

CHAPTER

1

Courtesy of the Artist, Jyllian Gustlin, Fibonacci 232



Jump Right In

Why The Book Is Written Like This: I HAVE BEEN TEACHING art appreciation for years in a college in California, and thoroughly enjoy the students and class content. The first art appreciation book I used was handed to me by the instructor taking emergency leave right before the semester started. I had free reign to design the class structure, content and assessments as long as I used the assigned textbook. The book was set up in the traditional style, covering the elements and principles of design for the first eight weeks and then switching to cave art through modern art in the next eight weeks. As a teacher, fresh out of graduate school, I followed the same patterns I learned from my instructors.

After a few weeks, the textbook wasn't working for me. I know the students had a hard time following the layout of the book and understanding the content. I changed books the next semester, and it was somewhat better, but the connection between the art and the student was still missing. I started to form an idea about how a textbook should be designed and convinced a publisher to try a new concept in Art Appreciation/History textbooks.

Art is everywhere you look, everything you wear, and art is beauty. Just look around...

This art appreciation book was written by designing an innovative, interactive, and interdisciplinary textbook covering the cultural arts in the world. The book covers the creation and use of art by civilizations from 45,000BCE through the 2000's CE. Art methods, elements and styles are covered in the context of the lives of people through time. Some of the artists will be familiar and some you will never have heard of before. The inclusion of women, minorities and cultures around the world broadens the world of art and all peoples impact on the art world.

How is this book constructed? How to create a college level art appreciation textbook that is interactive and less expensive? Some of the goals were:

1. To develop a new alternative educational model for art appreciation textbook that increases the amount of information about women, minorities and cultures around the world.
2. To incorporate the use of technology to lower the overall cost. The price of all the text books every semester can be more than the cost of tuition in some community colleges. Textbooks can cost a student around \$200 per class or \$1000 a semester if they take a full five-unit class load.
3. To build a textbook and create the pathways for students to discover art and culture written from a world perspective instead of an androcentrism approach. Androcentrism is an ancient Greek word meaning "man, male", and according to Webster's Dictionary, androcentrism is the tradition, cognizant or not, of placing male human beings or the masculine opinion at the center of one's world view. Androcentrism also includes the man's or male's written word of history and the cultures art.
4. To be culturally responsible and write a textbook that allows the student population to connect their own cultures to what they are learning with new information. Art appreciation in the 21st century can no longer be written from the European, white male perspective.

While writing this textbook, we always kept our goal list handy, used it as a guide to construct every chapter, and wrote a book to engage students and learn to really appreciate art.

What Is Art Appreciation?

LEARNING HOW TO APPRECIATE ART is a basic cultural foundation subsequently enabling students to critically analyze art and art forms. Art appreciation is based on looking at art throughout history, focusing on the cultures and how they influence the art of the time. You cannot understand the art without understanding the culture. Art appreciation is also a skill taught to students so they can understand and value the beauty of the art piece. Art is also defined by the simple act of creating art for arts sake. Visual literacy, an art appreciation technique used in the classroom is called perception. Perception is a skill that must be taught to be acquired. Art education therefore, should broaden students' visions of art appreciation and the impacts of art and become more understanding about diversity and the issues and debates about contemporary life and art today.

*You can not
understand
the art without
understanding
the culture*



■ Taking selfie photo (Shutterstock)

Museum Selfies: One way to begin learning about art is to take a selfie in front of a museum. One more step is actually going in the museum, walk around and take a selfie in front of your favorite piece of art. 'Imaging yourself in the picture' is a connection students make to their own life.

How This Book Is Laid Out...

THIS TEXTBOOK IS WRITTEN IN A FORMAT to make it easier for students to use, understand and appreciate art. Instead of writing a chapter about each civilization, we choose to lay out the book in time sequence so students can see and understand the overlap of multiple civilizations, how they interacted, traded and survived conflict. We also see how art changes when comparing civilizations or the natural resources one civilization might have access where another civilization does not have access. Does the other civilization compensate for the lack of natural resources?

We also can see the influence of civilizations and time on the art product. For example, silk was produced and woven in China, but how long did it take to spread across Asia and into Europe? The Silk Road was a commercial enterprise supporting the crossing and selling of art for thousands of miles and contributed influence over art. Today, the internet is our influence and we have access to billions of pictures on our computers. Research is faster and travels in light seconds, letting us see the rest of the world and their art.

What Is a QR code? MOBILE DEVICES have become commonplace making QR Codes easy to use on any phone. QR Codes are digital “quick response” codes printed in this textbook to be accessed by a QR reader on a smart phone. The codes have been around since 1994 in Japan, invented by Denso Wave, Inc., a subsidiary of Toyota but their use has only really expanded within the last few years. The app store on your smart phone has code readers the students can download for free to use the QR codes in the book.



Smartphone scanning QR code (Shutterstock)

The goal of a QR Code is to provide a new approach to student engagement with learning. The codes deliver videos in addition to print, making publications come to life for students. With increasingly, technologically savvy students, the demand for integration of smart phone and textbook is natural and can elevate the experience of reading.

In this textbook, you will need to download the app for QR Readers onto your smart phone or tablet. When you are reading and there is a QR Code, just scan the code with your phone and a short video will load. The video will give you more information about the subject in the book in visual form instead of text and a static picture. The purpose of the codes is to make the learning interactive.

What Is BCE and CE? IN THE 6TH CENTURY, Dionysius Exiguus who was a Christian monk established the Anno Domini (AD) and Before Christ (BC) as the reference date for the year zero. An alternative to the Christian designations for time, *Common Era* (CE) and *Before the Common Era* (BCE) have been adapted by academic and scientific publications to emphasize secularism. In this textbook, we use BCE and CE as a contemporary designation for all cultures around the world, and to not emphasize one religion over the other. If we are discussing Mesopotamia 5,000 years ago, we would state “in Mesopotamia, 3,000 BCE...”. If we are discussing Gothic art, we would state “Gothic art, 1342 CE, the architectural style...”. Using BCE for all dates to the year zero, and CE for all the dates after year zero is a simple clarification.

What Are Art Methods? ART METHODS are the materials, design or ways to create art. In this textbook, the art methods are integrated throughout the chapters. This allows for students to see the explanation of art methods along with the culture or art movements. Understanding the art methods will help you define and understand the art when you look at it, determine how the art was created and what was used to create it.



Ancient sculptures of Persepolis, Iran (Shutterstock)

The art methods are located in each chapter after the introduction and list of cultures and art movements. The type of method will be highlighted and a short explanation will accompany each method. If more information is required, there are QR Codes next to some of the methods linking it to a video with more clarification.

Over the years, art methods have changed, for example, the paint used today is different from the cave art paint. People have evolved, discovered new products and procedures for extracting minerals from the earth to produce art products. From the stone age, to the bronze, iron ages, to the technology age, humans have always sought out new and better inventions. However, access to materials is the greatest advantage for change in civilizations.



■ Miro sculptures near the Grand Arch at La Defense, Paris (Shutterstock)

About Artists AN ARTIST IS ANY PERSON FROM ANY CULTURE engaged in one or more activities to create art or practice art. You don't have to be a professional artist to be an artist. Most of the time art is very relaxing and enjoyable, creating sense and meaning in one's life.

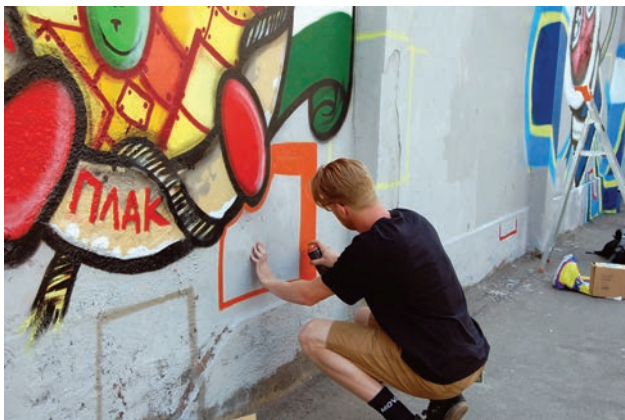
Artists throughout time were probably called an artisan, a term used for someone that worked with their hands creating something artful. However, it might have been utilitarian in use, although very beautiful. For example, the pots the Jomon Culture produced over 10,000 years ago were very utilitarian, yet they added unusual decoration to the outside of the pots.

Art movements usually consist of the same philosophy or style of art during a period of time. Art movements have only been classified as movements in the last 200 years beginning with the Impressionists. Art Historians have named the art movements prior, grouping them by style. Most art periods in the last 150 years have been short, around 10 years or less. The periods of art before modern art usually lasted 25-50 years. Regardless of what art periods or movements are called, the artist created distinct art based on materials and designs of previous artists.

Not all artists are famous or make a living selling art, but they still create interesting or different art. There are many jobs in the art field like teaching, writer, museum curator, art therapists, music, theatre, education and many more.



■ Drawing a picture outdoors (Shutterstock)



■ Graffiti artist in St. Petersburg (Shutterstock)



■ Photographer (Shutterstock)

Art of the Past, Influences the Art of Today

EVERYONE HAS HEARD OF VINCENT VAN GOGH, but did you know that his art style still influences artists today? Many of his paintings have been copied by students in art schools around the globe, but none have been duplicated. Van Gogh had a style unlike any of the artists of the past, yet he was still influenced by the Impressionists. The bright colors Van Gogh worked with are compliments of the Impressionists and the ability to paint freely, what one saw in one's own mind. Van Gogh broke tradition and faced much criticism, including only selling one painting while he was alive.

There is a saying, 'history always repeats itself' regardless of how many history classes we study, it always seems to repeat beyond our control. Art history and art movements also repeat. Artists are known for the influence from the past and also the present. The Romans copied the Greeks, the modern artists copied every one else. We call it 'artistic' recurrence.

You also might want to know where artists get their ideas from? We look at why they are creating art and what really is the driving force behind their creation. Is it political, sacred, dreamscape, ceremonial, cultural, expression, therapy, illustrative, historical, literature, poetry, musical, theatrical, nature, narrative, exposing, thought provoking, or experimental, whatever it is, it must come from within the artist. The process is part of the journey and the journey is the process. If you make a mistake, you paint over it because there is no such thing as a mistake in art, it is just not finished. Art is not finished until the artist believes it is finished. Comparing modern paintings and historic paintings lets you understand how the past influences the present.

Comparing Horses THESE TWO PAINTINGS WERE MADE 170 YEARS APART, yet are as realistic as photographs taken yesterday. Similar in stances, the horses predominantly face away from the viewer displaying the powerful hind legs and taut muscles. The shining sun marks their coats reflecting highlights emphasizing the muscle structure of the animals. Both artists depict the horses in a realistic fashion causing the viewer to take a second look at the exquisite details of the horses and the surroundings. Both artists have a great attention to detail and actually study horse anatomy. Rosa Bonheur who painted the three horses *Relay Hunting*, actually went to meat processing plants and studied the anatomy of the horses while she dissected the

animals. David Gustlin studies the horse by handling, photographing and studying their anatomy as seen in the painting, *Foundation Sire*.



▣ Courtesy of the artist, © David Gustlin, *Foundation Sire* (David Gustlin)



▣ Rosa Bonheur, *Relay Hunting*
(Wikimedia Commons)



Image of a Horse from Lauscaux Caves
(Wikimedia Commons)

Horses have been represented throughout human time from the beginning on a cave wall, immortalized in bronze statues, captured on film, drawn, painted, etched and colored. Horses have been a mode of transportation for thousands of years and the equine image is a traditional portraiture, especially during the Romanticism period during the 18th century.



Study of Horses (Wikimedia Commons)



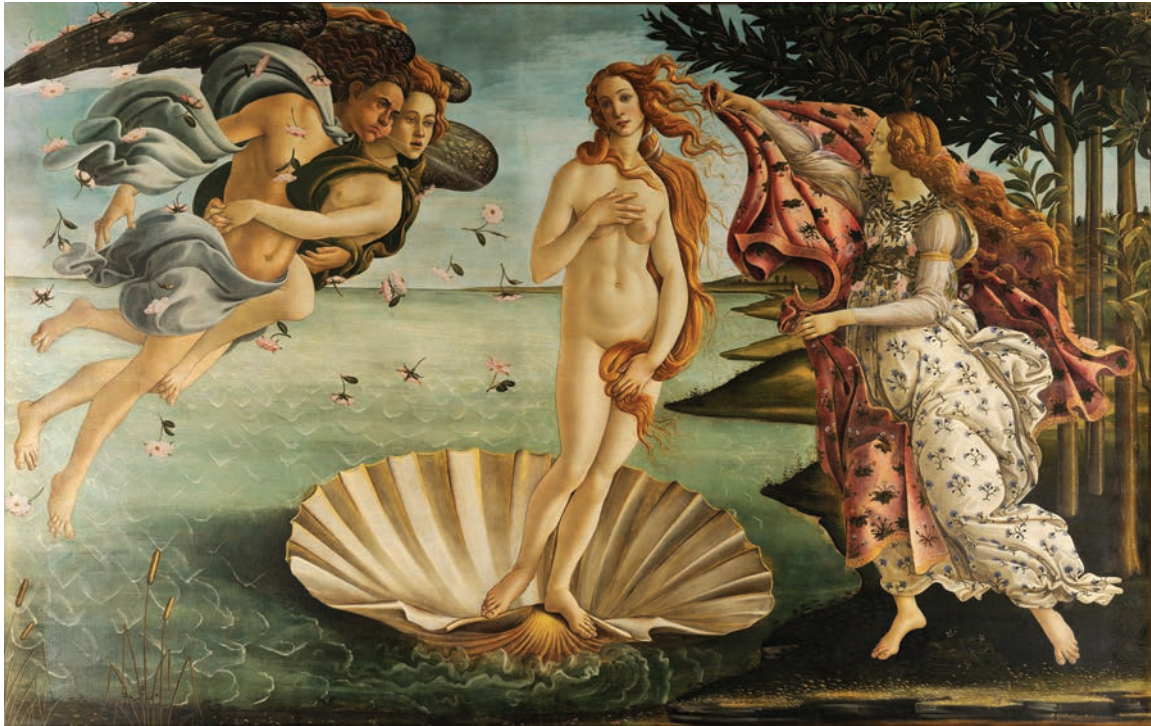
Albrecht Durer, Knight, Death and the Devil, 1513 (Wikipedia.org)



Franz Marc, Blue Horses (Wikimedia Commons)

Comparing Figures

THESE TWO PIECES OF ART look completely different from each other, or are they? Let's look closer—what is the one object in both paintings that is similar? The woman in the center! Both poses are similar, expressionless except what the viewer reads into it, and they display no movement, a very static pose with elongated legs and feet. Neither one of the artists give any weight to the body or use any type of deep perspective space. Both figures have an impossible pose, showing the shift of weight over one hip. They both appear to be emerging from water as if being born from the sea.



■ Sandro Botticelli, *The Birth of Venus* (Shutterstock)

They are both colorful and have the impression of a background, land, sea and trees. However, these two paintings are over 500 years apart, the *Birth of Venus* by Sandro Botticelli in 1486 and *Rara Avis 19* by Jylian Gustlin in 2014. Botticelli painted in oils on canvas and his Venus is aloof and uninterested in her surroundings. Jylian Gustlin is an American artist who grew up in the San Francisco Bay Area and was influenced by the Bay Area Figurative Artists. Gustlin works in acrylic and oil paints, using the effects of layers to achieve her distinct and complex paintings. Her figures are frequently set in a landscape, moody and brooding, yet at the same time, depicting a sense of future.



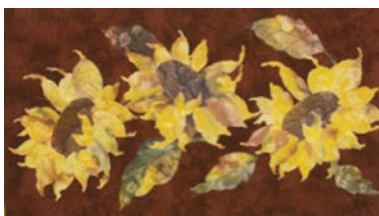
■ Courtesy of the artist, © Jylian Gustlin, *Rara Avis 19* (Jylian Gustlin)

Comparing Sunflowers

THESE TWO PIECES OF ART DISPLAY the gorgeous sunflower at the height of its flowering. The yellow leaves open up towards the sunshine, offering the seeds to passing birds. The hint of brown color on the leaves tells the viewer that the fall weather is on its way. These two art pieces are about 140 years apart, one is in paint and the other is painted fabric. *The Sunflowers* in the vase are by Vincent Van Gogh in 1887 and the *Sunflower* quilt is by an unknown quilter, 2004.



▣ Vincent Van Gogh, *Vase with 12 Sunflowers* (Shutterstock)



▣ Courtesy of the artist, anonymous (Gustlin)

The two pieces have many components that are similar, for example, the colors of the sunflowers are yellow, they show the seed pods in the centers, both pictures fill the space, and both are painted. The differences are greater, mostly because the quilted sunflowers are highly contrasted against the dark brown fabric, where the flowers in the vase are against a pale blue background. The quilt has the flowers arranged in space and are not anchored to stems or in a vase like the painting.

The painting process is also different. Van Gogh painted his sunflowers on a canvas with oil paints. The quilt fabric was painted with yellows, browns, greens and oranges in a random array of colors, although mostly yellow. The fabric was then cut into individual leaves and then arranged on the background fabric. Both pieces are similar works of art created in different time periods.

Comparing Dots DOTS OR POINTS ARE SINGLE BASIC FORMS IN ART. In art, dots can be one or many thousands of dots abstracted into images we may or may not recognize. The dots can be far apart of close together, different colors, monochromatic or one color. All drawings begin with a single dot from the point of the pencil and as the pencil moves, it becomes a continuous line of dots, thereby making the dot one of the most important elements in art.

Dots then become the focal point of the art and the space in-between the dots is as important as the dot itself because it can cause tension or harmony depending on the color, size and how close the dot is to another dot. As dots are placed closer together, they start to become an object, a form we can recognize. In Yayoi Kusama (born 1929) the 'Princess of Polka Dots' are large distinct polka dots as in her two paintings *Polka Dots on the Trees* and *I Pray With All of My Love for Tulips*. They are red and white polka dots surrounding the trees or the entire room. The polka dots are distinctly round circles, especially in the room because they are far apart and only in two contrasting colors. The red wrapped trees with white polka dots are closer together but still distinct in various sizes in the high contrast. The dots are not touching and the negative space between them is about the same size throughout.



Yayoi Kusama, *Ascension of Polka Dots on the Trees*, Singapore Biennale, 2006 (Wikimedia Commons)



Yayoi Kusama, *I Pray With All of My Love for Tulips*, Osaka National Museum, 2012 (Wikimedia Commons)

George Seurat is credited with a technique of painting with very small colored dots called Pointillism. In 1886, he branched out from Impressionism and began a movement called Neo-Impressionism. Pointillism relies on small dots of color that blend in your mind creating a large scene. Up close all you see are colored dots and brush marks, but you back up the viewer is surprised with a very lifelike painting. The large scale piece, *A Sunday Afternoon on the Island of La Grande Jatte* transformed the future of art at the turn of the 20th century and inspired artists to work with dots.

The six paintings are all created from dots, small dots, large dots, colored dots on canvas, on walls or even in nature wrapped trees. The size and color of the dot does matter and can give the viewer a completely different experience.



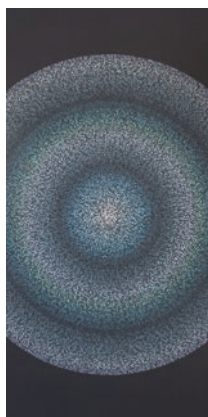
■ Georges Seurat, *A Sunday Afternoon on the Island of La Grande Jatte*, 1884-86, Art Institute of Chicago (Wikimedia Commons)

*Each color
inspiration
exudes a certain
emotional explosion
for me” - AJ Oishi*

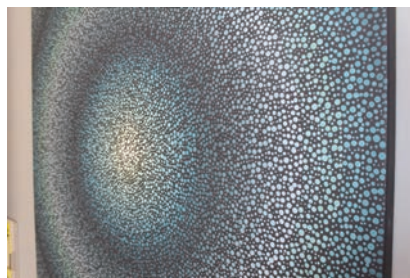
AJ Oishi is an emerging self-taught artist originally from Seattle. With a degree in Economics and Sociology, Oishi spent her professional career working in roles that required organization and detailed analysis. It was a natural transition to transfer those skills and controlled techniques to her art. Stumbled into a “dotting” technique she began work on her first painting.

Oishi’s art is created using the eraser side of a #2 pencil. Paint consistency, pressure on the board or canvas, and a steady hand result in a “dot”. Adding thousands of dots together using the right color combinations results in a balanced and detail oriented paintings as demonstrated in *Contentment*. Detail close up of *Contentment* shows the color dots. The circular designs that are common throughout her work are symbols of

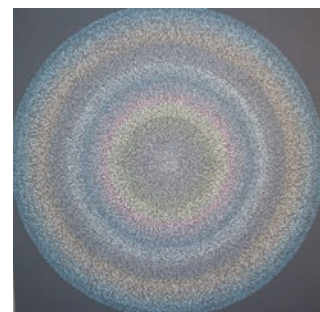
individuals. Oishi studies people, relationships, and the dynamics between individuals, to create a portrayal of those relationships in circular form. By using multiple circles together, she tells a story of interaction between individuals seeking love, partnership, or friendship. In *Developing*, the use of multiple color mirrors the symbols of the individuals. And when that connection is found, the circle is complete and whole.



Courtesy of the artist, © AJ Oishi, *Contentment* (Gustlin)



Courtesy of the artist, © AJ Oishi, *Contentment, detail* (Gustlin)



Courtesy of the artist, © AJ Oishi, *Developing 1* (Gustlin)

Artists Today – Traditional and Technology

THE PROCESS OF PAINTING IS UNIQUE to each artist. It is a discovery over time of what the artist likes to use as a medium such as oil paint, acrylic paint, oil sticks, plaster, pastels, crayons, pencils depending on what they like to paint on. But today's artists not only use traditional products but also how they will use digital technology. Many artists only use traditional techniques and materials and some artists are just digital artists. However, today's artists are frequently incorporating the use of digital technology into how they create their form of art.

The following table demonstrates how the artist, Jylian Gustlin, creates her art from the digital beginnings to the finished painting.

Digital Concept 1

The first step in the process is to create digital comps of the paintings. On the computer in Adobe Photoshop, the artist creates digital painting images. This image is a view of the under layers that are created first on the actual painting. She uses software that she codes to adapt and randomize the images.



■ Courtesy of the Artist, Jylian Gustlin, © Digital Concept 1 (Gustlin)

Digital Concept 2

More layers are added to the digital comp, just like adding pieces of paper to a collage on paper, to the create an image she wants.



■ Courtesy of the Artist, Jylian Gustlin, © Digital Concept 2 (Gustlin)

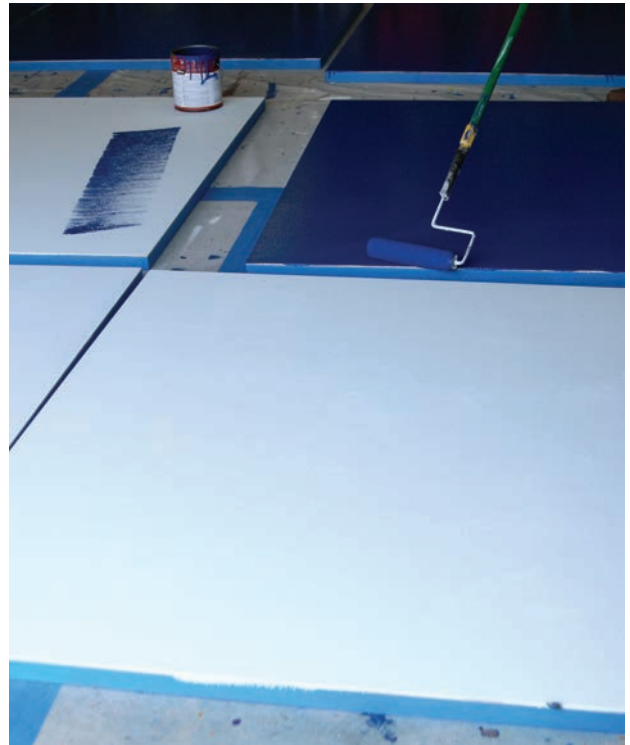
Digital Concept 3

When the digital comp is completed and looks approximately like the arts images as a finished painting. The digital image is printed out used as the idea to create paintings.



■ Courtesy of the Artist, Jylian Gustlin, © Digital Concept 3 (Gustlin)

The first step in painting is to make a frame. The frames here are 48 x 48 inches and are made by a carpenter. The panel is ¼ inch birch and the frame is made of 1 x 2 inch poplar, because poplar is a very straight wood. The sides are taped with blue painter's tape to keep them clean until the final stages. The frames are laid on flat ground and covered with gesso, a liquid chalk that seals and protects the wood.



▣ Courtesy of the Artist, Jylian Gustlin, © untitled (Gustlin)

The second step is to apply a layer of blue paint, then a mixture of plaster and blue paint and then several layer of colored paint. This layering process is so the artist can dig into the paint uncovering the layers of paint.

Once the many layers of paint in different colors are on the boards, the lines are painted to create depth in the painting and a background. Then she can dig down through the layers to bring up colors.



▣ Courtesy of the Artist, Jylian Gustlin, © untitled (Gustlin)

Fibonacci 308 in Process 1

Then Fibonacci series circles are added which is a mathematical formula. The formula is $1+1 = 2$, the you add the second number to the third. $1+2 = 3$, $2+3 = 5$, $3+5 = 8$, $5+8 = 13$, $8+13 = 21$, and it can go to infinity. The circles are placed on the painted lines in a Fibonacci sequence giving it the aesthetic look of perfection.



■ Courtesy of the Artist, Jylian Gustlin, © Fibonacci 308 in Process 1 (Gustlin)

Fibonacci 308 in Process 2



■ Courtesy of the Artist, Jylian Gustlin, © Fibonacci 308 in Process 2 (Gustlin)

Fibonacci 308

The last step is to finish applying all the colors to the painting and this is an image of the finished painting.



■ Courtesy of the Artist, Jylian Gustlin, © Fibonacci 308 (Gustlin)



■ Courtesy of the Artist, Jylian Gustlin, © Fibonacci 308 (Gustlin)

And now your journey through art appreciation begins. The next fifteen chapters will take you back 45,000 years, to a land we are familiar with, but a land we would not know how to exist. Civilizations flourished, learned to farm, build, and depend on a government of some type. They also had time to create art, although at first utilitarian, the people would add their personalities into the product. They may have drawn or etched into the clay for a water vessel, but it was uniquely theirs, something they created with their own hands.

Our goal is for you to learn to appreciate art when you see it, and not to just walk by with a preconceived judgment. When you understand the culture you can understand the art. It applies to cave art and it still applies today to our technological culture.

Just Look.

