Art Appreciation
Study Sheet – Chapter 1, What is Art?

Vocabulary:

Aesthetics – the study and philosophy of the quality and nature of sensory responses related to, but not limited by, the concept of beauty. Within the art context: The philosophy of art focusing on questions regarding that art is, how it is evaluated, the concept of beauty, and the relationship between the idea of beauty and the concept of art.

Mimesis – the imitation of nature; a belief of Aristotle that the artist reproduced what they saw before them.

Perceptual artists – artists who tend to depict what they see before them
Conceptual artists – artists who tend to depict what they have stored in their imagination

Avant-garde artists – artists who are innovative and challenge commonly accepted forms of expression

Outsider artists – (untrained or naïve artists) artists that are usually self-taught and unaware of art history or art trends and fashions of their time.

Folk artists – artists who work within a tradition passed down within the confines of a minority culture. Most are also untrained artists.

Realism – 1) a type of representational art in which the artist depicts as closely as possible what the eye sees. 2) the mid-19th century style of art of Courbet and others, based on the idea that ordinary people and everyday activities are worthy subjects for art.

Fine arts – art to be enjoyed for its own sake
Applied arts – art that perform some function

Synaesthesia – the theory that one sense organ in the body will respond to the stimulus of another

Semiotics – the study of the communication between the artist and the viewer through the medium of the artist's signs and symbols.

Institutional theory – art is what the art world says is art; the art world tells us when to experience art.

Study: AT A GLANCE, pages 22-23

Study Sheet – Chapter 3, Line, Shape, and Mass

Vocabulary:

Elements of Design – the art elements artists use to make their artwork. They are: line, shape, color, value, form, space, and texture.

Lines – marks that form the design on the surface.

Contour line – a line that surrounds the edge of a form, limiting the form and distinguishing one area from another.

Hatching – a technique used in drawing and linear forms of printmaking, in which lines are placed in parallel series to darken the value of an area.
Crosshatching is drawing one set of hatching over another in a different direction so that the lines cross; this darkens the area. Example: Rembrandt, *Bearded Man Looking Down.*

Calligraphy – the art of beautiful writing; the flowing use of line.

Study Sheet II – Chapter 4, Light and Color

Vocabulary:

Value – the lightness or darkness of tones or colors.

Hue – that property of color identifying a specific named wavelength of light; often used synonymously with *color*.

Chiaroscuro – Italian word meaning "light-dark"; the graduations of light and dark *values* in
two-dimensional art

Modeling – in drawing and painting, the effect of light falling on an object so that the illusion of its *mass* is created and defined by *value graduations*; a common type of chiaroscuro.

Tenebrism – from Latin meaning "gloomy darkness"; a style of painting strong contrast of light and dark.

Highlight –the area of brightest light on an object.

Pigments – the substance that imparts color in paints

Spectrum – all the visible colors by the size of their wavelengths.

Color Wheel – the placement of the colors in the spectrum into a circle order.

Primary colors – those *hues* that cannot be produced by mixing other hues. Primary colors are red, yellow, and blue.

Secondary colors – the colors produced by combining two primary colors near them on the color wheel. Secondary colors are green, violet, and orange.

Tertiary or **intermediate colors** – the colors produced by mixing a primary and a secondary color; for example, mixing blue and green results in blue-green.

Complementary colors – colors that are directly opposite each other in the color wheel and provide the greatest contrast; for example red is the complement of green, yellow to violet, and blue to orange.

Analogous colors – a color scheme in which colors that are near one another on the color wheel are used; for example, red, red-orange, and orange are analogous.

Tint – Adding white to a color produces a tint of that color.
Shade – Adding black to a color produces a shade of that color.

Intensity – refers to the quality or purity (brilliance or saturation) of the hue.

Neutrals – not associated with a single hue; blacks, whites, grays, and dull gray-browns; a neutral can be made by mixing complementary colors.

Warm colors – colors whose relative visual temperature makes them seem warm; red-violet, red, red-orange, orange, yellow-orange, and yellow.
Cool colors – colors whose relative visual temperature makes them seem cool; green, blue-green, blue, blue-violet, and violet.

Study Sheet – Chapter 5, Surface and Space

Vocabulary:

Texture – the tactile quality of a surface or the representation or invention of the appearance of such a surface quality. **Actual** textures are those we can feel by touching. **Simulated (or Implied)** textures are those created to look like some texture on a flat surface.

Clues to Spatial depth: overlapping, positioning, diminishing size, linear perspective, atmospheric or aerial perspective, color gradient, detail perspective, diagonals, value gradient, texture gradient, and softening edges and contrast.

Linear perspective – a system for creating an illusion of depth; creating the illusion of three-dimension on a two-dimensional surface.

Examples: Raphael, *The School of Athens* (Figure 16-18, p. 383)
          Leonardo, *The Last Supper* (figure 16-16, p. 382)

Foreshortening – representation of forms in such a way that the object appears to come out of the distance toward the viewer.
Example: Uncle Sam's poster, *I Want You* (Figure 5-16, p. 118)

Chiaroscuro – Italian word meaning "light-dark". The graduations of light and dark values in two-dimensional imagery. Another way artists add depth or mass to their artworks.

Atmospheric or **aerial perspective** – creates the illusion of distance by reducing color saturation, value contrast, and detail in order to imply the hazy effect of atmosphere between the viewer and distant objects.
Example: Asher Brown Durand, *Kindred Spirits*
          Jacob van Ruisdael, *Wheatfields* (Figure 5-19)
          Friedrich, *Solitary Tree* (Figure 5-18)

Elements and Principles of Design

Elements of Design
These are the building blocks of all visual art; they are what the artist works with to create their works of art.

Line – characteristics, hidden or implied, direction of, quality of

Shapes – organic, geometric, rectilinear, 2-D or 3-D, mass

Mass – solid, 3-D form with weight and takes up space

Space – 2-D or 3-D, implied space, type of perspective

Color – hue, color scheme, value, warm or cool

Value – lightness or darkness, strong or subtle changes in, contrast

Texture – actual or implied, description of

Some texts list time, motion, and light as elements

Principles of Design
These are ways artists use the elements of design; these are the ways artists arrange the elements and give order to their artworks.

Unity – appearance or condition of oneness

Balance – interplay between forces; symmetrical (formal) or asymmetrical (informal)

Consistency with Variety – similar elements combined with occasional differences to unity with

Emphasis / domination-subordination – focal point, draws attention

Rhythm / repetition (pattern) – repeated motifs; often giving movement

Contrast – the juxtaposition of strongly dissimilar elements

Scale / proportion – size relation of one thing to another or to parts to a whole

Directional forces – paths the eye takes; hidden lines

Dominance – emphasis placed on the main center of interest using elements of art and principles of design.