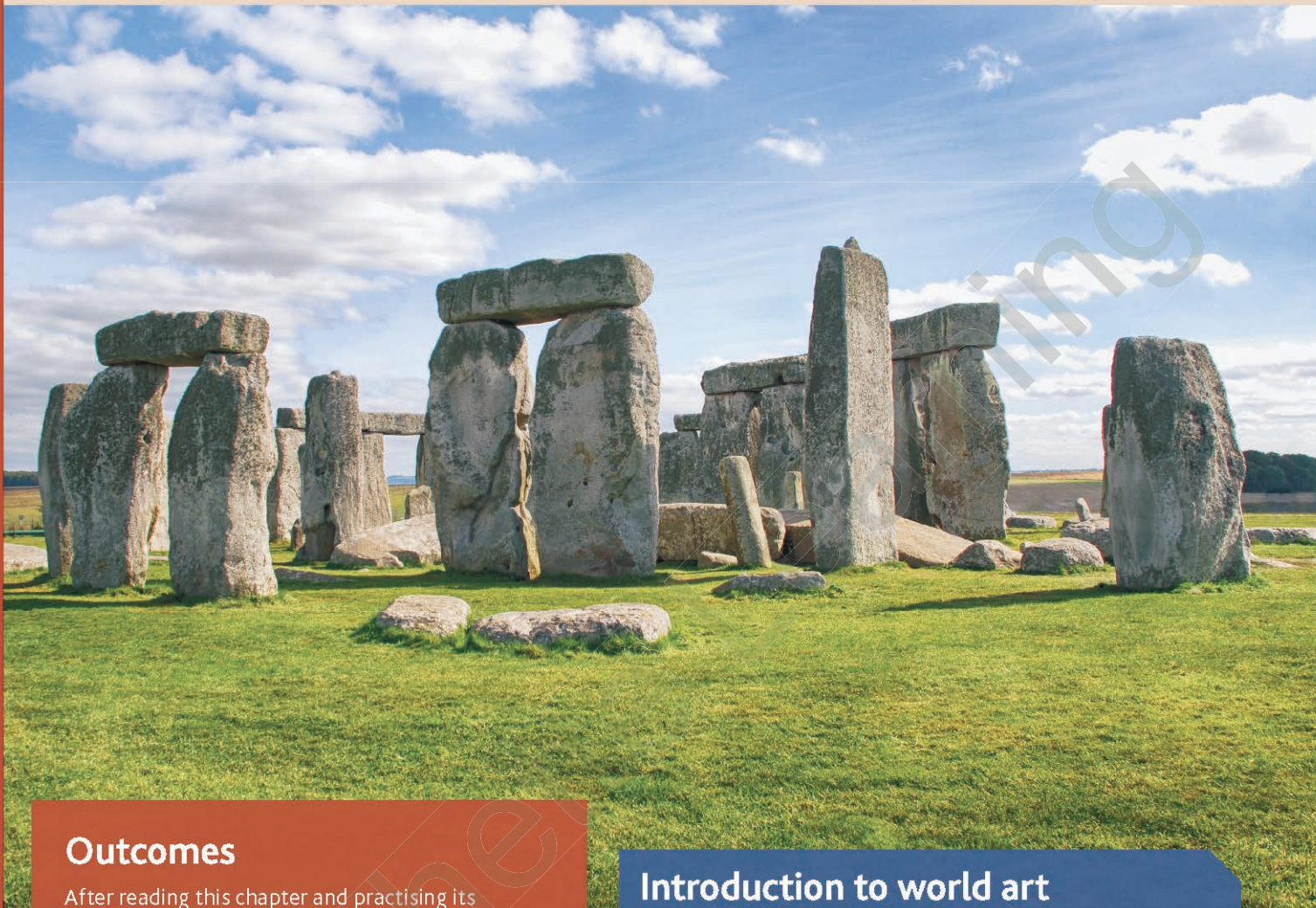
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Figure 1.1 Neolithic. Stonehenge: Megalithic (Stone) Art. c. 4500 years ago. Original diameter 110 m, height 5 m. Salisbury, England.



Outcomes

After reading this chapter and practising its activities, you will be able to:

- define, explain and use the term 'world art'
- trace the development of world art chronologically, by movements and periods
- be aware of some artists who have influenced world art
- understand and use key terms to effectively speak and write about world art
- apply theory and practice from other chapters to complement your understanding of world art
- reflect on evolving concepts and technology in world art today.

Resources

You will need:

- notebook or art journal
- pencils, coloured pencils
- glue, scissors
- computer with internet access
- school and public library access.

Introduction to world art

What is world art?

World art is the sum of all visual art that has been created throughout the world from prehistory (before written records) to the present. It is a field of study that is so broad that many art historians tend to understand and explain world art through a **timeline** that traces the major developments, beginning with prehistoric art and ending with the art of today. Other art historians sub-divide world art into major regions, for example 'Africa' or the 'South Americas', then use a timeline to show the development of the art of that region.

Your learning about world and Caribbean art in this book will be divided into blocks of time and arranged in sequence to show particular influences and shifts in art making. You will begin with man's earliest ancestors, who are thought to have evolved in Africa and, over time, migrated into Asia and Europe.

Key term

world art: all visual art that has been created throughout the world from prehistory to the present time

History of world art

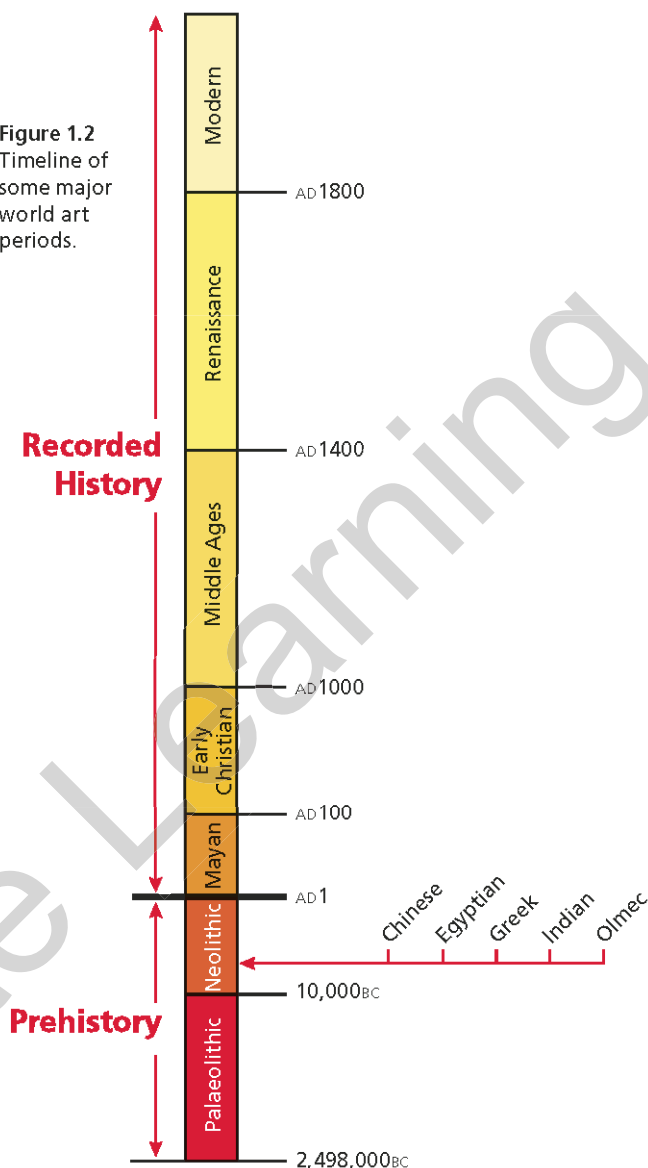
Perhaps the best way to trace human history is to develop a **timeline**. A timeline separates humankind's existence on planet Earth into periods that may be placed into a sequence beginning from the first, the **Palaeolithic** era, and leading up to the present day.

Early man moved from place to place to seek out food. As herds of animals migrated, so too did the humans that depended on the animals for survival. This led to a movement from Europe across the frozen Bering Strait during the last Ice Age about 20,000 years ago. People then spread throughout North America, down to Central America, then to South America and finally into the chain of Caribbean islands. At about that time, people also moved across Asia, down through the Pacific Ocean islands and to Australia. Wherever they settled, our early ancestors left behind some of their art, but also, they carried their art-making skills and ideas with them when they moved again. Over thousands of years, and at different birthplaces of civilisation, their art evolved and became more and more refined.

Very often, art and art history help to define human history and development. The examples of invention and innovation historians use to show human progress are often recorded and seen through the visual arts, or are themselves examples of visual art. For instance, early cave paintings tell us about our early diets, shelters, clothing, weapons, beliefs, customs, rituals and religions.

Later, when humankind settled into the earliest civilisations, our ability to remain in one fixed place was aided by developments in language, **architecture** and agriculture. These all required basic artistic inputs. Marks and drawings were used to represent ideas, symbols were used for language sounds and early alphabets, and early design drawings represented tools.

Figure 1.2
Timeline of
some major
world art
periods.



Key terms

timeline: an illustration of events occurring in order over time

Palaeolithic: the era that began when humankind first inhabited the Earth, about 2,500,000 years ago, and ended about 12,000 years ago

architecture: the design and use of space for living. It is a form of visual art

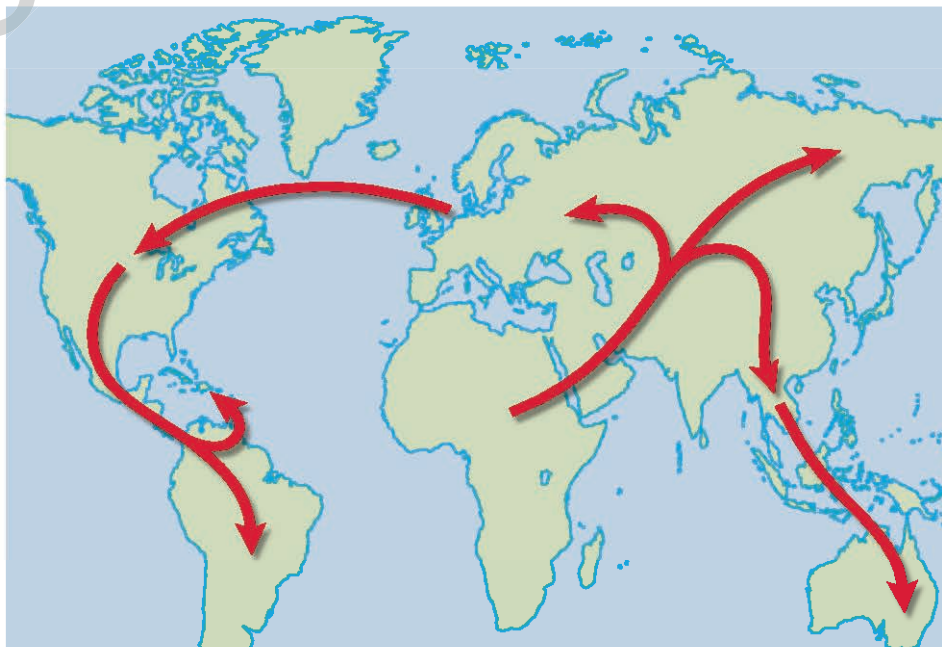


Figure 1.3 Map tracing possible migratory pattern from Africa into Europe and Asia, then Australia and the Americas.

Major time periods in world art

Palaeolithic era

The Palaeolithic era began at the time when humankind first inhabited the Earth, about 2,500,000 years ago, and ended about 12,000 years ago. 'Palaeolithic' means 'Old Stone Age', and the era is characterised by the use of stone tools by man to serve **utilitarian** purposes. During this time, humans roamed the planet in small groups, chasing after herds of animals for food. They were not settled in one place as we are today. Their tools were made from bone and wood, but the most advanced were made from stone, hence the name 'Stone Age'. Such tools included stone hammers and chisels for shaping other useful objects, including weapons. One such weapon was a crude spear with a head made from stone.

Key terms

utilitarian: used for a practical purpose, such as a clay pot for storing water or food

aesthetic function: used with the purpose of beautifying, such as a picture hung on a wall



Figure 1.4 Palaeolithic: South African. Engraved plaque. c. 70,000 years ago. Stone. Found at Blombos Cave.

The first evidence of our ancestors' artistic ability appears through stone and bone carvings, and through drawings and paintings on cave walls and rock shelters, which became convenient homes for the hunter-gatherers. Very few of these have survived for us to appreciate. Today historians consider these artefacts as art, and suggest that they were probably made to represent gods, to bring good fortune during hunts or for use in rites and ceremonies. But they may have also had an **aesthetic function**, to simply decorate people's homes.

Perhaps the earliest pieces of art on record were created approximately 70,000 years ago at the Blombos Cave on the southern coast of Africa. The ochre stone plaques were decorated with intricate patterns of geometric lines. The patterns not only prove humankind's early artistic ability but also suggest our ability, way back then, to use images as symbols, similar to those used in language and mathematics today.

Did you know?

No written records were made during prehistoric times. What we know is learned from archaeology and its related fields. Artworks from prehistory cannot be identified by their individual artists, so they are credited to their cultures, for example 'Mayan' or 'Taino'. Prehistory ended with the invention of the earliest writing, called 'cuneiform', about 5000 years ago in Mesopotamian (West Asian) culture. In other cultures, writing was invented later.

Neolithic era

The Neolithic era followed the Palaeolithic era. It began about 12,000 years ago. Neolithic means 'New Stone Age', and the era saw much advancement in the technologies used by humankind. With time, people became much more aware of their environment and used their wits to begin to adapt themselves.

It was perhaps one of the most fascinating times in human history, boasting some of the most important inventions and discoveries. It set the foundation for the development of civilisation. Neolithic times saw the birth of agriculture and the domestication of animals. The first forms of language came about, the wheel was invented, the firing of clay for pottery became known, leather was produced, tools made from polished stone were invented and **monumental art** was constructed. Specialist artists and craftsmen emerged.

Because there was no contact between the early civilisations, each evolved separately and developed its own distinctive **artistic style**. Most of the visual art of these early civilisations was religious and represented the people's gods, and it was used for rituals, for good fortune and for burial. Some of the early civilisations that emerged were the Chinese, Egyptian, Greek, Indian and Olmec civilisations.

Key terms

monumental art: large-scale artworks, most often architecture or structures in stone, usually designed and built to last

artistic style: characteristics that help to identify the art of a civilisation, time period, group of artists or an artist

Activity

Some of the most well-known monumental art was produced in this era, including the famous Pyramids of Giza in Egypt. In fact, pyramids were built in many ancient cultures in Belize, China, Greece, Indonesia, Iraq, Japan, Mexico and Peru. Research and compare them. What are other examples of monumental art?

Activity

Conduct research to find out about each of these early civilisations and their art. Use the following questions to guide you.

When did they exist? What types of art did they make, such as pottery, paintings or sculpture? What materials did they use to create their art? Where are examples of their art found today? What were the possible purposes of their art? Examine examples of their art to find common elements or characteristics that identify that civilisation.

As you begin your learning in Part 2 of this book, from Chapters 4 to 14, you will discover some facts about each of these cultures from their earliest times. What you see and read about their visual art will help you to piece together their contribution to the development of world art throughout the ages and up to the present day, and will also help you to identify the unique characteristics of each civilisation's style of art.

Figure 1.5 Neolithic: Egypt. Pyramids at Giza, c. 4500 years ago. Nile stone and limestone. Khufu Pyramid: 230 x 230 m base, 146 m tall.



Art movements in recorded history

After the Neolithic era, we can, for most cultures, depend on recorded history to help us understand the development of societies and their art, including Early Christian, Middle Ages, South American, **Renaissance**, Meso-American and Modern art. These are introduced to you below, but there is much more you can find out about each of them.

Early Christian

Early Christian art began to appear about AD100. The earliest known artworks existed as **frescoes** in the catacombs of Rome in Italy and are dated at 1800 years ago. Other artworks included mosaics and sculpture that followed the existing Roman styles, and which were themselves patterned after the Greek. Because the early Christians were persecuted, their art had to be hidden away or disguised. For this reason, they used a fish, peacock or lamb to represent Christ. In the year 313, Christianity became a tolerated religion in the Roman Empire, allowing for free practice of the faith and the depiction of Christ as a **representational** (human) form.

Middle Ages/Medieval

The Middle Ages comprise a period of time that spans more than a thousand years and includes the visual art of Europe, North Africa and the Middle East. The major artworks included paintings, sculpture, **illuminated manuscripts**, mosaics and architecture. Some art historians include Early Christian art as part of the Middle Ages. The period began as the Roman Empire crumbled. One art style that evolved was Islamic art with its distinctive **calligraphy**, architecture, painting and ceramics. Islamic art was based mainly, but not entirely, on religion. The calligraphy was Arabic and mainly quoted from the Quran, the Islamic holy text. The typical glazed ceramics displayed intricate designs. Islamic architecture was easily identified through its domes.

Another art style was Romanesque, a revival of the best art of the Roman Empire about AD1000. This was demonstrated in its architecture, and many churches were built in this style. Gothic art came at the end of the Middle Ages. Major art forms included fresco, stained glass, sculpture and painting on **panels**. The artists of the Gothic era used space more freely than in earlier times to create the compositions for their paintings.

South American: Inca

The Inca were a South American civilisation that flourished over 800 years ago. Their art included majestic architectural works, **textiles** and pottery. Their pottery often featured birds, cats and geometric-pattern **motifs**. Inca textiles were considered more important than gold or silver. The Inca tradition of fine textiles was developed from a previous culture, the Paracas. These textiles display intricately woven patterns that had **symbolic** and spiritual meaning, not representational meaning, and were used to robe their rulers and the dead.



Figure 1.6 Mesoamerican: Inca. Inca Ceremony. c.1500 years ago. Fresco. Bonampak Temple, Mexico.

Activity

Collect examples of Early Christian, Middle Ages, Islamic and Romanesque art, and compare them.

Key terms

Renaissance: meaning 'rebirth', this period is characterised by a revival of classical philosophy, literature and art, resulting in the growth of intellectual and creative activity

fresco: a mural painted on wet plaster, so that the pigment is absorbed into the surface

representational art: artworks that show clear likeness to their subject

illuminated manuscripts: handwritten texts decorated with pictures, borders and fanciful first letters. They are an early form of graphic design

calligraphy: the art of creative and skilful handwriting

panel: flat wood used for oil painting before the use of canvas

motifs: the main elements or repeated symbols in an artwork

symbolic: containing meaning apart from what is actually seen or visible



Key terms

perspective: the illusion of depth in a two-dimensional artwork

artwork tempera: oil paint mixed with egg and water

stela (pl. stelae): a sculpted stone or wooden slab exhibited upright

anthropomorphic: giving human features or qualities to gods, plants or animals

shape: an outline of an object

colour: how an object appears based on light reflected from it

explorers first reached the Caribbean, and their influence on the art of the 'New World' began.

The period also saw many shifts in how art was understood and made. Different schools of thought on art evolved, leading to various movements that defined art for about the next 500 years. Among the most notable were Mannerism (sixteenth century), Baroque (seventeenth to eighteenth centuries), Impressionism (nineteenth century), and Expressionism and Cubism (twentieth century).

Mesoamerican: Maya

'Mesoamerica' refers to the area of Central America made up mostly of the neck of land that connects North and South America. The area was settled in by many cultures including the Olmec. Later, the Maya and Aztec cultures occupied Mesoamerica. As with the first civilisations of Asia, the area was chosen for settlement because of its rich soil. Mesoamerican art included pyramids, relief sculptures, temples, courtyards, stone and wooden sculptures and **stelae**, and a wide assortment of pottery. The pottery of native Caribbean peoples before European conquest bears some resemblance to that of Mesoamerican cultures. Mesoamerican step pyramids are unmistakable, with a temple at the top, all carved from stone. Within the temples were placed many artefacts, including pottery with designs painted on the wet clay when it was made. Other pieces were buried with their rulers. Some Mayan paintings have survived. These artworks focused on the representation of human and animal figures in a distinctive **anthropomorphic** style.

Activity

The finest examples of Mayan mural paintings are found at Bonampak in Mexico and San Bartolo in Guatemala. The paintings, each occupying an entire wall, were painted in one session as frescoes. What details of Mayan culture are revealed? Comment on the artists' use of **shape**, **colour** and space.

Activity

Find out why Machu Picchu is considered a wonder and is a protected World Heritage Site. What are some other World Heritage Sites that possess ancient visual art?

Inca architecture comprised mainly carved stone. The large granite blocks were so well cut, then smoothed with sand, that when set into place they needed no mortar to hold them together. Inca craftsmanship can best be seen at the city of Machu Picchu, located high in the Andes mountains. The site comprised temples, an observatory, living quarters, store houses and public buildings. The entire complex is protected by its location, unseen from below and with steep drops at the edges of the city.

Renaissance

The Renaissance was a period in European history that lasted almost 300 years. The word 'renaissance' means 'rebirth'. It began near the end of the Middle Ages, in the fourteenth century, in Italy and spread across the continent, establishing remarkable growth in intellectual and creative activity.

In the visual arts, there was new interest in understanding nature and man's relationship with it. This idea was called 'Humanism'. Artists sought to represent nature in a realistic manner, and over time the use of **perspective** was developed and composition in art improved (see Chapter 4). These techniques have become the basis for all of Western art. During the Renaissance, materials also improved and changed: for example, in painting, canvas replaced the wooden panel and the preferred paint was oil rather than **tempera**. Art schools emerged and the age of the recorded history of art began. It was during this time, too, that European

Modern art

The Modern art period began around 1850 and lasted for about 100 years. The style of this period is characterised by both **Abstract** and **Experimental** art as artists searched for new ways to express themselves. More than at any other time in the history of world art, artists began to use new materials previously not common in the visual arts, including wire, straw, plastics and an assortment of found and discarded objects. Artists also began to combine the separate disciplines of the visual arts: for example, sculpture was made from decorative stained glass, and picture **collages** were made from textiles. Ideas from more than one earlier movement were combined, so new ideas evolved such as 'Neo-Expressionism', 'Post-Modernism' and even 'Geometric Abstract', seen in Figure 1.7.

Activity

Examine Figure 1.7. What aspects of this work may be considered different from artwork of earlier art movements and periods? Consider the work's location, size, shape and materials. What illusion does the artwork create?

Key terms

Abstract art: artworks that require interpretation – their meaning is not at once clear as the artworks do not resemble any subject or object and often rely on the expressive use of line, shape, form, space, colour and texture

Experimental art: artworks that use ideas and materials in non-traditional combinations. Such art helps to 'invent' new art and new ways of thinking about art

collage: a picture made by combining pieces of materials, usually paper or textile

The art of today continues to follow the earlier experimental trend of the Modern art era, finding even more unique means of creativity with themes such as world hunger, war and nuclear power, HIV/AIDS, deforestation, and global warming and dimming.

Activity

Try to find art that addresses the themes and issues listed above.

Figure 1.7 Alexander Calder. Flamingo. 1974. Steel. Chicago.



What is an art movement?

An art movement occurs when a group of artists share common thoughts and understandings about their art, causing their collective work to bear certain similarities. Art movements introduce new concepts and approaches or styles to art making, and tend to influence many artists of that time.

An art movement may go through various stages called art periods (see opposite), where the approach or style develops as new ideas are added. Very often throughout history, a newer art movement has emerged out of an existing one, both existing at the same time but with one declining while the other increases in popularity.

World art movements include Cubism, Expressionism and Impressionism, each with an early, mature and late period. These movements, fondly called 'isms', are an important part of art history. As an art student, it is important for you to know the basic ideas of major artists and the movements to which they belonged. Many of them are mentioned throughout this chapter.

Helpful hint

One way of understanding art throughout the ages is to look for similarities between different cultures and their art styles. For example, some used special materials or techniques, while others represented animal and plant forms only. Others combined human images with writing or drew the human form in a unique way.

What is an art period?

An art period is a phase of time in the development of an artist or an art movement. For artists, the approach to making visual art tends to change over their lifetime. These changes may be due to:

- life experiences, both past and present
- influences of other artists, past and present
- developing new ways of seeing and making meaning from what they see and do in their art
- growing experience as an artist, in the use of media and materials, and techniques
- use of technology, inventiveness and experimentation
- a single life-changing event during the artist's lifetime.

Pablo Picasso's work over his lifetime was produced in periods. His first period can be referred to as 'early work', which demonstrated realism in its approach and occurred while he was still a teenage artist. Next was his 'Modernist' period, which emerged from earlier ideas and the influence of seeing a more symbolic and less natural way of painting. The third was his 'Blue Period', followed by the 'Rose', 'African Influenced', 'Cubist' and 'Surreal' periods.

Today, because more and more artists wish to express their individual understandings and approaches to art, visual art is no longer defined by movements. However, art periods are generally used to trace the development of an individual artist over their life's work.



Figure 1.8 Portrait of Dora Maar. 1937. Oil on canvas. 92 x 65 cm. Musee Picasso, Paris.

Did you know?

These newer approaches to visual art caused many different reactions to artists and artworks. Other artists, art critics, art historians and art viewers began to express different opinions about what they saw, what they considered to be 'good' art and why. Writing about opinions on art became popular as many interpretations of a single artwork could be made. Find and compare two different articles about the same artist, artwork or art exhibition.

Activity

Observe the painting in Figure 1.8. In what period was it probably painted? Perhaps the eyes of the girl can provide a clue. What can you say about the use of geometric shapes? Are the influences in the painting perhaps taken from more than one period?

Influential world artists and their art

Leonardo da Vinci (1452–1519), Italy

An Italian architect, painter, sculptor, musician, writer, inventor and engineer, Leonardo da Vinci is considered by most to be one of the finest visual artists ever. He won several major commissions and made detailed sketches and studies for his works, the majority of which were for churches.

Leonardo spent a lot of time on his projects, constantly developing his detailed studies in order to perfect his art. Because of this he became highly respected among other artists, and his influence on younger Renaissance artists, including Raphael and Michelangelo, is obvious.

Leonardo's paintings display a keen sense of light, space and expressive quality through the use of gesture.

Activity

Study the painting in Figure 1.9. How effective is the use of space? Observe the gestures of the figures. Are they able to communicate the drama that unfolds in the scene?

Leonardo's work as an artist constantly reminds us of the links between the ability to think up ideas, express them as drawings and use them to create or invent. That sense of invention helps to develop the technique, style and process of the artist. Leonardo was the first painter to make a scientific study of the effect of light, and he combined architecture and the use of perspective in his compositions.

Did you know?

The study of art history began during the Renaissance. Giorgio Vasari wrote about artists of that time. As an artist himself, he was able to make sound judgements in his records. His book names artists and their methods, and describes the lives of artists, similarly to a modern encyclopedia. The work also includes his autobiography, in which the writer records his own life's experiences. Discuss how records about visual art and artists are important to students and other artists.

Albrecht Dürer (1471–1528), Germany

The German-born printmaker, engraver and painter Albrecht Dürer's reputation grew from his flair for detailed artworks. His understanding of perspective and **proportion** in drawing was developed with the experience he gained from his father, a goldsmith, and later when he worked as a printer and publisher. He travelled throughout Europe, where he learned other printing techniques and collaborated with Raphael and Leonardo.



Figure 1.9 Leonardo Da Vinci. The Virgin of the Rocks. 1505–1508. Oil on panel. 190 x 120 cm. National Gallery, London.

Dürer began to use the ideas he gained to develop a new German style. He improved his wood-cutting and carving skills, and also mastered the difficult art of using the burin or graver, an engraving tool with a metal point. His engravings and woodcuts made him one of the most respected artists of the German Renaissance. One highly skilful work depicted an Indian rhinoceros. What is amazing is that Dürer never actually saw the animal himself but based his drawing only on a sketch and a written description.

Activity

Complete online or library research to find a picture of this artwork. A print by Dürer is shown at the beginning of Chapter 6 (Figure 6.1). Examine it and comment on the detail and skill of the artist.

Michelangelo Buonarroti (1475–1564), Italy

Perhaps one of the best-known artists of all time, the Italian Michelangelo was a sculptor, architect, painter, writer and engineer. His works demonstrate the versatility of the artistic mind. He welcomed a challenge. He often produced artworks of large size, yet he always managed to achieve excellent proportion, balance and symmetry.

It is difficult to select one area or artwork that stands out, but perhaps Michelangelo's ability as a sculptor deserves special mention. His skill was encouraged from an early age as his father owned a marble quarry where Michelangelo learned from a stonecutter. Later, he learned about the anatomy of the human body by studying corpses in detail.

He practised drawing each day. As a painter, one of his major works was the ceiling of the Sistine Chapel, which comprised over 100 figures and took four years to complete. The artist often had to lie in cramped spaces to accomplish the task!

Among his other artworks, the sculpture David (Chapter 9, Figure 9.5), cut from a single block of marble, is unmatched in its craftsmanship. As a sculptor, he had to free the **form** hidden within the block of stone.

Key terms

proportion: measurements relative to other measurements

form: space occupied by a three-dimensional artwork

Activity

Examine Figure 9.5. What comments can you make about the proportions of the sculpture David's body? How realistic is its posture? In your opinion, did Michelangelo manage his task of freeing the form from inside the block of stone?



Figure 1.10 Diego Velázquez. *Las Meninas*. 1656. Oil on canvas. 108 x 276 cm. Museo del Prado, Madrid.

Diego Velázquez (1599–1660), Spain

The Spanish painter Diego Velázquez was educated in languages and philosophy but demonstrated an early inclination for art. He studied perspective and proportion and later became the portrait painter for the royal family of Spain.

He travelled to Italy, where his style was influenced by other artists. Velázquez's works began to show his subjects' postures and facial expressions in fine detail. His painting of Pope Innocent X captured the sitter's expression in a way no similar paintings had done before, and its acceptance by the Pope himself encouraged the painter to take this approach in his portraits. When he returned to Spain, the works he produced displayed this brilliance and are considered the best of his career. Among them is the painting shown in Figure 1.10.

Velázquez's works influenced the Impressionist movement as well as the artists Salvador Dalí, Pablo Picasso and Francis Bacon.

Activity

Examine Figure 1.10. In your opinion, who or what is the centre of interest in this picture? Observe, too, how Velázquez has included the panel on the left. Why do you think he has done so?

Rembrandt van Rijn (1606–1669), The Netherlands

Rembrandt van Rijn was a Dutch painter and printmaker who had studied art and art history. By the age of 18 he had opened his own studio and also begun to tutor art students. He later moved to the capital city of Amsterdam, where he painted portraits and continued his career as an art tutor.

Rembrandt's major works are biblical scenes, portraits and self-portraits. The paintings and etchings reveal wonderful compositional skills and an in-depth knowledge of the Bible. This knowledge made his pictures tell a story, the unfolding drama supported by the use of strong **contrast** and movement in the paintings. In his maturity, these dramatic effects were complemented by the actual application of the paint, the more uneven finish adding a textured quality.

Activity

Examine the self-portrait in Figure 1.11. What can you tell about the painting or the artist? How does Rembrandt use colour and **value** to create the feeling you get from the painting?



Figure 1.11 Rembrandt van Rijn. 1661. Self Portrait. Oil on canvas. Kenwood House, London.



Figure 1.12 Francisco Goya. Pilgrimage to the Fountain of San Isidro (1819–1823). Oil on canvas. 123 x 266 cm. Museo del Prado, Madrid, Spain.

Francisco de Goya (1746–1828), Spain

A Spanish painter, printmaker and draughtsman, whose father had experience in the art of gilding, Goya made **tapestries** for the Spanish Church and royalty. These tapestries, which were up to six metres wide, had a cartoon-like quality and were quite unlike any tapestries seen before. Goya distinguished himself as a teacher of painting and became the painter to the Spanish royal family. His works of this period reveal a natural style, influenced by the Velázquez pieces in the royal collection. One work, the *Maja Desnuda*, is considered to be the first painting in the Western world that intentionally showed nudity.

Later, when Goya became ill, his art explored themes of war, punishment and abuse. He created prints based on war showing suffering and death, perhaps not unlike what he was

Did you know?

Self-portraits not only provide evidence of artistic skill but also record the artist's life and times. Self-portraits illustrate the idea that a picture paints a thousand words and reveal even more about the artist than a photo album would. Through self-portraits we are able to see artists' moods, how they matured, their impressions of themselves, and the way they understood art and applied paint. Portraiture is further discussed in Chapter 5.

Key terms

contrast: the degree of variation of pencil tone (or paint colour) used on an object or in an artwork

value: variation of light and dark on an object

tapestry: a woven textile artwork designed to hang

mood: feeling created from viewing an artwork

experiencing himself owing to his mental illness. During this period of his life, Goya painted a series of works called the 'Black Paintings' on the walls of his home, using oil paint. One of the works is illustrated in Figure 1.12.

Activity

Observe the artist's use of colour, shape and form and the expressions on the faces in Figure 1.12. What **mood** do they convey? What is the primary purpose of light in this painting? Who is the central figure? How do all other figures contrast with the figure of the girl to the far right?

J.M.W. Turner (1775–1851), United Kingdom

This British artist began to create art at the age of 12 and started formal training at 14. Renowned for his watercolours and oil paintings, Turner displayed a remarkable understanding of and ability to represent light. This is arguably easier to achieve with watercolour, but Turner was able to recreate a similar transparency and freshness with oil paints. He did this by incorporating watercolour techniques into his oil painting.

Turner became one of the foremost painters of landscapes, able to represent highly dramatic scenes. Among the pictures he painted were many showing the power and fury of nature. He was also very much influenced by ancient history, literature and his travels throughout Europe. Later in his career, he began to paint in a more abstract manner, using themes of beauty, power and weakness. For many years, Turner was a professor of art, and at his death, he left his work to the British people and also left money to assist other artists. Such was his influence that an annual award, the Turner Prize, is given for achievement in the visual arts.

Paul Cézanne (1839–1906), France

The French painter Paul Cézanne loved art and studied painting from a young age. In Paris, which was then the centre of European art, he developed a style that is characterised by its use of colour and perspective. He represented what he saw in simplified **planes** of form and colour. In this way, his paintings captured the relationships of the objects in compositions. This simplification of form and perspective in art was to influence Cubism (a movement which is explained later), the next major movement of world artistic endeavour. Indeed, Cézanne is often regarded as the bridge between nineteenth-century Impressionism and twentieth-century Cubism. His paintings were completed only after repeated visits to the site of the work. He achieved the depth and balance in his painting by focusing on subtle variations in value and slight distortions of forms.



Figure 1.13 J.M.W. Turner. Calais Pier: An English Packet Arriving. 1803. Oil on canvas. 172 x 242 cm. National Gallery, London.

Activity

Observe Figure 1.13. What does the play of light and colour do to represent the atmospheric conditions at the pier? How does contrast in the colour used in various parts of the painting help to create the feeling you get from the painting?

Key term

plane: a distinct flat surface within an artwork

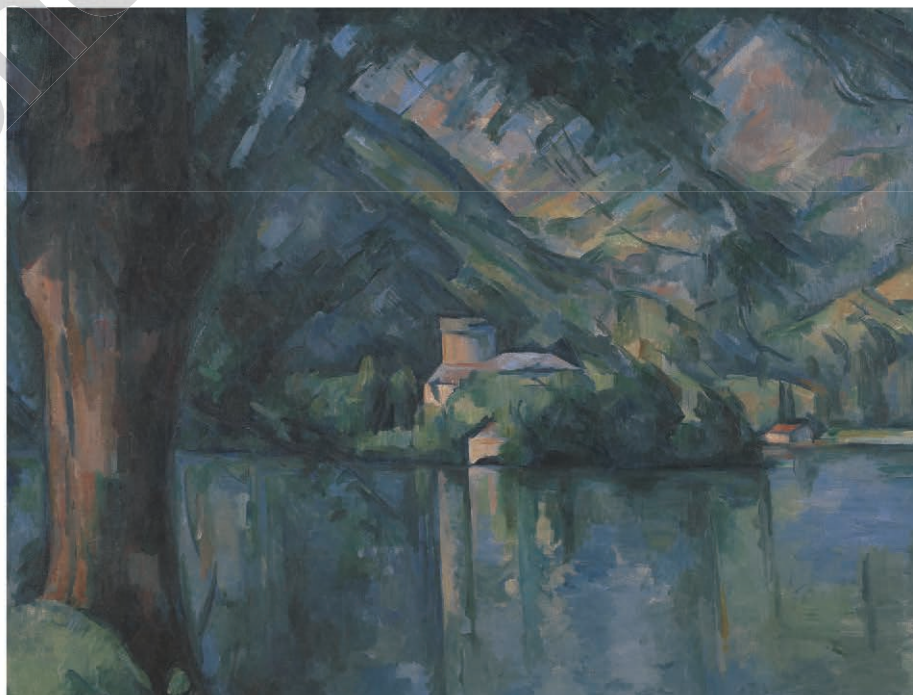


Figure 1.14 Paul Cézanne. The Lake at Annecy. 1896. Oil on canvas. 65 x 81 cm. The Courtauld, London.



Figure 1.15 Claude Monet. *Soleil Levant (Impression Sunrise)*. 1872. Oil on canvas. 48 x 63 cm. Musée Marmottan, Paris.

Activities

- 1 Observe Figure 1.15. What can you say about the artist's use of colour? Consider the use of blue and the relationship between the blue and orange used. How does he use the **elements of art** to suggest that the picture was painted at sunrise?
- 2 Examine the picture in Figure 1.16. Discuss it with your teacher and classmates. What area is the focus of the painting? How did the artist achieve this? What effect do the swirling brushstrokes have on your eyes?

Figure 1.16 Vincent van Gogh. *The Starry Night*. 1889. Oil on canvas. 73 x 92 cm. Museum of Modern Art.



Claude Monet (1840–1926), France

Claude Monet is regarded as the best of the French Impressionist painters. At the age of 17 he met Eugène Boudin, who taught him to use oil paints and introduced him to **plein-air** techniques for outdoor painting. While in England and Holland, Monet also studied the works of John Constable and J.M.W. Turner.

Monet's landscape and seascape paintings provide a record of the French landscape. Later, he settled in the small town of Giverny, where he planted a huge garden of which he painted many scenes. He made a series of works that showed the same landscape in different weather conditions and at different times of the day. His style celebrated the artist's unique way of seeing, capturing fleeting effects of light with vibrant colour rather than mixing the colours themselves. Monet's **plein-air** paintings became popular, and simple everyday scenes began to form the subject matter of the entire Impressionist movement of the nineteenth century.

Key terms

plein-air: landscape paintings created outdoors and on location rather than in a studio

elements of art: basic or foundation components which artists use to create an artwork: line, shape or form, space, value, texture and colour

Vincent van Gogh (1853–1890), The Netherlands

The family of Dutch painter and draughtsman Vincent van Gogh had been involved in art for generations. Van Gogh became an art dealer and later travelled to work in England and France, where his exposure to art grew. However, he did not like art being marketed as a product, and this caused him to lose his job. He then became a preacher and was so moved by the poverty he saw among everyday people that he gave away his worldly possessions.

In 1880, van Gogh decided to become an artist. He studied human anatomy and perspective. His works were drawings in charcoal and black chalk, and paintings in oil paint. His drawing emphasised the simplicity of farmers and ordinary people. In Paris, van Gogh became influenced by the artists Degas, Gauguin, Seurat and Toulouse-Lautrec, and began to paint with a more symbolic use of colour applied in swirling, emotionally charged brushstrokes.

When he later became ill, he chose to enter an asylum. Looking through the window of his room, he painted images such as Figure 1.16. Van Gogh's influence on the art of the twentieth century has been tremendous, contributing to the Expressionist and early Abstract movements.

Aubrey Beardsley (1872–1898), United Kingdom

As a child, the English artist, illustrator and author Aubrey Beardsley performed in musical concerts. Before he was 20, he worked with an architect and took up art as his profession. He had a short but substantial career. He was an art editor and created illustrations for books and magazines. His illustrations and drawings are characterised by the wonderful use of **line** and the contrast between the ink used and the white negative space intentionally left to create a balance in the use of space. Another typical characteristic of Beardsley's artworks is the very intricate detail that appears in some areas and contrasts with other areas that show no detail whatsoever. The style of his work was influenced by the graceful and fluent movement of fine line typical of Japanese art, which in turn would influence the **Art Nouveau** movement of that time and just after.

Much of Beardsley's work was inspired by historic and mythical themes. He also created political cartoons that were forceful and witty enough to create quite an impact and cause controversy among those who viewed them.

Pablo Picasso (1881–1973), Spain. France

Picasso's father was an art professor, museum curator and artist who had much influence on his son from the beginning. Born in Spain, Picasso first studied there and then moved to Paris, where he studied, painted and founded an art magazine. He travelled widely and shared an interest in the performing arts; his experiences had great influence on his art. His career went through many periods, each with its own features. During these periods, his works are characterised by certain elements or motifs; for instance, in the 'Blue Period' most of his paintings were created in values of blue or blue-green, while during his 'Neoclassical Period' a regular motif of his work was that of the Minotaur, a mythical creature half man and half bull. Among his famous paintings is *Guernica*, a statement on the sad realities of war, and a response to his experiences of World Wars I and II and the Spanish Civil War.

Activity

What characteristics of the images of Figure 1.18 convey the ideas of war? Try to find out how the painting got its name.



Figure 1.17 Aubrey Beardsley. *The Peacock Skirt*. 1893. Illustration. Ink and graphic on paper.

Helpful hint

When you visit an art gallery, museum or library, you may see what looks like an original painting, but it may be a limited edition version. Reproductions of well-known original artworks are made by permission, either by scanning or photographing the original, then mass-producing it, as limited editions. The edition is 'limited' because only a specific number, such as 300, reproductions are made. Living artists may choose to autograph each reproduction to add value to these. Limited editions are much cheaper to purchase and increase the audience for the artwork and artist.



Figure 1.18 Pablo Picasso. *Guernica*. 1937. Oil on canvas. 349 x 776 cm. Museo Reina Sofia, Spain.

Georges Braque (1882–1963), France

The French painter and sculptor Georges Braque was educated in art in Paris. His early paintings represented the forms of objects as loose structures, using intense colour. He was greatly influenced by the painter Paul Cézanne, whose artworks he saw as early as 1907. Braque's paintings began to explore multiple perspectives using **geometric forms**: for instance, the front and sides or back of a form would be painted as if they stood side by side on the same plane. Together with Pablo Picasso, he developed a new style that revolutionised painting. Their work seemed to be composed of many smaller cubes that were able to represent many sides of the same object at once. This type of expression, known as Cubism, is an abstract method to show the form of the object on a flat surface.

Did you know?

Very often, the best works of an artist are based on the experiences of that artist during his or her lifetime, and the feelings and moods that these experiences evoke. Just as other people may use their body language and speech to express their experiences, artists use art to do the same. Many successful pieces of artwork express very strong sentiments and powerful messages.

Key terms

line: a point in motion; the character of lines may vary by length, direction, curvature, thickness or intensity

Art Nouveau: late nineteenth-century art movement featuring flowing lines derived from plant life and female forms in art and architecture

geometric forms: three-dimensional artworks with mainly flat surfaces and easily identified edges and corners



Figure 1.19 Georges Braque. Still Life (Violin and Candlestick). 1910. Oil on canvas. 61 x 50 cm. San Francisco Museum of Modern Art, USA.

Activity

Observe Figure 1.19 and its title. What objects are visible? Comment on the way they appear. Are there any 'cubes' of space that are similar to each other? What elements did the artist use to achieve this effect?

Frida Khalo (1907–1954), Mexico

Mexican painter Frida Khalo's artworks were influenced by the native culture of her homeland and those of her parents. Her father was German while her mother was of mixed Amerindian and Spanish ancestry. Khalo used images as symbols to represent certain meanings: for example, each of the many animals used has a particular meaning in indigenous Mexican cultures such as the Olmec and Mayan.

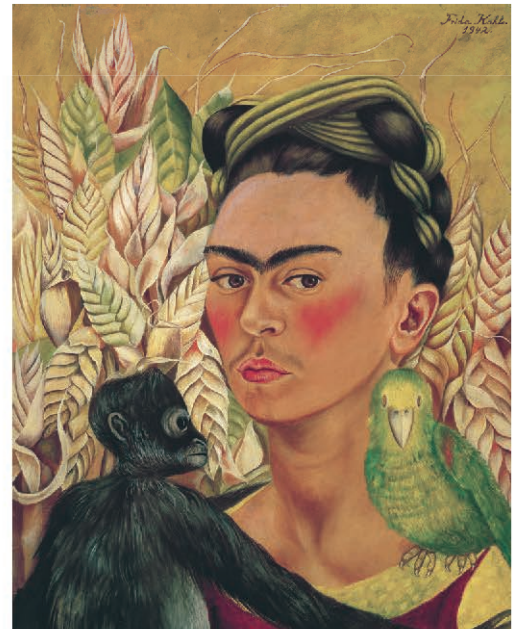
After a near-fatal accident, Khalo began a career as an artist, concentrating on portraits of herself. She recognised that she was her best subject. Her paintings generally featured her troubled past, usually coupled with various Mexican-influenced elements. There are many important symbols in her paintings that tell of her life and experiences.

Activity

Conduct research to find out what symbols and motifs Frida Khalo used in her paintings.

Khalo's works became more recognised in the 1980s, when there was renewed cultural awareness in Mexico. Many books and movies have been based on her life and work, and she is the subject of several biographies.

Figure 1.20 Frida Khalo. Self-portrait with monkey and parrot. 1942. Oil on masonite board. 43 x 63 cm.



Wifredo Lam (1902–1982), Cuba

Cuban painter, illustrator, sculptor and ceramist Wifredo Lam's unique style won him acclaim the world over. He is perhaps the most recognised artist to emerge from the Caribbean region. He studied art in Cuba, Spain and then France, where he also lived for some time. He developed a style using simplified forms. In Europe, he met Picasso and the two artists developed a mutual regard.

Lam's works matured as he explored the traditions, culture and beliefs of the Cuban and Caribbean peoples. His mixed ancestry, particularly his African roots and the Santeria religion, were his strongest influences. This religion, native to Nigeria, was disguised during African enslavement, with Catholic saints symbolically used to represent Santeria deities. This symbolism is characteristic of Lam's work, which was further influenced by his visits to Haiti and Martinique.

Lam saw the difficulties the Cuban people faced and used his style to highlight them. The figures in his paintings resemble part human, part animal and part plant forms. Like the works of the Surrealists, his images provoke surprise and confusion that the viewer is forced to interpret.

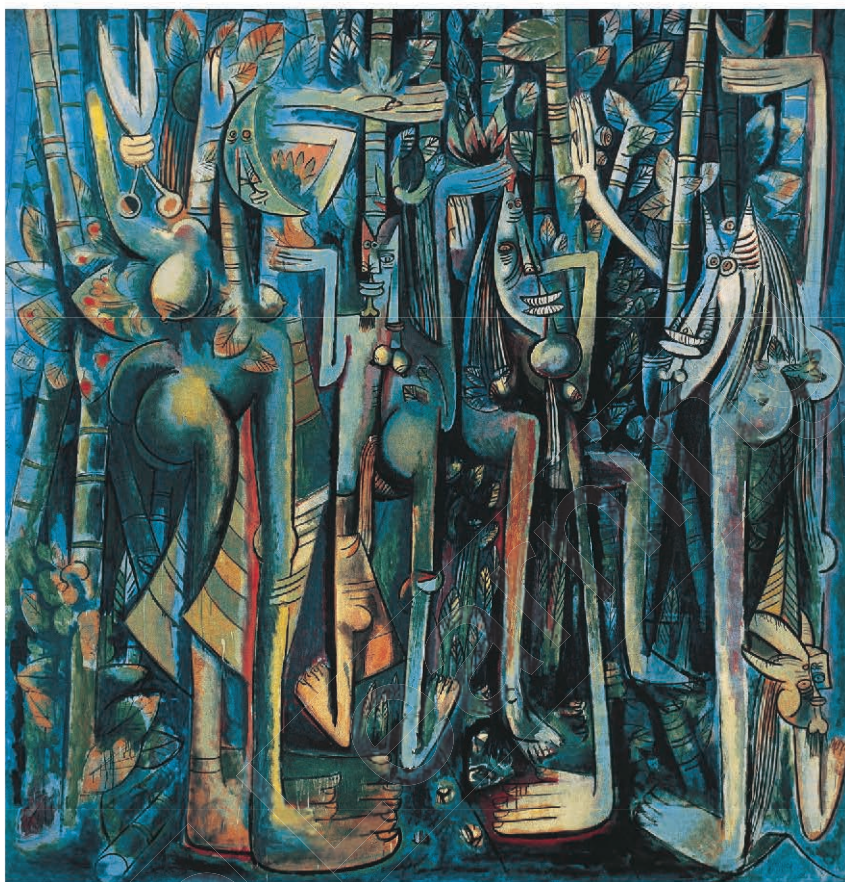


Figure 1.21 Wifredo Lam. *The Jungle*. 1943. Gouache on paper. 230 x 239 cm. Museum of Modern Art, New York.

Activity

Turn to Chapter 5, Figure 5.1. How many human-like figures can you see? What parts resemble human, animal and plant forms? Do any parts of the painting remind you of Caribbean life or culture?

Other great artists

Here are some other great artists whose works have contributed significantly to the developments and shifts in trends in world art.

Hieronymus Bosch, The Netherlands	Georges-Pierre Seurat, France	Paul Jackson Pollock, USA
Michelangelo Caravaggio, Italy	Jan van Eyck, Belgium	Emmanuel Radinsky (Man Ray), USA
El Greco (Domenikos Economopoulos), Greece	Paul Gauguin, France	Diego Rivera, Mexico
Peter Paul Rubens, Belgium	Henri de Toulouse- Lautrec, France	Pierre-Auguste Renoir, France
Edgar Degas, France	Wassily Kandinsky, Russia	Andy Warhol, USA
John Constable, United Kingdom	Henri Matisse, France	Katsushika Hokusai, Japan
	Edvard Munch, Norway	
	Salvador Dalí, Spain	

Activity

Select an artist from the list on the left and find out about that artist.

Record personal data such as life history, what artistic movement the artist was a part of and influences on the artist's work.

List some themes and artworks done by this artist.

Compile your very own catalogue of artists from your research.

Evolving concepts and understandings in world art

Major developments in world art have taken place slowly over time. The developments are perhaps due mainly to man's desire to find new and more creative ways of self-expression. Each of the artists discussed in this chapter found new ways of making art and shared these ideas with fellow artists. But they could not have achieved these developments without understanding the basic elements of art and the principles of art and design, or without experiencing what was happening in the world of art at the time or knowing about what had occurred before.

Artists try to say what they see and feel, to create, to achieve, to explore and to be understood. Through this pursuit, artists have continued to redefine what art is, how we view art and what art means. As a student of the visual arts, you must take every opportunity to try to understand what an artist has done. This includes considering your own art, the art of your peers and that of artists. Here are some factors that both affect the visual arts and are affected by the visual arts.

Philosophies

Different individuals understand art differently. There are three main points of view that the art student and the artist must be aware of. They concern how you and others see and try to understand visual art.

- Some of us believe an artwork must look lifelike. The concern here is that good art depends on how well you observe and represent what you see, remaining true to the subject.
- Others believe an artwork must effectively use the language of the visual arts. The elements of art and the principles of art and design should be used thoughtfully to construct the artwork and create visual appeal.
- Another group may say that an artwork must send a message and have a 'meaning'. This meaning includes the viewer's reaction to the work based on the feeling or mood it causes.

Activity

Which of the philosophies above is most important to you?
Discuss why. Compare your ideas with those of your peers.

Many art critics now combine these basic philosophies of art and design to provide more detailed understandings and multiple perspectives about the artworks of today.

Activity

Observe the artwork in Figure 1.21.

- 1 Discuss which of these philosophies may have been considered. As you continue your learning throughout this book, it is important to repeat this activity as often as possible for as many artworks as possible.
- 2 Select another artwork from this book and discuss which of these philosophies have been considered in its creation.

History

With the unearthing of new sites and objects of art, we are slowly adding to our understandings of our early ancestors and their art making. The recently discovered plaques at the Blombos Caves in southern Africa (Figure 1.4) are one example. The geometric markings prove that humankind was able to express ideas using abstract representations thousands of years before it was previously believed that they could. Learning about human visual arts development is learning about human history.

Activity

Discuss how the visual arts have contributed to human history. Also consider how human history has influenced the visual arts.

Society and culture

When the understandings of individuals are shared and become accepted by others and by larger groups, artistic ideas may develop to their fullest potential and find support in society. This may cause such ideas to become a part of culture. For example, the visual art of the Caribbean is collectively expressed through our carnivals, which have become known all over the world. This helps us to define our own culture and to contribute to world culture. Over time, many annual Caribbean-like carnivals have developed in other countries, giving them an appreciation of our expression and culture.

Activity

Find out about the carnivals of other Caribbean territories, and of London, Toronto and New Orleans. What are their similarities to ours?

Other fields of human study

Today, because of the sheer amount of information that exists, teachers and students must find creative ways of balancing what we want to know, use and develop in the visual arts. One way to do this is to look at information that other subjects and fields of study share with the visual arts. You will realise that in your classes you can use visual art ideas to help your learning in other subjects.

Similarly, other subjects can help you understand the visual arts.

Activity

Discuss how the subjects you study at school are influenced by the visual arts and how the visual arts are influenced by them. Chapter 15 discusses this further.

Influence of other artists

All the artists mentioned in this chapter have both been influenced by other artists and tended to influence later artists. Current artists look towards the great masters of the past, as well as towards their contemporary peers, to express themselves. Because of the wealth of easily accessible information on artists today, the influences on present-day artists come from numerous sources. Today's artists observe, study and learn from all that is available, and combine this with their individual experiences and understandings to create unique styles, techniques and approaches.

Style of representation

As artists mature from experiences over time, their way of understanding, seeing and representing what they see

changes. While an artist may develop from an early to a mature style, their artworks continue to undergo changes throughout their careers. The artist's way of seeing and representing may vary from naturalistic or representational to abstract or **non-representational**. A naturalistic artwork presents an object, scene or idea in a more realistic manner. An abstract artwork presents what is not as easily seen or interpreted, and is figurative or symbolic in intent. The topic 'Ways of representing', discussed in Chapter 5 on page 82, explains this further. Along the way, many other ideas, approaches, techniques and experiments may influence the degree and type of representation.

Activities

- 1 Is there an artist who has influenced you? Say why and how, and use your artwork to illustrate this. If you have not as yet had this experience, can you name one artist whose work is of strong interest to you and say why?
- 2 Find examples of varying styles in this book. Which styles do you find more appealing, and why? Also consider why you do not find certain artworks as appealing. Does this make them less effective or less appealing to others too?

Evolving technologies and practices in world art

The visual arts continue to develop because of new and innovative **technologies** and their applications. Some of those that influence art and artists are: materials, techniques, use of space, and fusion of technology and ideas.

Materials

The materials and media for the visual arts today include almost anything you can think of. Many of them have been used successfully because of their wide availability and through experimentation.

Pigments for expression include various types of the more traditional pencils, charcoal, paints, varnishes, crayons, pastels, chalks and markers. Others, less conventionally, are saps, pastes and resins. Their **applicators** include hands, brushes, sticks, trowels and other tools, syringes, paint guns, buckets, straws and blowers, and aerosol cans.

The surfaces on which visual art is made include papers, boards, canvas, plastics and other synthetic materials, rock, wood, bone, shells, our bodies, walls, floors, ceilings and other pieces of art.

Materials used for **three-dimensional** artworks include rocks, cement, wood, bone, fruits, vegetables, plants, papier mâché, moulds, casts, papers, boards, canvas, plastics and

other synthetic materials, walls, floors, ceilings and other artworks. (Caution: some materials may be potentially dangerous to your health and safety, so please ask your teacher for guidance on this before attempting to use them.)

The equipment and tools for visual artworks range from the small to the large, having general or specific applications. Each area of the visual arts discussed in Chapters 4 to 14 introduces you to many of these.

Key terms

non-representational: art that does not show a distinct likeness to its subject

technology: any tool or device that makes an output easier to achieve

pigment: a substance that transfers its colour to a surface

applicators: any instruments or tools used for placing and spreading pigment on a surface

three-dimensional: artworks that occupy space, having length, width, and height or depth

Techniques

Not only are the materials artists use evolving, but so is how they are used. The tradition of using one pigment on one surface with one applicator has also been reinvented. Artists experiment with a variety of materials, pigments, surfaces and applicators to create **mixed media** artworks. In this way, they may achieve a greater variety or emphasis in the use of the elements of art and the principles of art and design.

Activity

How can an artist add real texture (texture that can be felt) to a flat surface? How can an artist emphasise line while using watercolour?

Use of space

The use of space for creating and presenting art has also broadened. **Two-dimensional** spaces or surfaces are quite common. So too are solid raw materials for three-dimensional artworks. But more and more, artists are becoming inventive, using the space in which their artworks are presented as an integral part of their artistic vision and presentation. Exhibition rooms have been used to install and suspend artworks or parts of an artwork. In these **installations**, the space for the exhibit is harmonised with the artwork itself. In other cases, outdoor artworks have been erected as permanent monuments.

Fusion of ideas

One aspect of creativity is finding new ways of doing things. This comes from innovation and invention. Many artists seek to do so by combining aspects of one area of the visual arts with another: for instance, pottery techniques may be used to create sculpture; fibre arts methods may be applied to working with leather; or drawing and painting media may be combined. This has given us visual art in mixed media.

Activity

Can you think of any artworks or artists that demonstrate the use of mixed media? What may be some of the skills that the artist must master in order to be able to combine these areas of the visual arts?

Other artists have sought to combine areas of the visual arts with other art forms, such as the performing arts or subjects outside the arts. Chapter 15 introduces such ideas. Today these are very important ways of experiencing art in classrooms and in your everyday life.

Key terms

mixed media: the combination of various materials and media to create an artwork

two dimensional: artworks that are flat – they have length and width, but no depth

installation: a large-scale artwork made from a range of materials, usually occupying a space that viewers can move through

Digital technology

As technologies continue to develop, artists find new and innovative ways of using them. One major use of technology today is to store, retrieve and send information. Photography has made it easy to capture an image or event, using still or motion photography. Digital photography assists the artist and art student to record and store works of art. These images are evidence of your practice and effort throughout the stages of your art-making processes. They become very important to present along with your finished artworks, and will give your teacher a good idea of what you did and how you went about doing it. This is especially important when you work away from school, perhaps at home or on visits to an artist or an art exhibition. In the future, these photographs will provide a record of what you achieved as an art student. They may very well become your inspiration for a bright future as a young artist or designer.

The computer has helped to revolutionise some of what an artist can do. Computer-aided design software is now a basic tool of graphic designers and architects. It is important to note, however, that using these tools does not make you a designer or architect. Rather, it is your learning, practice, development of skills and understanding over time that will get you there.

The internet provides an avenue to experience almost anything and everything. A world of information for your art making, art history, art appreciation and art criticism is at your fingertips. This provides support for the many other sources of information that are available to you, including this book. Chapter 16 discusses such sources of information. The internet has another valuable function. It allows you to transfer information, including images and sounds, via email and social networks. Images of your art can now go anywhere.

Activity

Discuss these uses further, and explore other ways in which the technology of today has been or may be useful to an artist or art student.

Career corner

Archaeologist

An archaeologist finds historical objects, including artworks, at historical sites and conducts research on these objects. The historical sites may be on land sites, called 'digs', or under the sea, especially around the homes of ancient civilizations. It is believed that hundreds of artefacts including bronze and stone statues from Greece and Rome are still in sunken ships on the seabed in the Mediterranean Sea.

Chapter summary

In this chapter you have learned to:

- trace the development of world art
- identify some influential world artists and their art
- explore some concepts related to world art and which relate world art to your own art
- use your understanding to speak and write about world art.

Activities

Individual

- 1 Make a list of five world artists. Research to compile:
 - (a) some facts about each of the artists and their art
 - (b) a picture of each artist's work.

Find two artists who are not yet as well known but who demonstrate emerging talent.

- 2 Spectacular pyramids are not as far away as you may think. Conduct some research on the first civilisations of Mexico, Belize and other parts of Central America. Gather as much information as you can about the pyramids, how they were built and their purpose. Present your project and discuss some of the fascinating facts that you discovered.
- 3 Explore the variety of ways that current technology can aid a visual arts student in learning about the visual arts, developing artistic skill, and advertising and marketing their artworks. Some current technologies include:
 - the computer
 - the internet
 - digital still photography
 - digital motion photography
 - digital voice recording
 - computer-aided design software
 - presentation software.

Group

- 4 Why not take a walk back in time! If possible, plan a field trip to the ancient city of Teotihuacán, home of the Pyramids of the Sun and Moon in Mexico, or to the Caracol Pyramids in Belize. This has to be properly planned well in advance. When you return, combine the ideas you get from your research, guided tour, photographs and experiences to present your findings about 'Ancient Cultures of Central America'. Such experiences teach you about the visual arts in a completely different way. At another time, field trips may be planned for you to go elsewhere to experience artworks, but begin with opportunities in your own community or home territory.
- 5 Discuss with your teacher and merge your individual lists to form a master list of as many artists as your class can think of. If you work on this over your years of secondary schooling, you will have sufficient information to publish a register of artists. The information in your school's library will be unlike that in any other. And you will become a contributor to this, opening up a wonderful opportunity to further explore and develop your contribution to the visual arts. As the years go by, other students can add to the information you documented. In this way, the information grows, and more and more resources for information on the visual arts are created.

Integrated

- 6 Begin a project to transfer your artworks into digital format. As you work to develop your skill through sketches, studies and final artworks, be sure to photograph them at their various stages. Save and store your folders by the area of the visual arts you are working with or by school year and term. Use thumbnails of your photographs to create an introduction to your catalogue of artworks.

This is your first step towards creating a digital art portfolio. Chapter 17 gives you further ideas about building a portfolio.

Art appreciation

- 7 Select any one of the following themes: world hunger, war, nuclear power, HIV/AIDS, tropical rainforest depletion, world climatic change. Alternatively, you may suggest and discuss another theme with your teacher.

Produce an artwork that creates an awareness of your theme and promotes the visual arts as a means for highlighting global concerns.

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