Art and Design 10th grade

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Lives and oeuvres of artists

Introduction

Have you ever pondered why people produce art or what stimulates artists to create?

Since the dawn of time, people have been creating art for all sorts of reasons. Art has been an indispensable part of many rituals, ceremonies and cultural traditions. It has expressed the spiritual in tangible form and has recorded important historical events. Art has also been used as an efficient teaching method implementing visual rather than verbal language. Over the years, artists have told numerous mythological and religious stories and thousands of artworks have been created to reflect the beauty of nature as well as to expose the harsh reality of our cruel world.

In order to produce art, both professionals and dilettantes need to go through a gradual process. This creative process includes a succession of thoughts and actions that leads to an original and meaningful artwork.

First, artists have to find **inspiration**. Sometimes, it can be difficult for them to decide how to begin an artwork since there are so many things to be taken into consideration. Artists need to think about a specific genre and a theme, or an idea, which would interest them and keep them motivated. At this point, it is equally important for them to consider their personal approach to the idea and the subject matter. A common way to come up with creative ideas is to react to primary source or secondary source stimuli. Primary sources could be people, places and natural objects which artists study from first-hand experience, while secondary sources are materials created by others. It is highly likely that a stimulus, no matter how simple or complex it is, will provide artists with inspiration (photo 1.1). For example, some artists may be moved by a bare, snapped twig lying on the ground, while others can find a piece of beautiful orchestral music artistically stimulating.

1.1. An artist inspired by a primary source stimulus

More often than not, after being inspired, artists spend some time in solitude while entering a tranquil state of mind. This allows **idea generation** and **idea associations** to take place at a subconscious level.

After that comes the **idea-development phase**. During this phase, artists select an idea, or a visual element, as well as an artistic technique and composition among several others from the idea-generation and idea-associations phase. They make their creative choices based on what works and what doesn't. Later, artists can refine the selected idea by adapting it or enhancing some of its elements. When they do so, artists introduce small changes which in some way improve the idea.

Finally, the idea is **realised**, i.e. it is transformed into a physical form. If artists believe that the set goal has been achieved, they may choose to exhibit the artwork.

Artists, as previously mentioned, find creative stimuli in the world around them. Though, it

is an undeniable fact that certain events they witness throughout their lives as well as personal experiences may inspire them, too. They can make an artist change the course of their creative journey or undergo spiritual transition.

Edvard Munch, Henri de Toulouse-Lautrec and Pablo Picasso are just some of the artists whose personal histories and experiences marked their creative journeys.

Edvard Munch (1863 – 1944)

Edvard Munch was a notable Norwegian painter and printmaker. While studying art, he was encouraged to paint his own emotional and psychological state. The majority of his works were symbolic representations of ideas like death, misery, pain and existential loss. Edvard tried to show the world through the eyes of the people in mental or physical anguish. His bold compositions and colour palette greatly influenced the development of German expressionism in the early 20th century.

Munch was born in a small village called Löten but grew up in Kristiania, now Oslo. When Edvard was still in his twenties, his parents, his brother and his elder sister Sophie had already died of tuberculosis. His famous painting 'The Sick Child' (1885 – 1886) shows Munch's preoccupation with themes like suffering and sickness (photo 1.2). It is very likely that the girl in the picture was based on Munch's elder sister. Using melancholic tones, the artist masterfully succeeded in capturing the frailness of the young sick body and the tragedy in the girl's eyes.

Another one of Munch's expressive paintings 'The Scream' (1893) exemplifies human isolation and fear. It was inspired by a hallucinatory experience of his, during which he heard the scream of nature (photo 1.3). There are several versions of the painting but they all illustrate a shapeless world full of disturbing colours. The distorted, terrified fa-

1.2. 'The Sick Child', Edvard Munch, the Munch Museum
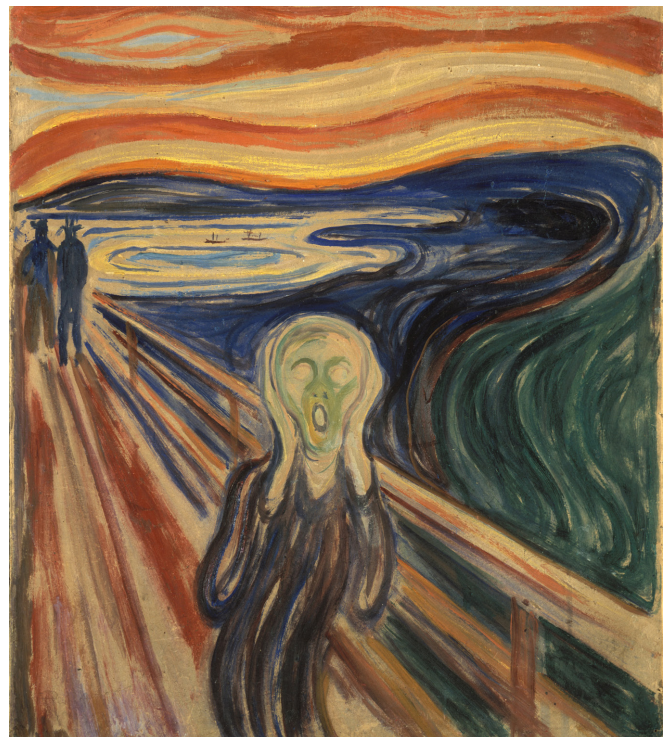
1.3. 'The Scream', 1910, tempera on cardboard, Edvard Munch, the Munch Museum

cial features of the creature can be identified with the anguish of the modern man. The shriek is so piercing that the sexless figure is left with no other choice than to clasp its hands over its ears.

In his later paintings Munch began to express more interest in nature and his works became more colourful and less gloomy.

Henri de Toulouse-Lautrec (1864 – 1901)

By introducing new subject matter and painterly style, Henri de Toulouse-Lautrec revolutionised French art of the late 19th and early 20th centuries. He was a keen observer and an accurate documentalist of the Parisian nightlife in the 1890s. Lautrec is mainly known for his posters showing Montmartre cabarets and dance halls. In them, the artist used large colour areas and extremely simplified outlines that became his signature.

Lautrec suffered from a rare genetic disorder; his bones were too fragile. In his teenage years, he broke both his thigh bones in minor falls on two different occasions. Sadly, the breaks never managed to heal properly. These unfortunate accidents crippled him for life– with a height of only 1.54 m, he had a torso of a grown-up man and child-sized legs. Most of the time, Toulouse-Lautrec was confined to bed and couldn't indulge in the favourite pastimes of his aristocratic family. As a result, he devoted himself to art in order to make time pass faster.

In the mid-1880s, Toulouse-Lautrec was drawn to the bohemian lifestyle of Montmartre. A few years later, he was commissioned to create a six-foot-tall advertisement for Moulin Rouge (photo 1.4). This poster brought him an overnight fame and launched his colour-lithography career.

In the poster, Lautrec paid special attention to the crowded dance floor and the star performers of the dance hall – an acrobat and an outrageous cancan dancer who went by the pseudonym La Goulue – the Glutton. His cropped-composition, flat-colour posters drew influence from Japanese ukiyo-e prints.

1.4. Moulin Rouge– La Goulue, 1891, Henri de Toulouse-Lautrec

In Montmartre, not being judged by his diminutive stature, Lautrec felt not only accepted for who he was as an individual but also truly at home. As if as a token of gratitude, he feverishly painted cabaret entertainers, dancers, circus artists and café visitors alike. Lautrec is said to have depicted the true selves of his sitters. Both compassionately and wittily, the artist portrayed the very essence of their personalities. In the lithograph "The Seated Clowness (Mademoiselle Cha-u-ka-o)" (photo 1.5), he showed his favourite performer – clown and dancer Cha-u-ka-o. This work truthfully testifies to Lautrec's real love of women. He always employed generosity and sympathy when painting women models.

The clowness's natural pose and somewhat tired face help us perceive her unique individuality behind the glamorous performer's image.

During his short artistic career, Lautrec created more than thirty posters and three hundred lithographs.

1.5. The Seated Clowness (Mademoiselle Cha-u-ka-o), 1896, Henri de Toulouse-Lautrec

Although Lautrec died at the young age of thirty-six, he was a prolific artist who helped to shape the art scene for years to come. In the 20th century, Fauvism and Cubism were strongly influenced by the two-dimensionality of Lautrec's works. Just like Lautrec, notorious appropriation artist Andy Warhol blurred the fine line between real life and art.

Pablo Picasso (1881 – 1973)

Pablo Picasso had a long and productive artistic career and experimented with different styles of painting. He was a sculptor, ceramicist, printmaker, set designer and painter. Pablo Picasso, together with Georges Braque, created Cubism – an art style, in which artists tried to reveal all sides of three-dimensional objects onto a two-dimensional base by breaking them apart into many flat shapes and then reassembling them (photo 1.6). As a result, they invented complex arrangements of new shapes in order to confuse the eye of the viewer.

This intellectual avant-garde style forever changed European painting, sculpture, architecture, music and literature.

Pablo Picasso was born in Malaga, Spain. His father, who was a professional art teacher, taught him how to draw. At the age of thirteen, Picasso had his first exhibition and later continued his studies at the Royal Academy of San Fernando in Madrid. In 1899, he abandoned his academic training and joined a group of experimental artists.

Picasso's art can be roughly divided into different periods. In 1901, Carles Casagemas, a close friend of Picasso's, committed suicide. The artist was deeply affected by the death of his friend and started to paint images of death, malnutrition, poverty and despair. For the next three years, Picasso used predominantly blue and blue-green tones in his paintings, so this part of his career is known as his Blue Period. When Picasso partly overcame his depression in 1904, he began to paint in orange and pink shades. The subject matter of his paintings also changed. It was less sad and featured circus people and harlequins. His Pink Period ended in about 1907. Towards the end of 1906, Picasso started to work on a composition called 'Les Demoiselles d' Avignon'. This large painting shows five nude women in flat, angular shapes. Influenced by **Primitivism**, Picasso based two of their faces on African tribal masks. Picasso's ideas which developed during this African-influenced Period evolved into a new artistic style – Cubism.

1.6. Picasso's cubist paintings at the Stedelijk Museum, Amsterdam

After 1919, Picasso used more traditional styles of painting. In 1937, he painted the mural 'Guernica', which is believed to be his masterpiece (photo 1.7).

1.7. 'Guernica' at the Stedelijk Museum, Amsterdam

It was inspired by the bombing of the Spanish city of Guernica by German planes during the Spanish Civil War. As a result, the entire city was obliterated, and many of its inhabitants were killed. Instead of colour, Picasso used black, white and grey tones to imitate documentary photography. He portrayed people's agony and horror by employing dramatic images.

From 1947 onwards, Pablo Picasso fell in love with ceramics. He partnered with a French company and produced exceptional pieces of pottery. Pablo's last wife, Jacqueline Roque, inspired him to explore his Mediterranean roots; he painted typical images like bullfighting, birds and the sun on his dishes. Picasso also often portrayed mythological figures like fauns to express the never-ending conflict between life and death (photo 1.8).

1.8. Face of a tormented faun, Pablo Picasso

BROADEN YOUR KNOWLEDGE

Primitivism – a trend among artists reflecting the appreciation and imitation of cultural products or practices seen as 'primitive', or at an earlier stage of the human development.

GLOSSARY

anguish	extreme pain, distress, or anxiety
cripple	to deprive of the use of a limb and especially a leg
dilettante	a person having a superficial interest in an art or a branch of knowledge
enhance	to increase or improve in value, quality, desirability, or attractiveness
faun	a figure in Roman mythology
glutton	one that has a great capacity for accepting or enduring something
harlequin	a character in comedy and pantomime
harsh	unpleasant and difficult to accept or experience
indulge	to take unrestrained pleasure in
malnutrition	faulty nutrition due to inadequate or unbalanced intake of nutrients or their impaired assimilation or utilization
obliterate	to remove from existence: destroy utterly all trace, indication, or significance of
oeuvre	a substantial body of work constituting the lifework of a writer, an artist, or a composer
outrageous	not conventional or matter-of-fact

ponder	to think about
preoccupation	extreme or excessive concern with something
prolific	marked by abundant inventiveness or productivity
shriek	to cry out in a high-pitched voice
solitude	the quality or state of being alone or remote from society
suicide	the act or an instance of taking one's own life voluntarily and intentionally
torso	the human body apart from the head, neck, arms, and legs
twig	a minute branch

TEST YOURSELF

1 **What is a stimulus?**

2 **Choose the correct answer, A, B or C.**

  1 What is an example of a primary source?
    A a film
    B a friend
    C a new article

  2 What does refinement mean?
    A making radical changes to an idea
    B initial development work
    C making small changes to improve an idea

  3 Why might an artist experiment with charcoal instead of pencil?
    A It is easier to use.
    B It is more precise.
    C to encourage them to be expressive

3 **Match the artworks in A with the artists in B.**

A
The Sick Child
Moulin Rouge – La Goulue
Guernica
The Scream
Les Demoiselles d' Avignon
The Seated Clowness

B
Pablo Picasso
Edvard Munch
Henri de Toulouse-Lautrec

4 **Complete the words in the text. Some letters are given.**

Georges Valmier

Georges Valmier (1885 – 1937) was a French [1]**c____t** painter but his [2]**s____e** differed from those of Pablo Picasso and Georges Braque. Instead of using [3]**f____t** geometrical forms and muted [4]**p____t**, Valmier experimented with variations in [5]**c____r** by juxtaposing pigments and abstract [6]**f____ms**. He believed that colour is the key element of [7]**a____c** expression.

1.9. Composition, 1920, Georges Valmier

Painting based on a personal experience

PROJECT

PAINTING BASED ON
A PERSONAL EXPERIENCE

Personal histories

Many artists use their own personal histories as inspiration for their work. Paula Rego frequently created paintings that referred to episodes of her childhood. Frida Kahlo's paintings often related to her life experiences. The images and memories of his early years in Belarus were a major inspiration for the work of Marc Chagall. The vivid colours found in India influenced the early sculptures of Anish Kapoor.

1 **Think about a memorable experience of yours and create a painting.**

   Materials

   • appropriate fine art materials

2 **Write the story that inspired you in 200 – 220 words.**

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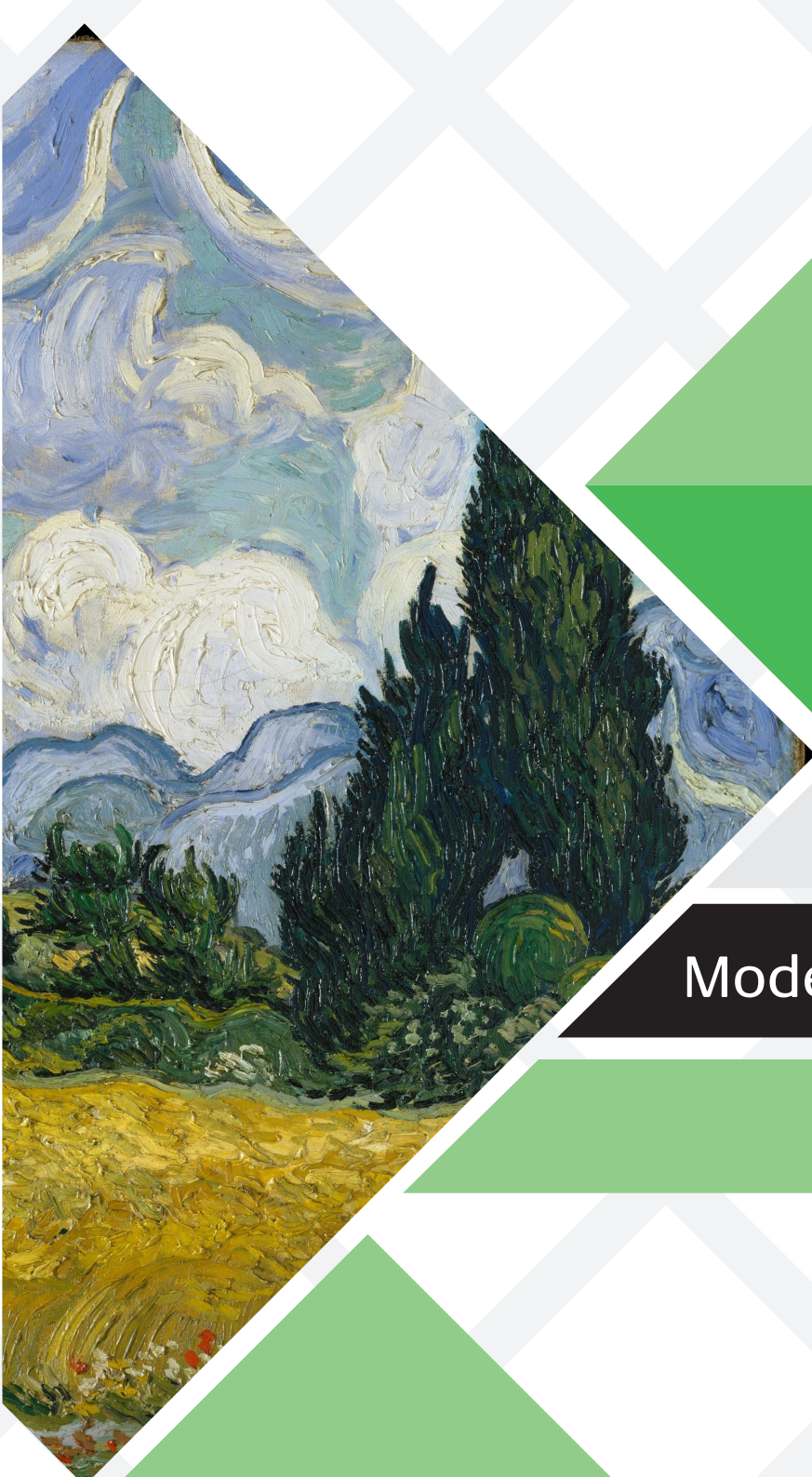
Modern art

Introduction

Modern art is a term applied to various art forms like painting, sculpture, architecture and photography that were created between the second half of the 19th century and the first half of the 20th century. These art forms are referred to as modern because they neither built on what had existed before them nor followed any strict academic rules. Modernism showed a strong tendency towards artistic innovation and experimentation with colours, shapes and lines. Furthermore, it laid great stress on a diverse array of processes, materials and techniques. Modern art also joyously celebrated technological progress, utopian thinking and scientific knowledge.

Brief history of Modern art

Modernism is a long succession of numerous art movements and styles. Its beginnings are closely associated with the paintings of Edouard Manet and the **French Impressionists.** Some of the most influential Impressionist artists are Camille Pissarro, Edgar Degas, Claud Monet and Pierre-Auguste Renoir. They took a great interest in analysing the effects of colour and light in nature. Impressionists preferred to paint 'en plein air', i.e. to paint outside; this allowed them to achieve greater naturalism in their works. Generally, Impressionists avoided dark colours and their paintings were full of vibrant blues, greens, yellows and reds mixed with generous amount of white (photos 3.1, 3.2).

Around 1886, the highly individualised art of **Post-Impressionism** emerged to challenge the empirical realism of Impressionism. Artists like Paul Cezanne, Vincent van Gogh and Paul Gauguin continued to treat the same subject matter like the Impressionists before them, but they paid more attention to structure and form. In their paintings,

3.1. Poplars, Eragny, Camille Pissarro, 1895

3.2. Landscape, Edgar Degas, 1892

Post-Impressionists used non-natural and seemingly random colours (photos 3.3, 3.4). Moreover, so as to express their emotional responses to the natural world, they applied paint to the canvas in unusual ways. Some post-impressionist paintings were made entirely of small colourful dots which blended together when viewed from a distance.

3.3. Still life with teapot and fruit, Paul Gauguin, 1896

3.4. The house with the cracked walls, Paul Cezanne, 1892 – 1894

The works of van Gogh inspired French Fauvism (1905 – 1910) and German Expressionism (approx. 1905 – 1920), while Cezanne influenced **Cubism** (1907 – 1914). **Fauvists** like Henri Matisse and Andre Derain, whose paintings looked flat and two-dimensional, used pure, bright colours straight from the paint tubes (photo 3.5). They also applied crude layers of paint on the canvas so that to provoke an emotional response. Wassily Kandinsky and Ernst Ludwig Kirchner were leading members of **German Expressionism** that sought to depict feelings and ideas rather than objective reality (photo 3.6). They employed primitivism, distortion and exaggeration, as well as non-natural, bright colours.

In 1913, an original abstract art style called **Suprematism** (1913 – 1920s) was conceived in Russia. Its originator was Kazimir Malevich. In an attempt to escape from reality, he painted the first version of his famous 'Black Square' in 1912. Later, Malevich invented a whole new world of intensely-coloured circles, triangles and rectangles based on this suprematist square (photo 3.7).

3.5. Interior with aubergines, Henri Matisse, 1911 – 1912

3.6. Railroad at Murnau, Wassily Kandinsky, 1909

3.7. Composition, Kazimir Malevich, 1915 – 1916

Russian **Constructivism** (approx. 1913 – 1940) was influenced by Picasso's Cubism. After paying a visit to Picasso's studio in 1913, Russian artist Vladimir Tatlin began to create geometric, three-dimensional collages made of industrial materials (photo 3.8). In their Realist **Manifesto,** published in the 1920s, the followers of Tatlin called for the construction of style-free art objects made of plastic, glass and steel. Through their works, Construc-

tivists also aimed at awakening ordinary people and exposing social inequalities.

As a movement in visual arts and literature, **Surrealism** (approx.1924–1941) evolved from the earlier **Dadaism**. Its founder was the French poet Andre Breton. His Surrealist Manifesto (1924) demanded that the human mind must be free of its limitations; hence, all subconscious thoughts must achieve unrestricted expression. Surrealism rejected realism and logic and defied modern social and cultural conventions. Although it began as a purely literature movement, Surrealism affected the visual arts, too. Max Ernst, Joan Miro, Rene Magritte and Salvador Dali created surrealist art defined by grotesquely distorted and bizarre imagery set in utopian worlds (photo 3.9).

3.8. Tatlin's Tower, 1919 – 1920, Royal Academy of Arts

3.9. Sculpture, Joan Miro, Barcelona

Edouard Manet (1832 – 1883)

Edouard Manet was a French painter who often came under fierce criticism for rejecting traditional subject matter and art techniques. Instead of being concerned with what to paint, he put a stress on how to paint.

Manet was born in Paris into a wealthy family. After graduating from the Collège Rollin, he decided to pursue a career in the arts. His father had other plans for him, though. He wanted young Edouard to study law. Instead, Edouard applied twice to the naval college but failed the entrance exams on both occasions. Finally, his father let him enrol in an art school in Paris. While studying with Thomas Couture, a prominent academic artist, Edouard copied the works of the Old Masters at the Musee du Louvre.

Manet submitted the painting 'Luncheon on the Grass' to the Salon jury in 1863 (photo 3.10). His work was deemed scandalous because it went against traditions and combined different genres. That's why, it was rejected by the jury. It wasn't the nude female figure that made his painting so controversial, but the fact that this figure was placed in a boring setting next to two fully clothed men. Moreover, his revolutionary painting style provoked an attack from the French Academy. Art critics called the painting vulgar and unartistic. Manet was deeply hurt by these comments and had a bout of depression.

In 1865, another of his paintings called 'Olympia' became a target of bitter criticism. It showed a young naked woman, who was lying on a bed while a servant was attending to her needs. Although its subject matter was influenced by Titian's 'Venus of Urbino', the painting was labelled as indecent by both critics and the public.

3.10. Luncheon on the Grass, Edouard Manet, 1863

In 'Olympia', Manet broke the rules of academic tradition and instead of depicting a goddess or odalisque, he painted a contemporary woman.

However, Manet's naturalism and break with tradition won him the admiration of some young artists like Pierre-Auguste Renoir and Claude Monet. He became the leader of an artistic group from which Impressionism emerged.

Throughout his career, Manet focused on modern, urban subjects and painted portraits, still lifes, landscapes and flowers (photo 3.11).

Even today, many art historians consider Manet as the father of modernism.

3.11. The Monet family in their garden in Argenteuil, Edouard Manet, 1874

Pierre-Auguste Renoir (1841 – 1919)

Pierre-Auguste Renoir was amongst the leaders of French Impressionism. He developed a technique of broken brushstrokes and employed bold combinations of brilliant complementary colours in order to catch the texture, light and movement of his rounded figures. At a later stage in his career, Renoir changed his style; it became more linear and formal.

Renoir was born in Limoges, France. At the age of 13, he started to work in a porcelain factory. There, he was taught how to decorate porcelain with floral patterns.

3.13. Tilla Durieux, Pierre-Auguste Renoir, 1914

3.12. Still life with flowers and prickly pears, Pierre-Auguste Renoir, c.1885

Because of the pleasure he took in his work, Renoir was convinced that he should study painting. In 1862, he joined the studio of Charles Gleyre. Renoir soon befriended Claude Monet, Frederic

Bazille and Alfred Sisley, who also studied under Gleyre's instructions. They all envisioned an art that was in unison with real life and didn't follow past traditions. Quite often, Renoir and his friends would go for long walks in the forest of Fontainebleau and paint en plein air. This way, they defied the traditional convention that even landscapes had to be created in a studio.

By the mid-1870s, the Salon had already rejected several of his works. In 1874 Renoir took part in the first exhibition of his friends. Because of the name of one of Monet's paintings – 'Impression: Sunrise', their group was mockingly called Impressionists. Later, Renoir spent a lot of time with Monet at Argenteuil. There, they painted landscapes that would embody the Impressionist style.

After 1887, Renoir changed his artistic technique. This was partly because he had been influenced by Raphael's paintings in Rome and the art of Algeria and partly because he had enjoyed financial

independence. His compositions became more balanced and he began to paint in a more disciplined, traditional manner.

When Renoir painted the portrait of Tilla Durieux, he could no longer walk due to arthritis and had to sit in a wheelchair (photo 3.13). He passed away five years later.

Vincent van Gogh (1853 – 1890)

'I can do nothing about it if my paintings don't sell. The day will come, though, when people will see that they're worth more than the cost of the paint and my subsistence, very meager in fact, that we put into them.'

Vincent to Theo, Arles, c. 25th October 1888

Indeed, officially, Vincent van Gogh sold only one painting during his lifetime. Notwithstanding, he considerably influenced **Expressionism** – an artistic style which was part of the Post-Impression-

3.14. Roses, Vincent van Gogh, 1890

ism movement. Vincent van Gogh is famous for his self-portraits, paintings of flowers and landscapes executed in striking colours and coarse brushstrokes. Nowadays, his paintings are sold for millions of pounds.

Vincent van Gogh was born in Zundert, the Netherlands. He was the eldest son of a Protestant minister. When Vincent was 16, he began to work for the international art dealer Goupil & Cie. His job took him to London and Paris and sparked his interest in art. While still working for the art dealer, Vincent entered into a life-long correspondence with his younger brother Theo. In spite of his keen interest in art, Vincent disliked art dealing. Apparently, his boss sensed his antipathy and dismissed him in 1876. Later, Vincent tried different jobs; he sold books, taught students and gave Bible readings.

In his letters to Theo, Vincent usually included some of his drawings. At the age of 27, following his younger brother's advice, Vincent decided to become an artist. He moved to Paris to be with his brother. Theo encouraged him and gave him money so that Vincent could continue to paint. Van Gogh met Gauguin and discovered Impressionism in Paris. He was immediately influenced by the bright tones in the Impressionist paintings and he himself adopted a light palette. Van Gogh also began to use shorter, smaller brushstrokes. After a while, though, Vincent started to harbor doubts if the Impressionist style would give him enough freedom to express his inner feelings. In search of the truth, he moved to Arles. He wanted to rent a shared studio for himself and his fellow Impressionist artists there. Gauguin was the first to arrive. Their collaborative work produced many marvellous paintings but it also provoked some heated arguments. On Christmas Eve, 1888, Gauguin threatened to leave, and Vincent pointed a straight razor at him. Later that day, Van Gogh cut off the lower half of his left

ear. Terrified, Gauguin fled back to Paris. As a consequence of this incident, Vincent spent the better part of his remaining years in and out of the psychiatric hospital in Saint-Remy.

His artistic period in Arles and Saint-Remy was marked by relatively bright colours, bold brushstrokes, thick layers of paint and twisting lines. He painted trees, flowers and fields lit by the sun. They turned and swirled as if they were in constant motion. Van Gogh was remarkably productive; he created about 150 paintings in a single year.

In May 1890, Van Gogh moved to Auvers-sur-Oise – a village near Paris. Sadly, his depression drove him to an early grave. On 27 July 1890, Vincent attempted to take his own life by shooting himself. He died of his injuries two days later. His brother Theo died about six months after Vincent following a severe nervous breakdown.

'...knowing clearly what I wanted I've painted another three large canvases since then. They're immense stretches of wheatfields under turbulent skies, and I made a point of trying to express sadness, extreme loneliness. ...since I'd almost believe that these canvases will tell you what I can't say in words....'

Vincent to Theo, Auvers-sur-Oise,
around 10 July 1890

Kazimir Malevich (1978 – 1935)

Although Ukrainian-born Kazimir Malevich is considered to be the father of Suprematism, his early artworks were strongly influenced by Impressionism, Fauvism and Cubism. Malevich was particularly interested in Eastern philosophy and used it as a foundation for his later works. He thought of

3.15. Wheat field with cypresses, Vincent van Gogh, 1889

3 MODERN ART

himself as a living god because he gave life to things that hadn't existed before. Malevich's suprematist paintings didn't follow the laws of physics. They

3.16. Supremus No. 58, Kazimir Malevich, 1916

could be turned upside down and still would make sense (photo 3.16).

In 1915, Malevich published his manifesto 'From Cubism to Suprematism' where he claimed that figural subject matter must be replaced by colour, line and shape. The same year he painted one of his famous black squares, followed by 'Suprematist Composition: White on White' in 1918. To Malevich, shapes and colours represented symbolic codes.

In the late 1920s, during the Stalin era, Malevich was persuaded to abandon Suprematism and to use a more traditional artistic style. He began to create paintings which combined both elements of reality and geometric shapes. Of course, he still employed bright tones and minimal detail (photo 3.17).

In the 1930s, Malevich's art was declared degenerate, bourgeois and anti-Soviet. His paintings were taken down and put away. They soon faded into oblivion. In September 1930, Malevich was imprisoned for six months. He died of cancer a few years later.

3.17. Marpha and Van'ka, Kazimir Malevich, c. 1929

GLOSSARY

collaborate	to work jointly with others or together especially in an intellectual endeavor
conceive	to cause, to begin
fade	to sink away, to vanish
meager	deficient in quality or quantity
minister	a clergyman or clergywoman especially of a Protestant communion
notwithstanding	however
oblivion	the condition or state of being forgotten or unknown
odalisque	a concubine in a harem
originator	someone or something that gives rise to something
pass away	to die
prominent	widely and popularly known
straight razor	a razor with a rigid steel cutting blade hinged to a case that forms a handle when the razor is open for use
subsistence	the minimum like food and shelter, necessary to support life
swirl	to move with a whirling motion
turbulent	characterised by agitation or tumult
unison	a harmonious agreement or union

TEST YOURSELF

1 **Are the statements true (T) or false (F)?**

1	Modern art was created from 1900 to 1950.	T	F
2	Camille Pissarro was a Post-Impressionist.	T	F
3	Impressionists preferred to paint outdoors.	T	F
4	Post-Impressionism appeared as a reaction against Fauvism.	T	F
5	Paul Cezanne influenced Cubism.	T	F
6	German Expressionism portrayed objective reality.	T	F
7	Suprematism was born in Russia.	T	F
8	Constructivist artists used industrial materials for their artworks.	T	F
9	Surrealism used distorted images.	T	F

2 **Choose the correct options.**

1 Edouard Manet painted *'Impression: Sunrise' / 'Olympia'.*

2 Edouard Manet was *liked / despised* by Pierre-Auguste Renoir and Claude Monet.

3 Pierre-Auguste Renoir worked *in a porcelain factory / for an art dealer*.

4 Pierre-Auguste Renoir *changed / never changed* his artistic style.

5 Vincent van Gogh was *German / Dutch*.

6 Vincent van Gogh cut off part of his ear after a fight with *Paul Gauguin / his brother Theo*.

7 Kazimir Malevich was interested in *Western / Eastern* philosophy.

8 Kazimir Malevich favoured *figural subject matter / lines and shapes*.

Contemporary art

4

Introduction

Postmodernism emerged in the 1960s as a reaction against the values and ideas of Modern art. Its key concepts were skepticism and suspicion of reason. Postmodernism also doubted universal truths and rejected traditional aesthetic principles. Although Postmodernist art exists even today, the term *Postmodernism* doesn't completely cover all the aspects of contemporary art.

Contemporary art, chronologically speaking, began in the 1960s with the development of Postmodernism, and it is still being created today. It is a real challenge to define contemporary art because it offers ever-expanding possibilities; contemporary artists use an impressive variety of media, artistic styles and sources. They freely borrow elements and techniques from a range of old art styles, too. Contemporary artists lay special emphasis on the artistic process rather than on the end result of an artwork. They perceive art as an event which belongs to the streets.

Being intrinsically anti-authoritarian, contemporary art promotes and cherishes pluralism in arts. Artists depict the realities of life and express themselves through mixed media, films, texts and music. They address pressing problems like racism, globalisation, oppression, terrorism and poverty.

In its very nature, contemporary art is also controversial and confrontational, so it blurs the boundaries between the elite culture and the popular culture.

Brief overview of contemporary art

Contemporary art embraces a multitude of styles, movements and art techniques.

The aptly named **Pop art** movement portrayed images from the popular culture. It gradually developed in England in the 1950s and reached its pinnacle in the United States in the 1960s. In an emotionally removed manner, artists combined images of commonplace objects like canned goods, vacuum cleaners and comic strips. Whether they did it to suggest that mass media shaped people's lives and fueled their consumerism or to accept the popular world around them is still under debate. They employed primary colours and sharply defined, almost photographic techniques. American artist Andy Warhol used the silk-screen technique to create repetitive series of celebrity portraits, whereas another American – Roy Lichtenstein– painted clearly outlined scenes from comic strips (photo 4.1).


4.1. Roy Lichtenstein in front of one of his paintings '*Whaam*!' (1963), Stedelijk Museum, 1967

Op art, or optical art, was a style which tried to add virtual movement to pictures and sculptures by using optical illusions. It started in the 1960s and it seemed like the most appropriate style for an age defined by scientific breakthroughs. Artists like Victor Vasarely and Bridget Riley precisely manipulated patterns, shapes and colours so as to create predominantly black and white images which looked as if they were pulsating or flickering (photos 4.2 and 4.3).
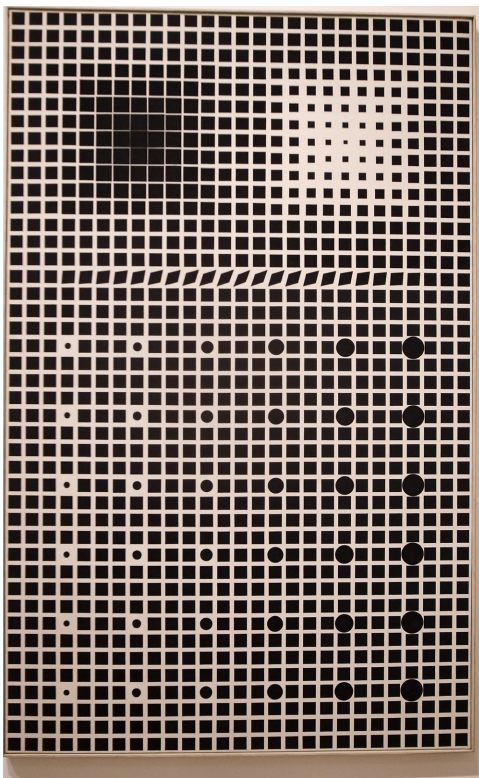

4.2. Supernovae, 1959 – 1961, Victor Vasarely, Tate Modern
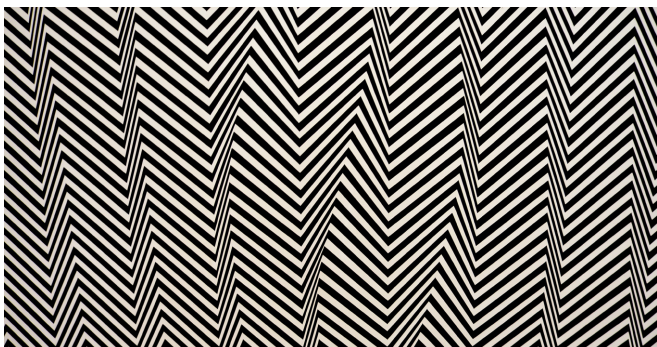
4.3. Descending, 1965, Bridget Riley, Gemeentemuseum

For **Conceptual art**, or art-as-idea, the idea, or concept, behind an artwork has greater aesthetic value than the finished artwork. Hence, conceptual art can take many forms like performances, happenings and written descriptions.

It emerged as an art movement in the late 1960s and simultaneously developed in Europe and the Americas. Conceptualists tried to shock and ignore the increasingly commercialised art world by creating art forms that didn't produce a finished painting or sculpture. This made their artworks virtually unsuitable for art dealing and viewing.
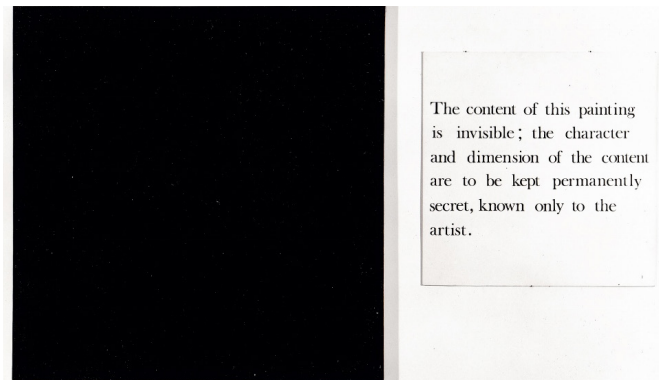
4.4. Secret painting, 1967, Mel Ramsden, created for the group Art & Language

Appropriation artists intentionally copy, replicate and alter already existing images and objects. Appropriation in art has been known for millennia. However, in the 1990s, with the rise of consumerism and the abundance of mass media images, the term *appropriation* began to be specifically associated with the names of Sherrie Levine, and Jeff Koons. They heavily borrow from popular culture or other artists to challenge the notion of originality, authorship and authenticity. Sherrie Levine, who copies the works of male artists, offers a feminist critique of the deep-rooted patriarchy in art and society in general.

4.5. Fountain (After Marcel Duchamp; A.P.), 1991,
Sherrie Levine

Video art emerged in the early 1960s. In 1965, a large manufacturer of electronic goods launched onto the U.S. market the first law-cost portable video camera. As a result, early video artists like Nam June Paik could work with a new medium which until then had been available to broadcasters only (photo 4.6). Being cheap and easy to make, video art enabled artists to record and document their performances. Video art has become more sophisticated with technological development. Nowadays, colourful, large-scale video installations challenge our preconceived ideas of what is suitable or easy-to-swallow.

Installation art is an art form which comprises visual elements in any medium and the space they occupy. From the 1960s onwards, creating installations has become a major part of contemporary art.
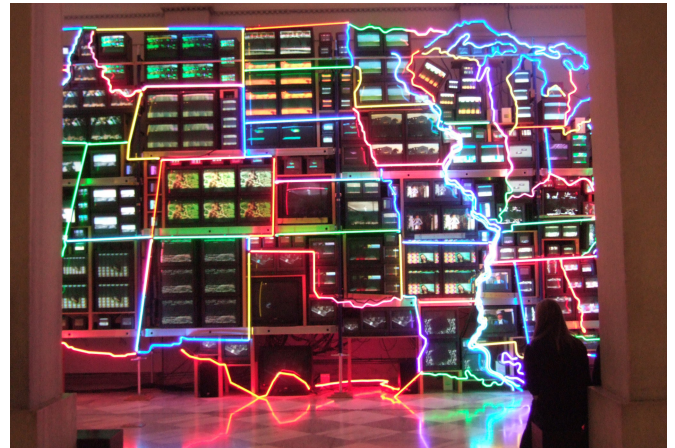
4.6. Electronic Superhighway: Continental U.S., Alaska, Hawaii 1995 – 1996, Nam June Paik

Usually, the term *installation art* is used to describe large-scale, mixed-media temporary constructions designed for a specific place (photo 4.7). Unlike sculpture, installation art offers a unified experience, i.e. viewers have to literary walk into the artwork in order to grasp its meaning. By employing mixed media, light and sound, installation art focuses on providing an intense viewer experience.

4.7. Let's open up, 2014, Jetullah Sylejmani

Performance art refers to artworks created through artists' actions. These spontaneous or scripted actions may be either performed live or recorded.

Performance art became extremely popular in the 1970s, and since then, many artists have been using it as a non-traditional way of making art. It engages directly both the performer and the viewer with the social reality. Sometimes, performance art is seen as a sign that traditional art has exhausted its resources.

Andy Warhol (1928 – 1987)

Andrew Warhola, better known as Andy Warhol, was an American painter, printmaker, magazine publisher, sculptor and filmmaker. He is world-famous for appropriating banal motifs from consumer culture and mass media by mimicking the repetition and uniformity of advertising.

Andrew was born in Pittsburgh, Pennsylvania, into the family of Slovakian immigrants. After graduating from the Carnegie Institute of Technology in Pittsburgh, he moved to New York in the early 1950s. In New York, Andrew worked in advertising as a commercial illustrator. It was at that time that he dropped the final 'a' at the end of his surname to become Andy Warhol.

Warhol started to paint in the late 1950s. He was caught in the spotlight of attention in 1962, when he exhibited his repetitive paintings of Coca-Cola bottles and Campbell's soup cans (photo 4.8). Next year, Warhol opened his own art studio called the *Factory* where he and his associates produced

4.8. Campbell's Soup Cans, 1962, Andy Warhol, MoMA

multiple copies of consumer goods images.

Such mass production was possible due to serigraphy, or silk-screen technique. Later, Warhol began to create portraits of celebrities in bright colours. Marilyn Monroe, Elizabeth Taylor and Mick Jagger were just some of the stars portrayed by Warhol (photo 4.9).

4.9. Skulls, 1976, Andy Warhol, Tate Modern

As the 1960s progressed, Warhol devoted much of his artistic energy to filmmaking. His experimental films weren't cinematographic masterpieces and now they are chiefly remembered for their tediousness and extraordinary length.

In 1968, however, Warhol's glittering career almost came to an end. He was shot and nearly killed by Valerie Solanas – an aspiring writer and radical feminist. As a consequence, Andy Warhol had to wear a surgical corset for the rest of his life.

During the 1970s and the 1980s, Warhol continued to create prints of Hollywood celebrities.

He was also involved in the creation of advertising illustrations and other commercial art projects. He died in New York in 1987.

Warhol's lifestyle and work both satirised and celebrated consumerism and materialism.

Keith Haring (1958 – 1990)

Keith Haring was a popular American graffiti artist and social activist. Although his cartoon works appeared cheerful and colourful, they were his logical answer to global political and social problems, such as Apartheid, AIDS and drug abuse (photo 4.10). His main objective was to make his outdoor art accessible to as many different people as possible. However, Haring often got in trouble with the police because of the illegal nature of graffiti art.

4.10. Keith Haring at work in Stedelijk Museum

Keith Haring was born in Reading, Pennsylvania. As a child, impressed by the films of Walt Disney and the book illustrations of Theodor Seuss Geisel, Keith began to draw cartoons. When he was 20, Haring moved to the East Village in New York. This neighbourhood was known for its lively nightlife and alternative art community. There, he became friends and worked with Andy Warhol and Jean Michel Basquiat, among others. To give expression to his artistic energy, Haring began to draw quick white chalk graffiti on unused black advertising panels in the New York's subway. Soon their number reached well into thousands and many people began to admire his work. Between 1980 and 1989, Haring rose to international prominence. He had numerous group and solo exhibitions. Haring devoted much of his time to various public and community projects, too. Being socially engaged, he painted part of the Berlin Wall and a mural displayed on the Liberty Tower in New York.

4.11. Red Dog, 1985, Keith Haring

Haring also made large outdoor murals in different parts of the world (photo 4.12).

After being diagnosed with AIDS in 1988, Haring established the Keith Haring Foundation. It promoted AIDS awareness and raised money for children in need.

Keith Haring died in 1990, but his world of stylised characters, objects and animals lives on.

4.12. Tuttomondo, Pisa, Italy, 1989, Keith Haring

Christo Javacheff (1935 – 2020) and Jeanne-Claude de Guillebon (1935 – 2009)

Bulgarian-born Christo Javacheff and his creative partner and wife Jeanne-Claude were world-renowned environmental sculptors. Despite being well-received by the critics, their monumental temporary works often sparked violent controversies among environmentalists.

Christo was born in Gabrovo, Bulgaria. While he was attending the Fine Arts Academy in Sofia, he had an opportunity to leave for Czechoslovakia. Christo took advantage of it and arrived to Prague. After living in Prague, Vienna and Geneva, Christo moved to Paris in 1958. In Paris, he got introduced to some notable figures of the European and American avant-garde art. He was working as a portrait artist, when he met Jeanne-Claude. In 1961 they realised their first collaboration project called

'Stacked Oil Barrels' – a construction of oil barrels and rolls of paper wrapped in tarpaulin and rope. Christo and Jeanne-Claude got married in 1962. In 1963, Christo began his project 'Wrapped Monument'. By 1964, the year when they relocated to New York, Christo and Jeanne-Claude had already wrapped a sculpture in Italy and a statue in Paris. They tried to expand the concept of the project to a larger scale and received a number of proposals from various European cities.

Throughout the years, the couple conceived and carried out many artistic projects. Some of their early works were 'Valley Curtain' (1972), 'Running Fence' (1976) and 'Surrounded Islands' (1983). Their project 'The Gates, Central Park, New York City, 1979 – 2005' was made publicly known in 2005 (photo 4.13). It consisted of 7,503 vinyl gates decorated with saffron-coloured fabric.

4.13. The Gates, Central Park, New York City, 1979 – 2005, Christo Javacheff

Jeanne-Claude passed away in 2009. As he had promised Jeanne-Claude while she was still alive, Christo carried on working on their projects. His monumental work 'The Floating Piers' (2016) connected two islands via a three-kilometre modular floating dock system covered with shimmering yellow fabric (photo 4.14).

4.14. The Floating Piers, Lake Iseo, Italy 2014 – 2016, Christo Javacheff

Christo Javacheff died in 2020. Christo and Jeanne-Claude's artworks made viewers ask themselves questions about the nature of art.

Jeff Koons (1955 –)

Jeff Koons is one of the most controversial American artists of today. He is the unsurpassed master of readymade art; Koons has scandalised the art world by skilfully giving art status to mass-produced and kitsch objects. His unmistakable art style is characterised by smooth, highly reflective surfaces and bright colours.

Koons was born in York, Pennsylvania. He moved to New York after he graduated from Maryland Institute of Art. Before becoming a full-time artist, he did several ordinary jobs. In 1980, the New Museum in Lower Manhattan held his first exhibition called 'The New'. Part of the exhibition consisted of commercial vacuum cleaners displayed in illuminated plexiglass vitrines. The exhibition was an audacious celebration of commercialism and the mundane. Four years later, Koons created another series named 'Equilibrium'. It featured basketballs floating in tanks full of distilled water (photo 4.15).

'Equilibrium' was followed by 'Banality' (1988) and 'Made in Heaven' (1991) series. 'Banal-

4.15. Three Ball Total Equilibrium Tank (Dr. J Silver series), 1985, Jeff Koons

ity' comprised life-size sculptures, while 'Made in Heaven' showed large-scale photographs and sculptures of Koons and Ilona Staller (La Cicciolina). Both of them were naked and their poses echoed familiar Baroque and Rococo paintings.

Koons is world-famous for his statues inspired by balloon animals. All of them are rather large in size and have shiny metal surfaces. One of his statues – 'Rabbit'– was sold for more than $ 91 million in 2019.

4.17. Tulips, 1995 – 2004, Jeff Koons

Appropriating images from popular culture and classical antiquity, Koons continues to create his banal art that never ceases to amaze the public.

Ai Weiwei (1957 –)

'If there is no free speech, every single life has lived in vain.'
Ai Weiwei; Never Sorry

Ai Weiwei is a Chinese artist and human rights activist. He has created a wide range of contemporary artworks – from installations to videos – inextricably linked to the freedom of speech.

Ai Weiwei was born in Beijing, China. His father was a renowned Chinese poet. When Chairman Mao came to power, Weiwei's father, together with his family, was exiled to the province of Xinjiang. They lived there for nearly twenty years. During the excile, Ai learnt a number of practical skills which he would later apply to his art. After the death of Chairman Mao in 1976, the family was granted permission to return to Beijing. Ai enrolled in the Beijing Film Academy to study animation. While he was studying at the academy, Ai got involved with the underground Beijing art scene and actively participated in many pro-democracy marches. In 1981, Ai relocated to the United States. He lived in New York for more than a decade and had his first solo exhibition there in 1988. In 1993, Ai returned to Beijing to look after his ill father. Throughout the years, he collaborated on three books promoting avant-garde Chinese art, founded

4.16. Rabbit, stainless steel, 1986, Jeff Koons

He claims that his works are open to interpretation. For example, his sculpture titled 'Tulips', part of 'Celebration' series, can be perceived either as a reminiscence of childhood birthday parties or as a symbolic representation of fertility and romance.

a design company to realise his architectural projects and wrote an anti-government blog. In 2009, the Chinese government shut down his blog, but Ai continued to post on social media to voice his political concerns. As a result, the Chinese government pressed legal charges against him on several occasions and finally arrested him in 2011. He was released with the help of international organisations and has lived in Berlin ever since.

Ai's installation named 'Sunflower Seeds' brought him international fame. The installation comprised 100 million hand-painted porcelain sunflower seeds (photo 4.18). They symbolised the oppressed Chinese society.

In 2016, Ai made a temporary installation of 14,000 life jackets at Konzerthaus Berlin (photo 4.19). It was meant to direct people's attention to the refugee crisis following the Syrian Civil War.

4.18. Sunflower Seeds, 2010, Ai Weiwei, Tate Modern

4.19. Ai Weiwei's installation at Konzerthaus Berlin being produced, 2016

GLOSSARY

appropriate	to take something for yourself when you do not have the right to do this
aptly	in a manner that is appropriate or suitable in the circumstances
aspiring	hoping to be successful in a particular job, activity, or way of life
audacious	showing great courage or confidence in a way that is impressive or slightly shocking
banal	ordinary and not interesting, because of a lack of new or different ideas
barrel	a large curved container with a flat top and bottom, made of wood or metal, and used for storing beer, wine or oil
blur	to become difficult to see, or to make something difficult to see, because the edges are not clear
controversy	a serious argument about something that involves many people and continues for a long time
exile	a situation in which you are forced to leave your country and live in another country, especially for political reasons
flicker	to burn or shine with an unsteady light that goes on and off quickly
glittering	giving off many small flashes of light
inextricably	in a way that is impossible to disentangle or separate
intrinsic	being part of the nature or character of someone or something
kitsch	cheap and unfashionable, and which often amuse people because of this
life jacket	a piece of clothing that can be filled with air and worn around your upper body to stop you from sinking in the water
mundane	ordinary and not interesting or exciting
patriarchy	a social system in which men have all the power
pier	a structure that is built over and into the water so that boats can stop next to it or people can walk along it
pinnacle	the most successful, powerful or exciting part of something
preconceived	formed before you really have enough knowledge or experience
prominence	the fact of being important and well known
refugee	someone who has been forced to leave their country, especially during a war, or for political or religious reasons
reminiscence	a spoken or written story about events that you remember
saffron	a bright orange-yellow colour
shimmering	to shine with a soft light that looks as if it shakes slightly
tarpaulin	a large heavy cloth or piece of thick plastic that water will not pass through, used to keep rain off things
tediousness	boredom
uniformity	the quality of being or looking the same as all other members of a group

TEST YOURSELF

1   **What is the difference between Postmodernism and Contemporary art?**

2   **Complete the sentences with the words from the box.**

Pop   Op   Conceptual   Appropriation   Video   Installation   Performance

1   In _____ art the idea, planning and production process are seen as more important than the actual result.

2   _____ art can be created by filming live performances or manipulating pre-existing footage.

3   Images in _____ art produce sensations of movement or vibrations.

4   _____ artworks require viewers' participation in order to be fully understood. They can be anything from a sculpture to architectural structure.

5   _____ artists looked to contemporary mass culture for inspiration.

6   Artists and their bodies are central to the process and execution of _____ art.

7   Some people view _____ art as theft.

3   **Match the artworks in box A with the artists in box B.**

A

The Gates   Tulips   Sunflower Seeds   Skulls   Tuttomondo   Rabbit
The Floating Piers   Campbell's Soup Cans

B

Andy Warhol   Keith Haring   Christo Javacheff   Jeff Koons   Ai Weiwei

4 **Complete the text with the words from the box.**

simultaneously   lying   born   taking   motionless   durational   performance   hosted

4.20. The Artist is Present, 2010, Marina Abramović, the Museum of Modern Art, New York

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Marina Abramović

Marina Abramović is a Yugoslav-[1]_____ [2]_____ artist. She turns everyday actions like [3]_____, sitting and dreaming into ritualistic art. In 2010 the Museum of Modern Art in New York [4]_____ a retrospective exhibition of her work called *The Artist is Present*. During the exhibition, Marina [5]_____ debuted her [6]_____ piece named after the exhibition. She was sitting quietly at a table while museum visitors were [7]_____ turns to sit opposite her. Marina sat [8]_____ for seven hours every day for three months.

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Protest art

Introduction
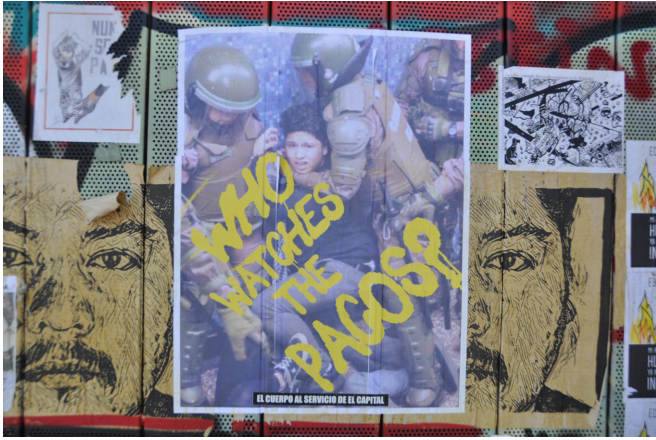
5.1. Protest art

One of the prime functions of art is to instigate socio-political changes.

Protest art, or activist art, is a term that refers to historically specific artworks produced by activists or social movements. These works always respond to and comment on burning political or social issues. Protest artists use printed materials as well as hand-made posters, banners and picket signs to display and disseminate their powerful messages of social or political change. Other forms of activist expression include hoardings, murals, performances, site-specific installations and graffiti art. Protest art performs a central role in demonstrations, revolutions and acts of civil disobedience. Protest artworks, by their very nature, are temporary; they are easily carried around and disposed of.

Protest art is typically associated with marginalised groups like ethnic minorities, women and girls, the elderly and people with physical or mental disabilities. Its purpose is to make these groups clearly visible to the rest of society and at the same time to empower them.

Brief history of protest art

Protest art is a relatively modern phenomenon. In the distant past, artworks were commissioned only by people in power or the church. That's why they had extremely limited subject matter; paintings and sculptures focused on spirituality or complied with the specific requirements of rich patrons. Although there were sporadic attempts to create socially engaged art during the Renaissance, it was only in the 18th and 19th centuries that artists like Francisco Goya, Theodore Gericault and Eugene Delacroix turned to protest art as a means of giving rise to their social and political discontent. In the early 20th century, a violent reaction against the horrors of the First World War inspired an anti-war art movement called *Dadaism*. The end of the 20th century and the beginning of the 21st century saw a massive change in the function of protest art. Activists used art not only as a form of popular rebellion against social and political injustices, but also as an effective tool that helped them educate their audiences about diversity, equality and inclusion.
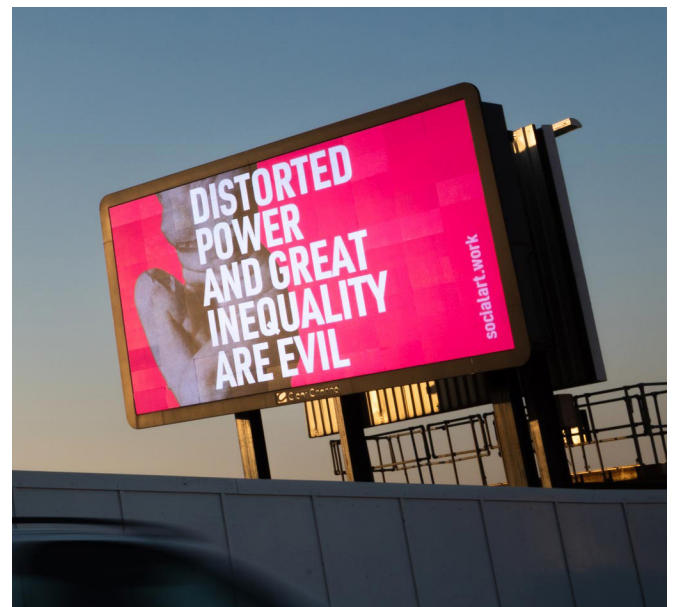
5.2. Text-based protest art by Martin Firrell, 2019, the UK

Theodore Gericault (1791 – 1824)

Theodore Gericault was a French painter and lithographer who profoundly influenced French Romanticism. He had a complex artistic style that

combined classical figure construction with modern subject matter.

Gericault's first major work was 'Charging Chasseur' (photo 5.3). It depicted an officer sitting astride his rearing steed amidst a battlefield covered in smoke. The work, belonging to French Romanticism, brought him both recognition and an award by the Salon.

5.3. Charging Chasseur, 1812, Theodore Gericault

His true masterpiece, though, remains 'The Raft of the Medusa' (photo 5.4). It was a radical work of art because it showed the aftermath of a controversial shipwreck. When 'The Raft of the Medusa' was exhibited at the Paris Salon of 1819, Gericault's contemporaries would have immediately recognised the subject; the political scandal had been all over the papers just a couple of years before. In 1816, a French naval frigate named 'Medusa' was on her way to Senegal, a French colony at that time. The new French governor of Senegal,

together with his family and other government officials, was among the passengers. Suddenly, disaster struck. The ship's captain, who had been appointed to the post through royal connections, crashed the ship on a sandbank. Sadly, there were no enough life boats for everyone. The captain and the high-ranking officials took the life boats and left the passengers and the deckhands at the mercy of the sea. A makeshift twenty-metre- long platform was built for the remaining 150 people. They spent thirteen days in the open sea without enough food and water. Only ten people out of all 150 survived. Later, some of them published horrible stories about cases of cannibalism and murder aboard the platform.

5.4. The Raft of the Medusa, c.1819, Theodore Gericault

Before painting 'The Raft of the Medusa', Gericault thoroughly investigated all gruesome details related to the tragic incident.

In art history, 'The Raft of the Medusa' came to symbolise the oppression inflicted on the weakest and the helpless.

Francisco Goya (1746 – 1828)

Francisco Goya was a Spanish painter and engraver. His works documented contemporary historical events and societal changes in disturbing details. In the 20th century, artists like Pablo Picasso

and Salvador Dali came under the influence of Goya's bizarre subjects and captivating scenes.

Although Goya was the favourite painter of the Spanish royal court, he didn't miss the opportunity to criticise the vices, ignorance and narrow-mindedness of the ruling elite. In his eighty-etching series 'Los Caprichos' (The Caprices), Goya exposed various socio-political and religious abuses (photo 5.5). He claimed that such themes were common to every society but the prints were very soon withdrawn from public sale. To create the etchings, Goya used a newly developed printmaking technique called *aquatint* that added watercolour effects and tremendous vitality to his prints.
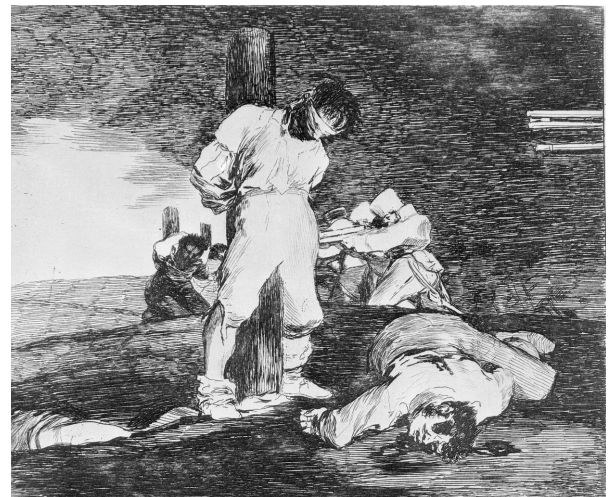
While painting 'The Family of Charles IV' in 1800, Goya refrained from using customary flattery when depicting the appearances of the royal family members. It was as if Goya caricatured his sitters. Some art historians believe that this was his political commentary on the corruption of King Charles IV and his court.

Goya created another series of etchings called 'The Disasters of War' after the Napoleonic army invaded Spain (photo 5.6). The 82 prints were divided into three sections and recorded with unprecedented precision the appalling atrocities committed by the French soldiers.

5.6. Etching, The Disasters of War, 1810, Francisco Goya

Goya's monumental work 'The Third of May 1808' was commissioned by the Spanish government to commemorate the expulsion of the French army in 1814. It is generally regarded as one of the first modern artistic snapshots of war (photo 5.7).

5.5. Los Capricho № 43, The Sleep of Reason Produces Monsters, c. 1797 – 1799, Francisco Goya

5.7. The Third of May 1808, 1814, Francisco Goya

Eugene Delacroix (1798 – 1863)

Eugene Delacroix was an eminent French painter who exerted enormous influence on Impressionism and other future modernist movements. He drew his artistic inspiration from contemporary history and literature. Delacroix's works put a special stress on emotional content rather than on order and rationality.

In 1824, Delacroix exhibited his large painting 'The Massacre at Chios' at the Salon (photo 5.8). Its subject matter was inspired by the Greek War of Independence of 1821, or to be more precise, the failed Greek rebellion on the island of Chios. Until March 1822, Chios had enjoyed relative economic and political independence. Things changed when armed rebels from the nearby island of Somos sailed to Chios. Some of the locals joined the freedom fighters but the majority of the islanders remained neutral. Nevertheless, the Ottoman Empire sent reinforcements to Chios. They were

5.8. The Massacre at Chios, 1824,
Eugene Delacroix

ordered to set fires and kill all children under the age of three, all males over the age of 12 as well as all females older than 40.

Delacroix used rich colours and a complex composition to engage the viewers in the aftermath of the slaughter. Through his work, he tried to raise awareness of the mass killings conducted against the Greeks.

In 1830, Delacroix painted his most famous allegorical work 'Liberty Leading the People'.

5.9. Liberty Leading the People, 1830,
Eugene Delacroix

It was based on the July Revolution of 1830, a short but effective mass protest against absolute monarchy. King Charles X was replaced by his distant cousin, Louis-Philippe, who became the first French constitutional monarch. Although the artist himself didn't participate in the revolutionary activities, he wanted to honour the brave Parisians for their valiant act. In a highly successful artistic manner, Delacroix masterfully captured both the patriotic and chaotic nature of the revolution.

Eugene Delacroix extensively employed movement and colour in his paintings so as to emphasise expression and emotion.
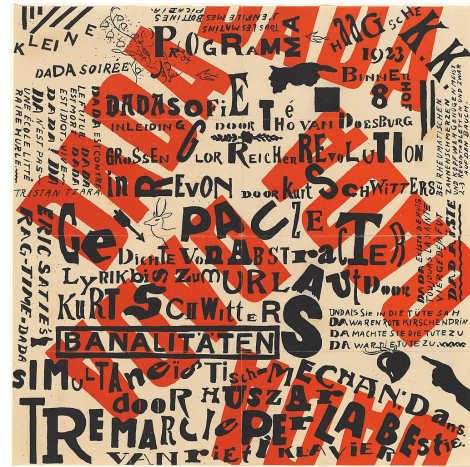
Dadaism

Dadaism, or Dada, was a nihilistic, anti-aesthetic and anti-war art movement that gained momentum during the First World War. It is widely believed that its founder, Hugo Ball, who was a Swiss writer, found the word 'dada' in a French-German dictionary purely by chance. Ball's 'Cabaret Voltaire' in Zurich was a magnet for disillusioned artists like Hans Arp, Tristan Tzara and Marcel Janco (photo 5.10). As a group, they protested against the bourgeois values, the degradation of art and the insanity of war. The artists glorified and criticised modernity at the same time. Dadaism also posed the difficult question about the role of art in the modern era.
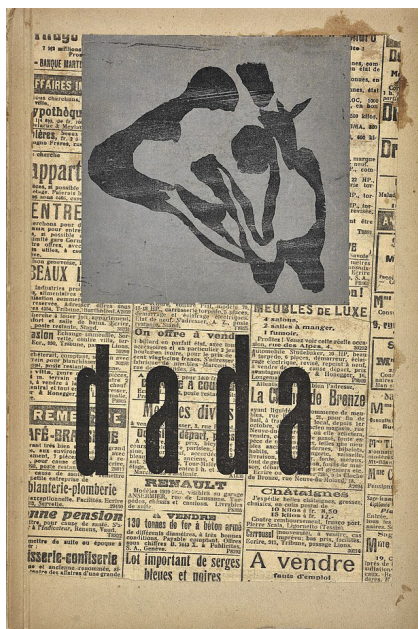
5.10. Collage, 1919, Hans Arp

The movement didn't embrace any particular artistic style. Actually, according to Marcel Duchamp, an artist-provocateur, it explored the so-called 'anti-art'. Dadaism contributors preferred to work in groups and to experiment with different media. For them, traditional art forms, such as painting and sculpture, were much less valuable than photo-

montage, collage and constructions made of found or appropriated objects. Dadaism quickly spread from Europe to Japan and the USA.

5.11. Small Dada Evening, 1922, Theo van Doesburg and Kurt Schwitters

One of the most controversial pieces of Dadaist art is 'Fountain' by Marcel Duchamp – the originator of readymade art. It was a standard urinal signed and dated 'R. Mutt 1917'. Duchamp wanted to create something simple in form but rich in metaphor and test the boundaries of the artistic freedom (photo 5.12).

5.12. Fountain, 1917, Marcel Duchamp

Dadaist artists' preoccupation with the irrational and the bizarre had a profound influence on Surrealism, while Duchamp's credo that the mental activity of the artist was of greater significance than the final object was adopted by Conceptual art.

Diego Rivera (1886 – 1957)

Diego Rivera was a prominent Mexican painter and muralist. His large-scale murals examined themes like social inequality, the relationship between nature, industry and technological progress, as well as the history and culture of Mexico.

Rivera was both socially and politically engaged. He was a communist at heart and he used his art to put forward his political views. Rivera also focused his attention on complicated topics, such as the Mexican Revolution and the Spanish conquistadors.

Rivera's mural 'The Arsenal' transformed his political beliefs into an art form (photo 5.13). Frida Kahlo – Rivera's future wife and a famous Mexican painter herself – is standing in the centre of a complex figural composition. Surrounded by pieces of machinery and many members of the proletariat, she is handing guns to the workers around her. Above Kahlo, there is a determined worker, assuming a Christ-like pose, who is ready to lead his comrades into battle against the oppressors. The mural is also rich in socialist allusions, like the red star on Kahlo's chest and the red flag with a crossed gold hammer and sickle.

'The Arsenal' embodies the Communist dream; the workers own the means of production and are well prepared to fight off capitalism.

In 1933, Rivera was commissioned to create a triptych of murals for the Rockefeller Center, New York. He began to work on the central mural called 'Man at the Crossroads'. It depicted various aspects of contemporary social life and scientific progress. After a few months, in April 1933, Rivera's work was critically reviewed and was publicly declared

5.13. The Arsenal, 1928, Diego Rivera

anti-capitalist propaganda. A few days later, Rivera added the portrait of Vladimir Lenin to the mural. After the artist's obstinate refusal to remove the image of his beloved communist revolutionary, the mural was left unfinished and destroyed nearly a year later. In 1934, Rivera created a similar mural at the Palacio de Bellas Artes in Mexico City and retitled it 'Man Controller of the Universe'.

5.14. Man Controller of the Universe, 1934, Diego Rivera

Diego Rivera sparked a revival of mural painting in Latin America and influenced American public art.

Ben Shahn (1898 – 1969)

Ben Shahn was an American painter, muralist and graphic artist whose art was one of protest against injustice and prejudice. Throughout his artistic journey, Shahn painted two things; in his words, 'what I love and what I abhor'. He was convinced that his art was didactic in nature, so he used words, names and quotations in many of his works.

Before World War II, Shahn favoured Social Realism – an art style which illustrated the lives of the poor and disenfranchised.

In 1931 – 1932, Shahn used his art to speak out against social injustice. He produced a series of 23 easel paintings that depicted scenes from the trial and execution of two working-class Italian-American immigrants – Nicola Sacco and Bartolomeo Vanzetti. They were convicted on the basis of questionable evidence. The case provoked a public backlash against the sentence because a lot of people believed that Sacco and Vanzetti were victims of a corrupt police investigation and social discrimination. Their execution sparked international turmoil and protest demonstrations.

Shahn created his famous poster 'This is Nazi Brutality' as a symbolic response to the Lidice massacre (photo 5.16). In 1942, Lidice, a small village in Czechoslovakia, was completely obliterated by the Nazis; all grownup men were killed, while the women were sent to a concentration camp.
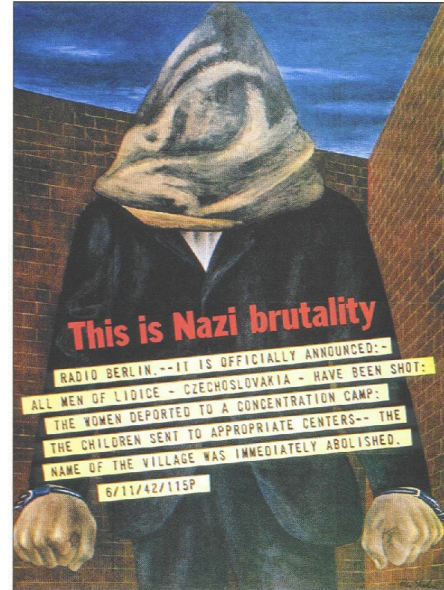
5.16 This is Nazi Brutality, poster, 1942, Ben Shahn

During 1944, Shahn designed many posters aimed at encouraging Americans to support and vote for the Democratic Party. He masterfully communicated his message by capturing real emotions.

Ben Shahn firmly believed that the true purpose of art was to convince people to strive for social justice and to create unions rather than discord.

5.15. The Meaning of the Social Security, mural, 1939 – 1940, Ben Shahn

5.17. Register Vote, poster, 1946, Ben Shahn

The Guerrilla Girls

The Guerrilla Girls is a radical, all-female group comprising American photographers, designers, conceptual artists and activists. The members of the group always wear gorilla masks in public and use pseudonyms to remain anonymous. The two prime goals of the Guerrilla Girls are to direct public attention to the burning issue of underrepresentation of women artists and to expose white male supremacy in the art world.

5.18. Works of the Guerrilla Girls at MoMA

The group was formed in the mid-1980s when the Museum of Modern Art (MoMA) in New York displayed a major exhibition called 'An International Survey of Recent Painting and Sculpture'. There were only 13 female artists among the one hundred and sixty-five participants in the exhibition.

A number of women's art organisations, including the Guerilla Girls, protested in front of MoMA. Neither the museum administration nor the public paid any attention to their placards.

The first posters of the Guerrilla Girls had no images but combined a hard-hitting statement related to the underprivileged position of women in the art establishment with bullet points which provided supporting evidence of gender discrimination. The bullet points mentioned the names of particular museums, galleries and individuals. Apart from producing posters, the Guerilla Girls organised public performances, exhibitions and lectures.

In 1989, they created their best-known poster 'Do women have to be naked to get into the Met Museum?' Its striking image and caption had the desired effect and brought the Guerrilla Girls and their cause into prominence (photo 5.19).

Throughout the years the Guerrilla Girls' artistic strategies and techniques have remained unchanged. The group has had more than 100 members and appeared at lectures, exhibitions and performances at well-established art institutions and universities. The range of their focus has also expanded; they have begun to address issues like environmentalism, racism and abortion. Due to the wide scope of the group's interests, the Guerrilla Girls split into three separate entities in 2001.

They continue to keep track of the number of women and artists of colour included in art exhibitions and art journalism.
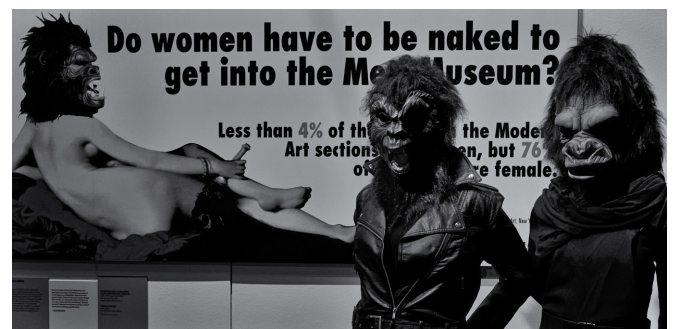
5.19. The Guerrilla Girls, V&A Museum

GLOSSARY

abhor	to hate a kind of behaviour or way of thinking, especially because you think it is morally wrong
aftermath	the period of time after something such as a war, storm, or accident when people are still dealing with the results
appalling	very unpleasant and shocking
astride	with one leg on each side of something
atrocity	an extremely cruel and violent action, especially during a war
backlash	a strong negative reaction by a number of people against recent events, especially against political or social developments
banner	a strip of cloth on which a sign is painted
discontent	a feeling of being unhappy and not satisfied with the situation you are in
discord	disagreement or arguing between people
disenfranchised	not having any rights, especially the right to vote, and not feeling part of society
disillusioned	disappointed because you have lost your belief that someone is good, or that an idea is right
disseminate	to disperse throughout
exert	to use your power or influence in order to make something happen
expulsion	the act of forcing someone to leave a place
flattery	praise that you do not really mean
gruesome	very unpleasant or shocking, and involving someone being killed or badly injured
hoarding	billboard
inclusion	the act of including someone or something in a larger group or set
inflict	to make someone suffer something unpleasant
instigate	provoke
makeshift	made to be used for a short time only when nothing better is available
marginalise	to make a person or a group of people unimportant and powerless in an unfair way
momentum	the ability to keep increasing, developing, or being more successful
nihilism	the belief that nothing has any meaning or value
refrain	to not do something that you want to do
reinforcements	more soldiers who are sent to battle to make their group stronger
sandbank	a raised area of sand in a river or sea
slaughter	to kill a lot of people in a cruel or violent way
sporadic	happening fairly often, but not regularly
steed	a strong fast horse
turmoil	a state of confusion, excitement, or anxiety
valiant	very brave, especially in a difficult situation

TEST YOURSELF

1 **Why do people create protest art?**

2 **Match the artworks in A with the artists in B.**

A

The Arsenal

Los Caprichos

The Massacre at Chios

Man Controller of the Universe

The Third of May 1808

Charging Chassar

This is Nazi Brutality

Fountain

Liberty Leading the People

The Disasters of War

The Raft of the Medusa

B

Theodore Gericault

Francisco Goya

Eugene Delacroix

Marcel Duchamp

Diego Rivera

Ben Shahn

3 **Complete the text with the correct forms of the words in brackets.**

5.20. Black Lives Matter, street mural, Oakland, California

Black Lives Matter

Black Lives Matter is a movement that helps fight [1]_____ (discriminate) towards people of colour, anti-Black [2]_____ (violent) and police [3]_____ (brutal). Its [4]_____ (active) try to transform society in such a way that Black people are treated [5]_____ (fair). It was formed in the USA in 2013 in [6]_____ (respond) to the death of a Black teenager.

Art has been a [7]_____ (power) tool in the hands of Black Lives Matter movement activists because it possesses the [8]_____ (strong) to change people's [9]_____ (perceive) about themselves and the way they imagine the future. In 2020, [10]_____ (follow) the [11]_____ (time) death of George Floyd, street murals that gave voice to black protest and [12]_____ (resist) appeared all over the world.

Making a protest poster

PROJECT

1   **Look at the pictures and answer the questions.**

6.1. Protest

6.2. Protest

1   What is happening in the pictures? Describe the forms of protest.

2   What are the people protesting against?

2   **Follow the steps and make your own protest poster.**

Materials

- appropriate fine art materials
- thick white cardboard

Steps

1   Identify a current social or political issue in your community, city or country that is important to you.

2   Select your artistic expression; it may be writing, painting, poetry, collage, photography, comic strip, political cartoon and so on.

3   Think of a short powerful message to put on your poster.

4   Create your piece of protest art. Make it as eye-catching as possible.

3   **Complete the artist statement.**

What I have chosen to protest against is _____ because_____. My poster represents the issue by _____. It might bring about social/political change because _____. Overall, I'm happy/not happy with the way my poster came out because _____.

Famous art museums

Introduction

Art museums aren't just hollow frames for the works exhibited inside them. They are complex cultural institutions that facilitate an effective, non-verbal communication between museum visitors and art objects. Through their architectural style, layout and range of artworks, art museums can convey powerful political, social and ideological messages.

In the not-so-distant past, museum architecture was significantly influenced by the temples of Ancient Greece and Rome. All around the world, the design of the museum buildings incorporated architectural elements like columns, pediments and friezes. This architectural grandeur was intended to inspire awe and reverence in museumgoers. It also signified that the objects housed within the museum walls were of incalculable value (photos 7.1 – 7.2).

7.1. The British Museum, London, the UK

Around the turn of the 21st century, museum architecture adapted to the fresh demands of modern and contemporary art.

In 1929, the first art museum entirely dedicated to modern art was established in New York. The six-storey edifice of the Museum of Modern Art resembled a box adorned with minimal ornamentation. It was made of white marble and glass. The


7.2. The Prado Museum, Madrid, Spain

building was in stark contrast to the neighbouring brownstone townhouses. Its distinct modernity ushered in a wave of change in the architectural design of art museums. The exterior of the present-day contemporary art museums closely reflects the style of the artworks displayed inside. In order to accommodate unconventional and experimental art forms, contemporary art museums offer larger exhibition galleries and the latest multi-media facilities. As a rule of thumb, monumental sculptures are exhibited outdoors (photos 7.3 – 7.5).

7.3. The Pompidou centre, Malaga, Spain
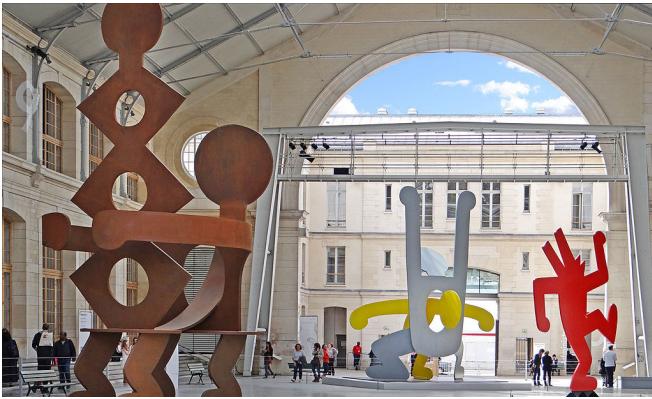
7.4 Statues, Keith Haring, The Centquatre, Paris

7.5. The Groninger Museum, Groningen,
the Netherlands

Art museum buildings are multifunctional. Apart from large exhibition spaces, most art museums also have gift shops, cafès and restaurants to cater for their visitors' needs.

7.6. Gift shop, The Neuberger Museum of Art, Purchase, New York

The layout of an art museum may follow different patterns of organisation – geographical, chronological or thematic. Geographical pattern is the most prevalent one; normally, the art of Western Europe occupies the most and best gallery space, whereas the arts of the other continents are displayed in the less frequently visited galleries of the museum. The aim of the chronological pattern is to guide museum visitors through the complex process of art development over the ages, starting with the earliest works of art and keeping the most recent ones for last. Many contemporary art museums make efforts to implement the thematic pattern, i.e. to exhibit art objects selected and grouped according to a specific theme or event.

7.7. Thematic pattern, The Coring Museum of Glass, the USA

More often than not, the arrangement of the artworks poses certain challenges to art museum curators. The most common type of arrangement is to divide the artworks into categories, for example painting, sculpture and photography, and then arrange them within these categories. Different categories are separated from one another so as not to distract viewers. When displaying an artwork, art museum curators must also carefully consider the type of lighting and the background in order to highlight the artwork's shape, texture and colour.

Prior to acquiring an art object for their collections, art museums must take into account its authenticity, aesthetic value and permanence.

7.8. The Meadows Museum, University Park, Texas, the USA

The Louvre, Paris, France

The Louvre, or Musee du Louvre, was founded in 1793 when the French revolutionary government decided to open to the public the Musee Central des Arts in the Grand Galerie. Up until then, the building had served as a home of the French royal family. The Louvre housed the treasures amassed by the French monarchs and pillaged during the Napoleonic Wars. The museum offered free admission on certain days of the week.

The building of the Louvre was refurbished and extended several times throughout the years. In the 1980s, an American architect called I. M. Pei designed a pyramid made entirely of glass and steel (photo 7.9). It was planned with the intention of being the new ground-level entrance to the museum. Although the pyramid's contemporary design aroused much controversy among Parisians, it was nevertheless built in 1989. Since then, the pyramid has become one of the landmarks of Paris. Now, it stands 21 metres high in front of the former royal residence.

The Louvre collection consists of more than 480,000 works. Apart from traditional art forms like paintings, prints and sculptures, it also includes furniture, inscriptions, textiles and jewellery. The collection is organised by themes in eight departments. The Louvre's total exhibition space is approximately 60,000 square metres.

Some of the most notable artworks on display at the Louvre are 'The Mona Lisa' by Leonardo da Vinci and 'Liberty Leading the People' by Eugene Delacroix. Visitors can also admire classical sculptures like 'Venus de Milo' and 'Winged Victory of Samothrace'.

Over nine million people visit the Louvre in a single year. This fact makes it the most visited art museum in the world.

7.9. The Louvre

In 2017, Abu Dhabi, the capital of the United Arab Emirates, opened another Louvre museum photo 7.10). Abu Dhabi's project to develop a new kind of cultural institution was made possible due to an active collaboration with the French government.

The Louvre Abu Dhabi is situated on a lagoon island. Its huge dome, which lets natural sunlight in, is supported by hidden pillars. The museum displays works from various French museums.

7.10. The Louvre Abu Dhabi

The Pompidou Centre, Paris, France

7.11. The Pompidou Centre

The Pompidou Centre opened its doors to the public in 1977. Its ten-level, industrial-looking building, is made of glass and metal (photos 7.11 – 7.12).

The Pompidou centre is also famous for another interesting architectural feature – its façade is covered with brightly coloured external pipes, ducts and services. Blue is used for the centre's air-con system, yellow for the electricity system, green for the water system and red for escalators and lifts.

7.12. The Pompidou Centre

The centre comprises the National Museum of Modern Art, a performance theatre, two screening rooms, spaces for temporary exhibitions, a public library and a museum documentation and research centre.

The National Museum of Modern Art spreads over two of the building's levels. Its collection, which is the second largest in the world, contains more than 120,000 works of modern and contemporary art. The artworks are displayed chronologically – divided into two sections – the modern period (1905 – 1960) and the contemporary period (1960 – present). The modern period section covers art movements like Fauvism, German expressionism, Dadaism, the Bauhaus, Russian supremacism and Cubism. The artworks in the contemporary period section belong primarily to minimalist art and conceptual art movements. The Pompidou Centre also has rich collections dedicated to film, video, sound and digital media. There are frequent temporary exhibitions exploring modern themes, too.

The Centre is visited by six million people a year.

The Pompidou Centre has a branch in Metz, France, a pop-up branch in Malaga, Spain, and provides KANAL – Centre Pompidou in Brussels, Belgium, with artworks.

The idea behind the creation of the Centre Pompidou-Metz was to decentralise the Pompidou Centre in Paris.

7.13. The Pompidou Centre-Metz, France

The National Gallery, London, the UK

7.14. The National Gallery

Unlike other famous art museums, such as the Louvre or the Prado, the first artworks in the National Gallery didn't come from royal collections.

When The National Gallery was established in 1824, it had only 38 acquired paintings and they were exhibited in a banker's house. Then, in 1831,

the Parliament chose Trafalgar Square to be the site where a suitable building for the National Gallery would be erected. The new museum fully opened in 1838. People from all walks of life were welcome and admission was free. Over the next 150 years, the building of the National Gallery underwent extensive changes; it was adorned with an impressive glass dome and new galleries and wings were added to the original structure (photos 7.14 – 7.15). Now, the Gallery has a total floor area of nearly 47,000 square metres.

More than six million people visit the National Gallery per year.

The Gallery is divided into four wings and each wing covers certain centuries. The wings are subdivided into numbered rooms dedicated to a specific theme.

The National Gallery collection consists of about 2,600 paintings belonging to different artistic styles, genres and movements from the late medieval period to the early 20th century. Despite its relatively small size, the permanent collection boasts

7.15. The National Gallery, interior

seminal works by Leonardo da Vinci, Vincent van Gogh, Titian, Michelangelo, Claude Monet and Pablo Picasso, among others. The National Gallery possesses the best collection of Italian Renaissance works outside Italy. There are also 100 sculptures and 150 drawings on display at the Gallery.

Even today, the entrance and the guided tours are free of charge. However, the museum has to self-generate half of its income, so it relies heavily on donations from individuals, foundations and companies.

To foster deeper understanding and enjoyment of art, The National Gallery offers storytelling, talks and workshops to students.

The Tate Modern, London, the UK

7.16. The Tate Modern

The Tate Modern belongs to the Tate group of British art galleries. The four Tate galleries showcase the national collections of British art (from 1500 up to present) and international modern and contemporary art.

The Tate Modern first opened in 2000. In 1992, the Tate board members decided that the capital needed a separate museum dedicated to international modern and contemporary art. Two years later, they chose the building of a former power sta-

tion as the new museum site. In 1995, two Swiss architects were commissioned to convert the structure into a museum. They retained much of the original architectural appearance of the building; the structure comprised a massive turbine hall, a boiler house and a distinctive central chimney (photo 7.16). The turbine hall became both a huge entrance and display area, while the boiler house was transformed into galleries, learning studios and social spaces. In 2009, new spaces for installation, live art and film were added to the overall exhibition area by incorporating the oil tanks of the power station.

In 2016, a new extension, which bridged the gap between old and modern technology, was erected on the site of the power station's switch house (photo 7.17).

7.17. The new Switch House, Tate Modern

The Switch House is a ten-storey, pyramid-shaped tower that offers world-class exhibition spaces.

The total internal floor area of the museum is little less than 35,000 square metres.

Visitors can experience the Tate Modern permanent collection for free (photo 7.18). It consists

of nearly 70,000 thematically arranged paintings, sculptures, installations and video works. The collection covers all significant art movements from 1900 to the present day.

7.18. Permanent collection, Tate Modern

The Tate Modern also houses regular temporary exhibitions and organises conferences, workshops, live performances and special events.

The Guggenheim Museum Bilbao, Spain

7.19. The Guggenheim Museum Bilbao

The Guggenheim Museum Bilbao is part of an international network of museums under the aegis of the Solomon R. Guggenheim Foundation. There are two other Guggenheim museums: one in New York and another one in Venice. They all can benefit from sharing permanent collections, projects and resources.

The Guggenheim Museum Bilbao building, designed by the US architect Frank Gehry, resembles a large abstract sculpture made of titanium, limestone and glass. With its unusually shaped exhibition galleries, the edifice perfectly complements the art exhibited inside. The museum is divided into three levels and twenty galleries organised around the Atrium – a huge space bathed in light. Visitors can have a walk outside the museum and appreciate the monumental sculptures by artists like Jeff Koons and Yves Klein (photo 7.20).

The Guggenheim Museum Bilbao has approximately 37,000 square metres of exhibition space.

The museum was established in 1997 and its first exhibition consisted of only 300 pieces. Since then, the museum has been focusing on acquiring signature, single artworks from the mid-20th century

7.20. Puppy, topiary sculpture by Jeff Koons, the Guggenheim Museum Bilbao

to the present. It also features multiple works of individual artists so as to show the development of their individual styles throughout their artistic journeys.

The Guggenheim Museum brought the city of Bilbao back to life.

7.21. The Guggenheim Museum New York, the USA

The Guggenheim Museum in New York exhibits modern and contemporary art. Its building made of steel and concrete was designed by Frank Lloyd Wright (photo 7.21). The museum, which was built in 1959, is one of the iconic landmarks of New York. It also acts as an important cultural centre, an educational institution and the engine of the Guggenheim museum network.

The Hermitage, St. Petersburg, Russia

The Hermitage is the second largest museum in the world. Its collection is vast and diverse; it contains about 3,000,000 pieces displayed in more than 365 exhibition galleries. Their total length is 24 kilometres. A visitor would need about five hours just to walk through all the exhibition galleries of the museum. The Hermitage boasts the biggest number of Rembrandt's paintings outside the Netherlands. It is the only Russian museum that houses paintings by Leonardo da Vinci. The awe-inspiring interiors of the Winter Palace can also be considered works of art in their own rights.

The museum was set up in 1764 by the order of the German-born empress of Russia, Catherine the Great. She wanted a court museum where she would hold her collection of 225 paintings by Flemish and Dutch masters. Later, this initial collection became the core of the future Hermitage collection. Catherine the Great decided to display the artworks in her living quarters interconnected with the Winter Palace. At present, her abode is called the Small Hermitage (photo 7.23). The empress named the
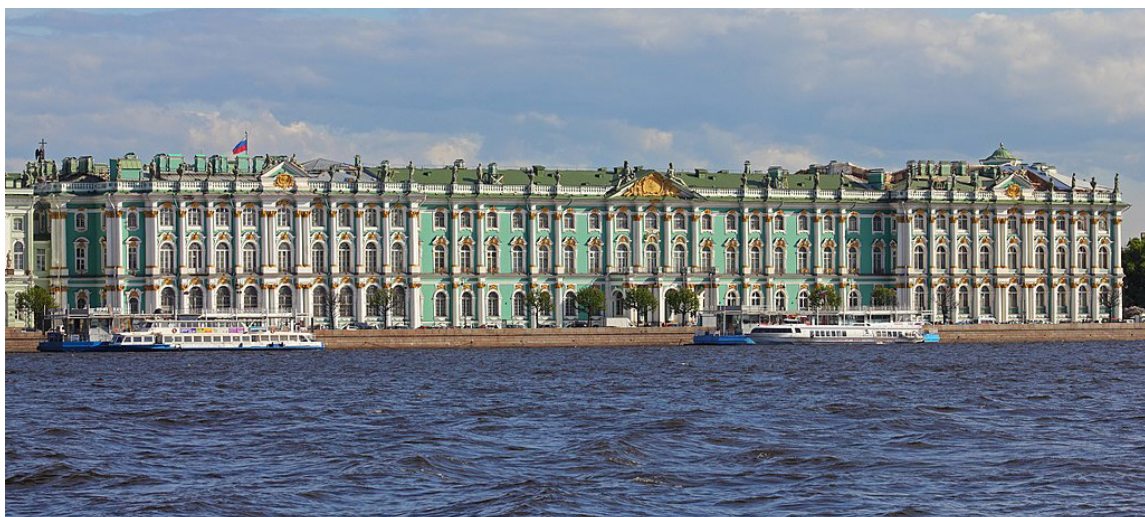
7.22. The Hermitage

newly founded museum Ermitage, a French word that means 'dwelling of a hermit'. Surrounded by the beauty of art, she sought solitude and retreat from the court life. Catherine the Great was an ardent collector and she was buying more and more works of art. Apart from paintings, she amassed a considerable number of classical sculptures, porcelain utensils and precious stone jewellery. As a result of the growing number of artworks, a few new buildings were erected throughout the years. Nowadays, there are seven different edifices to house the Hermitage collection.

All future Russian emperors bought artworks to add to the museum collection. Alexander I enriched the Hermitage collection with paintings by English and Spanish painters, while Nicholas I acquired a lot of military art paintings. In 1852, Nicholas I opened the Hermitage to the public.

In the 1920s, the Hermitage and the Winter Palace became one. About 10 years later, the Soviet government sold some extremely expensive masterpieces in order to buy industrial machinery from the West. At the same time, though, the Hermitage collection expanded even more due to many nationalised private collections. For safety reasons, nearly two-thirds of the Hermitage exhibits were sent to the Urals during World War II.

7.23. The Small Hermitage

GLOSSARY

amass	gradually collect a large amount of something
ardent	showing strong positive feelings about an activity and determination to succeed at it
duct	a pipe or tube that liquids, air or cables pass through
grandeur	impressive beauty, power, or size
inscription	a piece of writing inscribed on a stone or in the front of a book
pediment	a three-sided part above the entrance to a building, especially on the buildings of ancient Greece
pillage	if soldiers pillage a place in a war, they steal a lot of things and do a lot of damage
seminal	important work which influences the way things develop in the future
stark	unpleasantly clear and impossible to avoid
under the aegis of	with the protection or support of a person or organization
usher in	to cause something new to start, or to be at the start of something new

TEST YOURSELF

1   **What are the characteristic features of an art museum?**
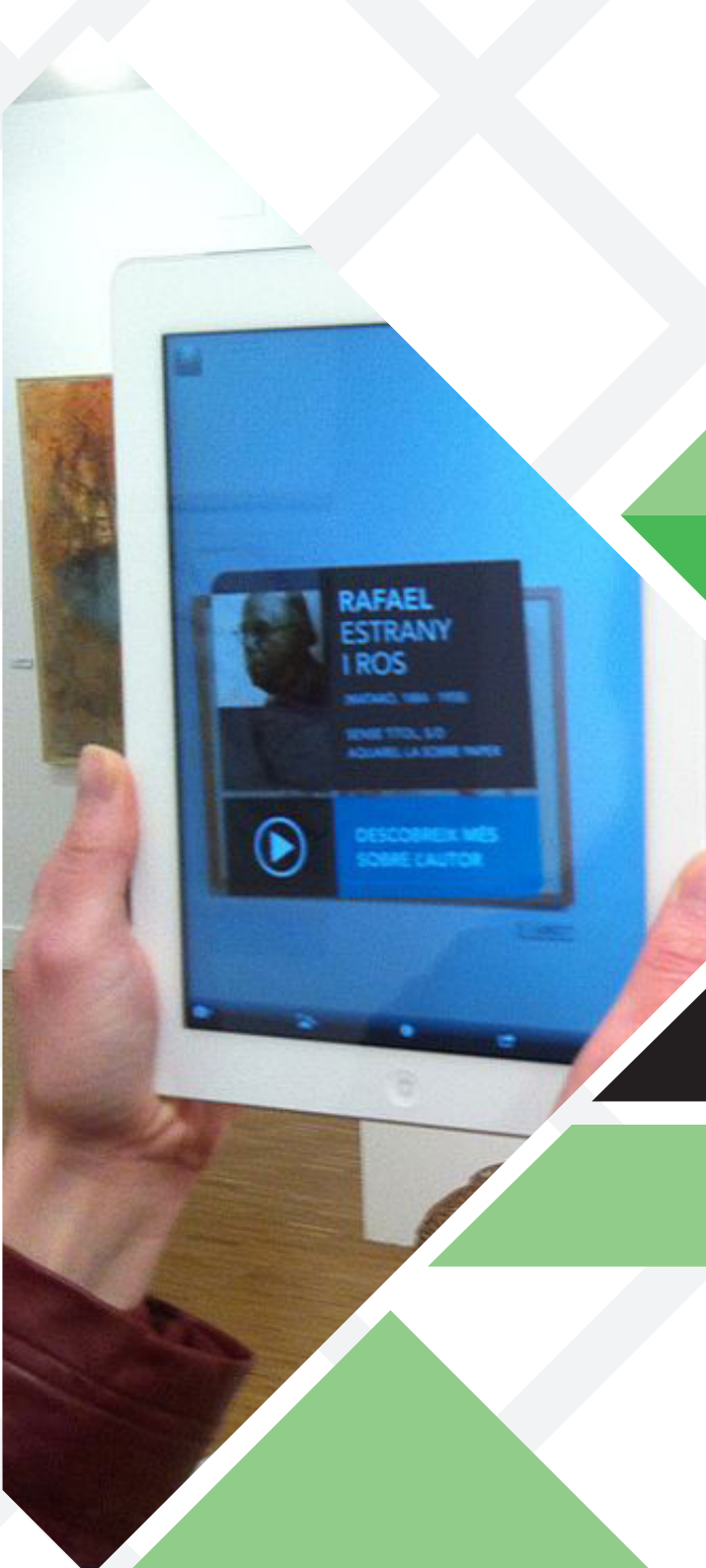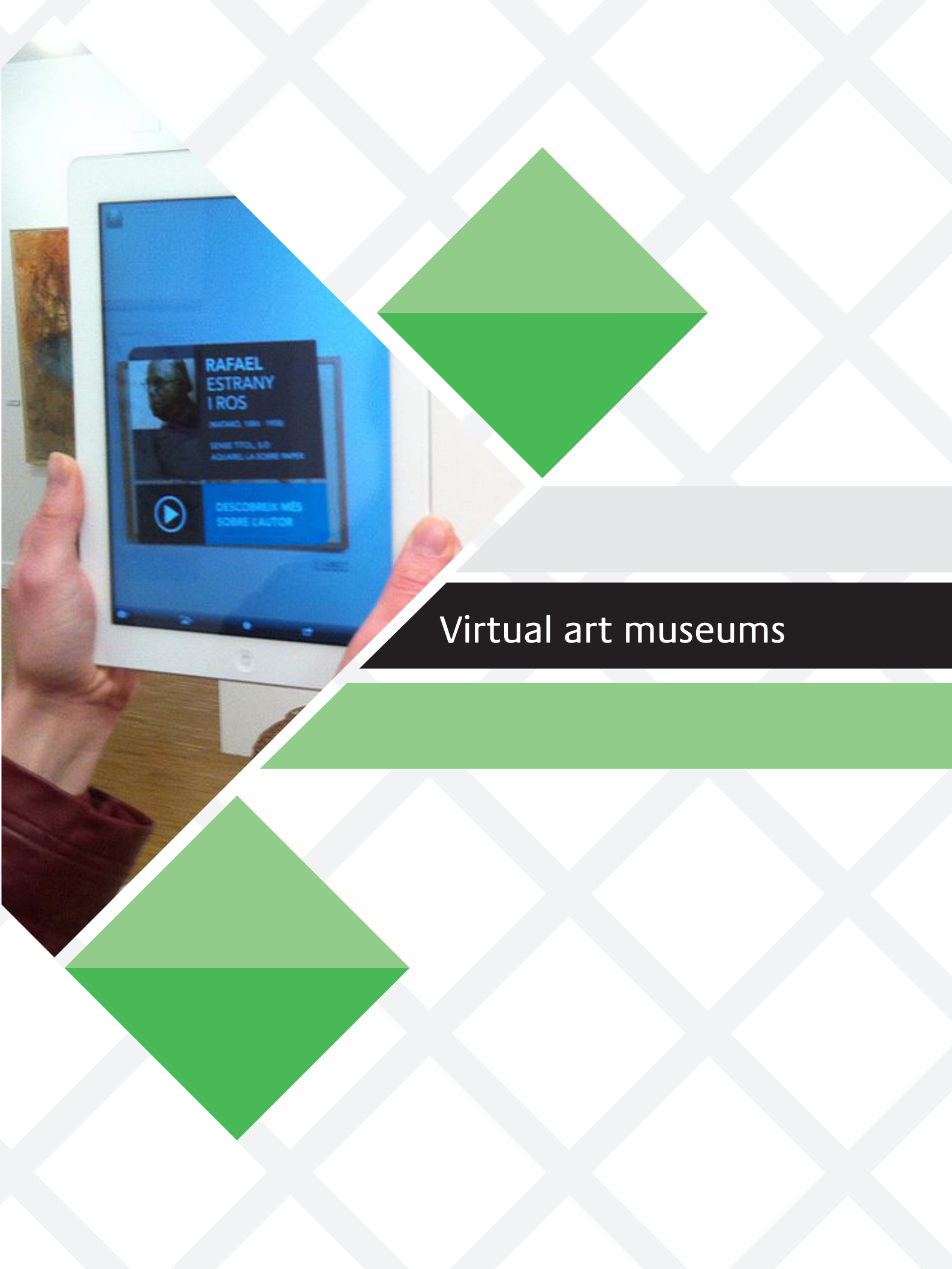
2   **Match the museums in A with the places in B.**

A	B
The Hermitage	London
The Pompidou Centre	Metz
The Louvre	Madrid
The National Gallery	Paris
The Prado Museum	Abu Dhabi
The British Museum	New York
The Tate Modern	Malaga
	St. Petersburg
	Bilbao

Virtual art museums

Introduction

In 1947, the French writer and statesman Andre Malraux put forward the idea of a virtual museum. He introduced a novel concept of an imaginary museum, or a museum without walls, which had no particular location or spatial boundaries and existed only in the digital realm around us. Presently, with the recent advancements in technology, such as VR (virtual reality) and AR (augmented reality), Malraux's 'utopian' dream is easily achieved.

8.1. Andre Malraux, 1974

Types of virtual museums

Virtual museums are, by definition, collections of digitally recorded images, sound files, text documents and other data of historical, scientific or cultural significance. These collections can be accessed through electronic media. As a rule, virtual museums are sponsored by physical museums and depend entirely on their existing collections.

According to the International Council of Museums, there are three types of virtual museums on the Internet: brochure museums, content museums and learning museums. All of them are developed as digital extensions to already existing physical museums. The **brochure museum** contains detailed information about its physical counterpart. Visiting the brochure museum, people can learn more about the walled museum's location, opening hours, services and calendar of events. The brochure museum is mainly used as a clever marketing tool to promote the institutional museum and generate the necessary motivation in people for visiting it. The **content museum** is a website database that stores up-to-date information concerning the collection of the physical museum. This information is organised in an object-oriented way. The **learning museum** offers different levels of access to its online visitors. Normally, these levels depend on factors like age, education and background knowledge. Unlike the content museum, the learning museum presents information in a context-oriented way. Moreover, the website of the learning museum is educationally enhanced and provides external links to additional information. The purpose of this additional information is to encourage virtual visitors to learn more about a specific topic. Learning museums are specially created to establish a personal relationship between online visitors and digitised collections.

Virtual exhibitions

In addition to their physical exhibitions, world famous art museums like the British Museum, the Louvre and the Guggenheim Museum offer virtual exhibitions, i.e. online tours and exhibits. Modern technologies, such as augmented reality (AR) and virtual reality (VR), can help visitors actively participate in virtual exhibitions and enjoy both educational and entertainment aspects of virtual museums.

By superimposing videos, audios, texts, animations and 3D models on the actual museum layout,
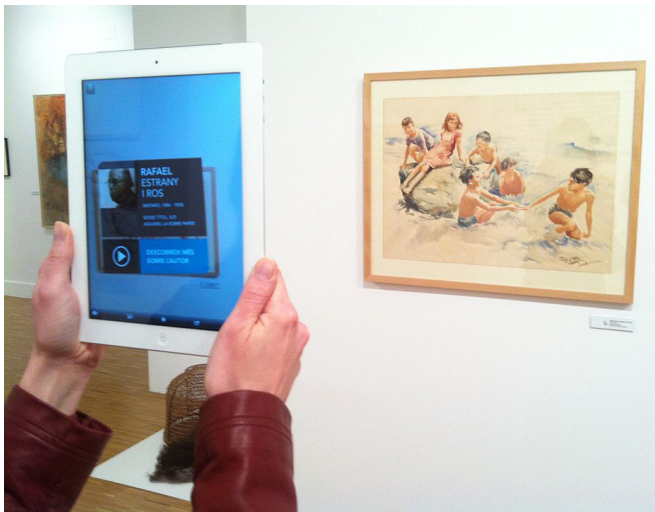
8.2. Augmented reality at the Mataro Museum, Mataro, Spain

augmented reality creates an immersive world full of interactive experiences. Museum visitors can use their own smart gadgets to delve into and amplify the experience of this added version of reality (photo 8.2). AR can provide additional information that complements the exhibits. It can also navigate museumgoers through the exhibition galleries of the museum.


8.3. VR headset

VR exhibitions display artworks in virtual spaces. To create such exhibitions, computer specialists digitally scan or take high-resolution photographs of the physical artworks belonging to the institutional museum. Then, these artworks are exhibited in a virtual space with the help of special

software tools. VR provides people with the exciting opportunity to explore different museum collections without leaving their homes. It offers full immersion via specialist technology like headsets, controllers and sensors (photo 8.3). VR totally replaces what the user can see with an alternative reality. VR can be interactive or it can come in the form of a 360-degree video.

Virtual exhibitions enable a great number of people to experience and appreciate art in previously unachievable ways.

8.4. VR environment by David Stout and Cory Metcalf, 2018
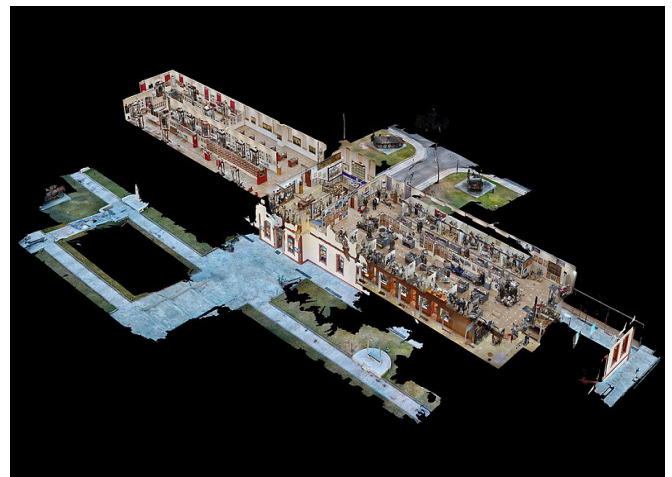
8.5. The War Museum of Thessaloniki, virtual tour

Benefits and drawbacks of virtual museums

Quite often, people aren't able to visit institutional museums due to lack of sufficient time or money. Virtual museums, though, offer free, unrestricted access to their online collections. Furthermore, the vastness of the virtual space gives online museums a considerable advantage over physical museums. A lot of walled museums put on display only a small part of their collections because of the limited number of their exhibition galleries. Since virtual museums aren't confronted with such a problem, they are free to exhibit as many artworks as they please. Virtual museum curators can target multiple age groups with different educational or interest levels by providing a hierarchy of digital label descriptions, whereas in physical museums the descriptions and explanations on the labels are often restricted to brief captions placed next to the artworks. Virtual exhibitions may help people enjoy the exhilarating experience to observe and explore an artwork from all angles, something that isn't always possible in institutional museums. Online museum visitors can also take advantage of the opportunity to plan and control their virtual tour according to their own preferences and interests.

On the other hand, virtual museums can pose a major challenge to visitors who don't have the necessary technical skills to use smart devices. Moreover, the experience of browsing through a virtual museum can't be compared with an actual visit to a physical museum; no matter how superb a photograph might be, certain essential details, such as the texture of the canvas, would be lost. Plus, it's not unheard of for real colours to be altered by ill-configured monitor settings. Last but not least, the cost of maintenance is another serious disadvantage of virtual museums. Immersive systems are enormously expensive in terms of content, repair, and staff education. They may also be problematic to use because there are very few people who possess the necessary technical knowledge to keep them operational.

Despite the diminishing popularity of institutional museums, they can't be entirely replaced by virtual museums. Instead, physical and virtual museums should complement each other in order to enhance their visitors' experiences.

Virtual museums to explore

More than 1,200 art museums and galleries have shared their collections on Google Arts and Culture online platform. Some of the most notable museums that offer online tours are the British Museum, the Guggenheim Museum, New York, the Louvre, the Pergamon Museum, Berlin, the Uffizi Gallery, Florence, and the Van Gogh Museum, Amsterdam.



8.6. AR Virtual art

GLOSSARY

augmented reality   a situation in which computer-generated information or images are combined with things in the real world or images of real things

delve into   to try to find more information about someone or something

diminish   to become or make something become smaller or less

enhance   to improve something

immerse   to become completely involved in an activity

superimpose   to put one picture, image, or photograph on top of another so that both can be partly seen

TEST YOURSELF

1   **Have you ever visited a virtual museum?**

2   **What are the three types of virtual museums?**

3   **What is the difference between AR and VR?**

4   **Briefly re-state the advantages and disadvantages of virtual museums.**

5   **Complete the text with the words from the box.**

engagement   avatars   bridge   artworks   walled   interact   realms   regardless   immersive
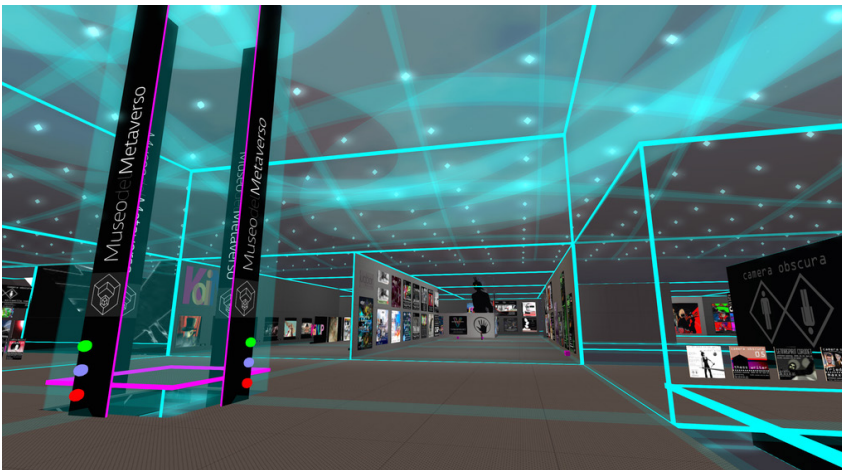
8.7 A metaverse museum

Art museums as metaverse entities

A metaverse is an online, 3D [1]_____ world where individuals can [2]_____ with other users via [3]_____. By creating 3D museums in the metaverse, [4]_____ museums can broaden their audience and create deeper visitors' [5]_____. Some museums exist only in the metaverse, while others [6]_____ the gap between virtual and physical [7]_____. In contrast to traditional online exhibitions, art aficionados can interact with one another as well as with the virtual [8]_____. In the metaverse, artists, collectors and fans can meet up for a chat, [9]_____ of their location.
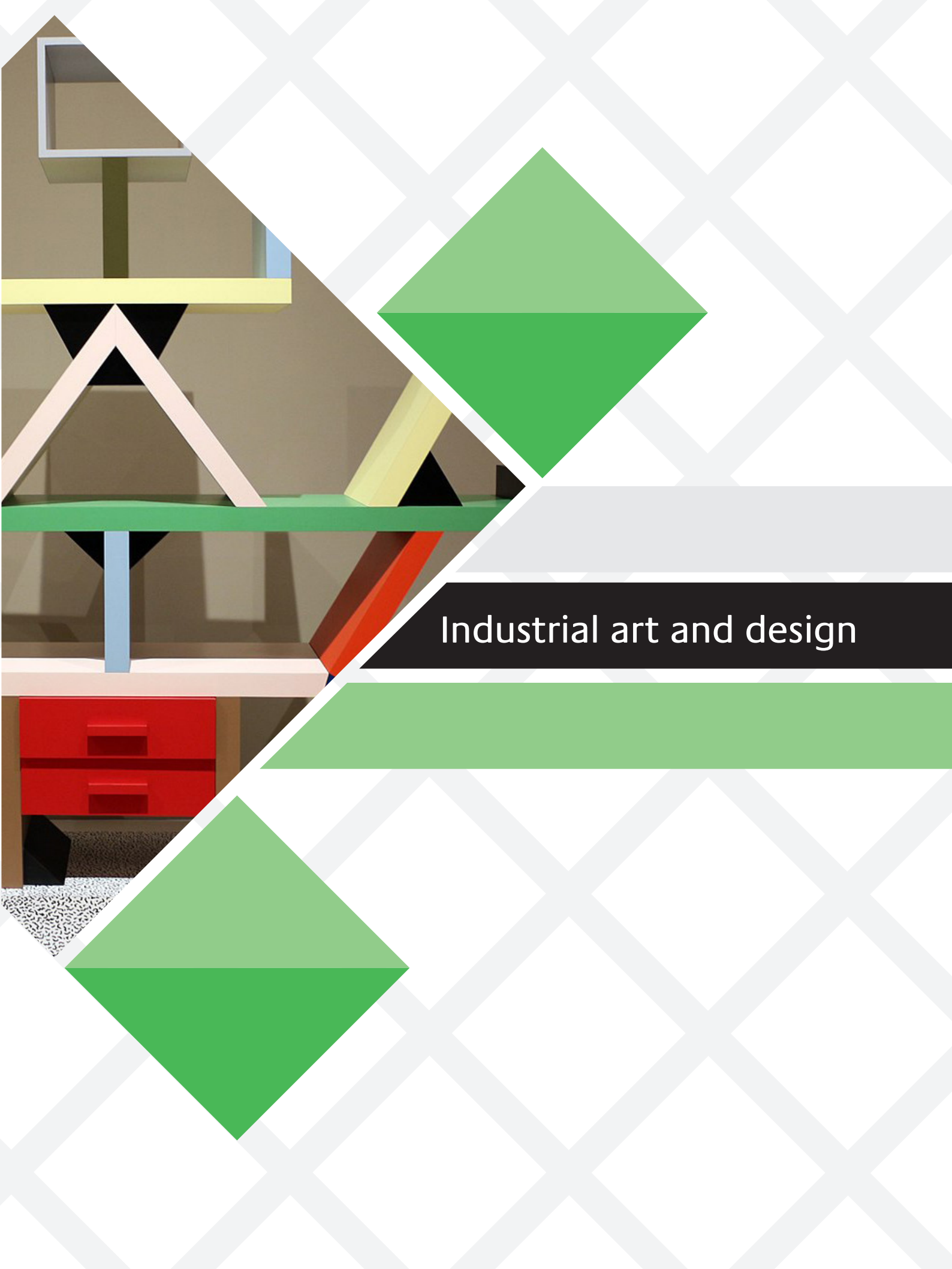
Industrial art and design

Introduction

Industrial design is a creative, problem-solving process that links together art, technology, businesses and customers. Industrial designers skilfully develop innovative products, devices, systems and services while paying special attention to their aesthetics and functionality. Moreover, they try to resolve practical issues, related to product competitiveness and manufacturing.

Brief history of industrial design

By and large, industrial design is a product of the 20th century. The Industrial Revolution introduced novel ways of mass production; engineers had the means to create vehicles and electric devices but they lacked the creativity needed to make such products pleasing to the eye. Hence, industries began to employ professional artists to take charge of the design of their products.

Presumably, the history of industrial design movement began with the *Deutscher Werkbund*, or the German Association of Craftsmen, which was established in 1907. The members of the association, who were artists, designers, industrialists and architects, protested against the ugliness of the built environment and highly valued mechanical mass production techniques and standardised design. In 1927, Ludwig Mies van der Rohe, a German architect and a prominent member of the *Deutscher Werkbund*, organised an exhibition of European domestic architecture and construction in Stuttgart (photos 9.1 – 9.2). The exhibition was the epitome of the minimalist industrial design style that employed standardisation of materials and design.

Eventually, *Deutscher Werkbund* philosophy paved the way for the Bauhaus, a German school of design, architecture and applied arts. The school was founded in 1919 by Walter Gropius. The Bauhaus embraced a radical concept: to combine ar-

9.1. House, part of Weissenhof estate, exhibition of modern homes, 1927

9.2. Apartment block, part of Weissenhof estate, designed by Ludwig Mies van der Rohe, 1927

chitecture, sculpture, painting and traditional crafts into a single creative expression.

Both Gropius and Mies designed buildings as well as smaller-scale objects. Apart from them, other German architects of the time created bold and sophisticated designs, too. For example, Fritz August Breuhaus de Groot created the interiors of the steamship Bremen and the airship Hindenburg (photo 9.3), and Carl August Bembe designed motorboats for Maybach.

9.3. Passenger Deck, the Hindenburg's interior

However, Germany wasn't the only country where industrial design began to flourish. During the first decades of the 20th century, plenty of Finnish, Italian, Russian and British architects, designers and engineers created a multitude of mass-produced, stylish items.

9.4. Tea set, Kazimir Malevich, 1923

After the 1940s, industrial design continued to prosper in post-war Europe. The Ulm School of Design was set up in West Germany in 1953. It adopted the Bauhaus philosophy of purity, minimalism and functionality of design. By 1958, school's student groups were designing and developing new products for companies like Lufthansa and IBM. The school also began to collaborate with famous industrial designers like Dieter Rams, who was re-

sponsible for the design concepts of all Braun electric appliances. The Ulm School of Design had a profound impact on both modern industrial design and education (photos 9.5 – 9.7).
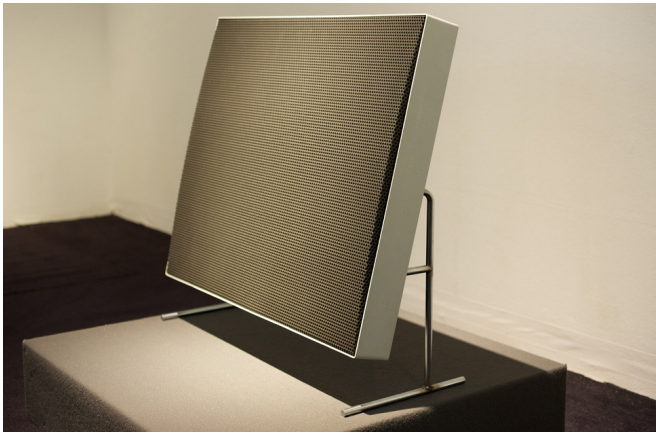

9.5. Tableware, the Ulm School of Design

9.6. Braun stereo system and Vitsoe armchair, Dieter Rams

Many more European industrial designers followed suit and created remarkable examples of consumer products (photos 9.8 – 9.9). In Denmark, archi-
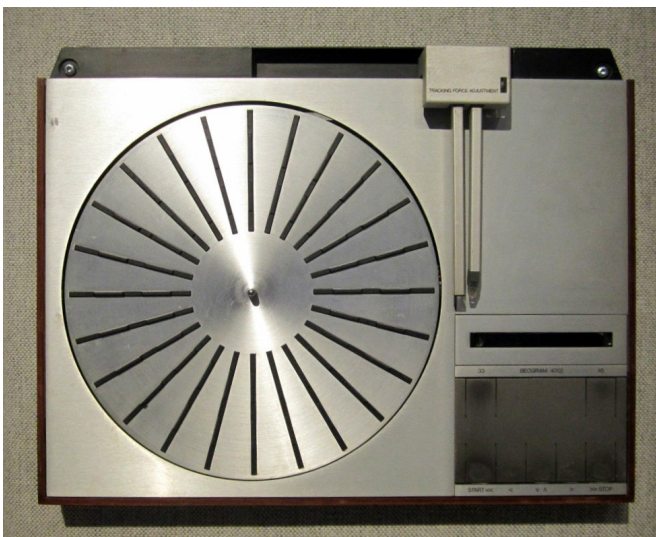
9.7. Braun speaker, Dieter Rams, 1959

tect Arne Jacobsen achieved international prominence due to his emblematic plywood-and-steel Ant chair (1951), while his fellow countryman Jacob Jensen designed minimalist Bang & Olufsen stereo equipment from 1963 to 1993.

9.8. B&O Beogram 4000 record player, Jacob Jensen, 1972

English automobile designer Alec Issigonis created the economical Mini automobile in 1959 for Morris Motors.

In the second half of the 20th century, Italian industrial design achieved the perfect balance between form and function. During that time, there was a whole host of famous Italian industrial designers, but the

9.9. Morris Mini-Motor, 1959

designs of aeronautical engineer Corradino d'Ascanio and architect Vico Magistretti stood out from the crowd. D'Ascanio redesigned the Vespa motor scooter and Magistretti created his world-famous Eclisse lamp, which resembled a space helmet (photos 9.10 – 9.11).
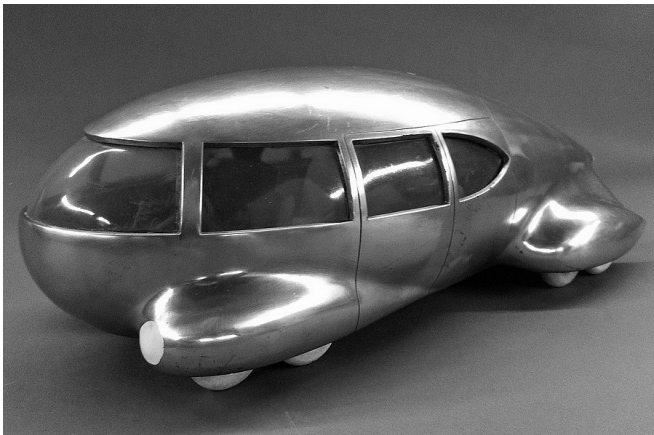

9.10. The Vespa motor scooter, c. 1955

9.11. Eclisse lamp, or the Eclipse lamp, Vico Magistretti, 1965

In the 1920s, because of the Great Depression, Americans shied away from spending much money on new consumer goods. Manufacturers desperately tried to find clever ways to persuade people to buy again. To do so, they began to use new materials, such as vinyl, chrome and aluminum. Borrowing ideas from the theory of aerodynamics, American industrial designers introduced streamlined shapes and clean lines into their designs. Norman Bel Geddes was one of the first proponents of 'streamlining'. He also popularised the so-called functional, or utilitarian, art, i.e. art that values both function and aesthetics.


9.14. Tableware, Russel Wright, 1937

During the 1930s and '40s, the new American industrial design was all about technological progress. Industrial designers created easily recognisable items that suggested movement and speed. These items ranged from locomotive engines to table lamps. Henry Dreyfuss, who took a particular interest in ergonomics, designed interiors, telephones and bullet-shaped locomotives. Raymond Loewy came up with numerous original designs for electric appliances, automobiles and trams.

9.12. Teardrop car model, Norman Bel Geddes
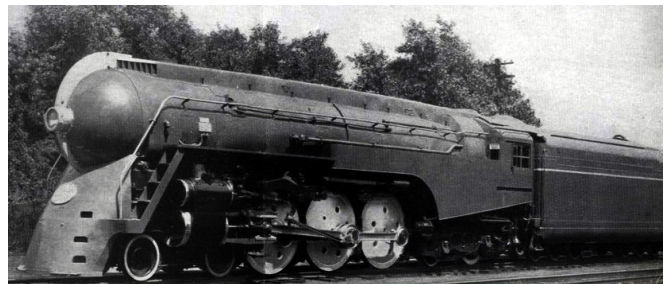
9.15. 4-6-4 Hudson locomotive, Henry Dreyfuss, 1938

9.13. Vanity table with mirror, Kem Weber, 1934

9.16. Thermos flask, Raymond Loewy, 1937

9.17. Loewy Coupe, Raymond Loewy for Studebaker, 1954

In the course of World War II, American industrial designers created design solutions and products in order to help the army win the war.

In the post-war years, industrial designers greatly facilitated the birth of the American consumer society. They quickly realised that by making a product look fantastic, people would want to buy it more. Industrial designers also coined out the term *obsolescence* that refers to the desire of the industries to produce consumer items that would be replaced long before their actual utility expired.

On a global scale, the industrial design between the 1930s and '60s applied the key principles of high Modernism. These principles underpinned the idea of a radical change and reinvention through new approaches to art and design. The philosophy of Modernism highly valued clarity and simplicity. Therefore, the industrial designers of the period widely employed sleek forms and clean lines. However, they limited the use of decorative ornamentation in their designs.

During the 1970s, there was a strong reaction against Modernism that heralded the emergence of Postmodernism in industrial design. The proponents of Postmodernism overstepped the boundaries and disregarded the rules of Modernism. Their experi-

mental industrial designs were full of complexity, contradiction, bright colours and playfulness.

In the 1980s, industrial design was completely dominated by Postmodernism. In 1976, Italian interior designer Alessandro Guerriero founded Studio Alchimia – a collective of designers that promoted avant-garde trends via the use of various methods and media. Another Italian industrial designer called Ettore Sottsass set up the Memphis Group in 1981. These two influential business entities set the general tone of industrial design during the 1980s.

9.18. Enorme telephone, Ettore Sottsass and David Kelly, 1986

Memphis furniture boasted unusual ornamental decoration, laminated surfaces and bright colours. Its influence extended far beyond the realm of industrial design; every single aspect of the popular culture was affected by it.

Postmodern design was well past its heyday by 2000.

Nowadays, with the help of new materials like carbon fibers and liquid crystals, industrial designers seamlessly integrate technology into their designs.

9.19. Memphis furniture, Ettore Sottsass, 1981

9.20. Alchimia armchair, Alessandro Mendini, 1978

New technologies in industrial design

The world of industrial design is constantly evolving. On the one hand, manufacturers insist on cost-efficient designs and a shorter time span between the development of a product and its launch on the market. On the other hand, customers desire flawlessly designed products that are both economical and stylish. Interior designers and engineers employ the newest tools and technological trends to satisfy these growing demands.

There are plenty of mass production methods that improve efficiency through saving time and reducing costs. The most popular ones are: automation, robotics, computer-aided design (CAD) and computer-aided manufacture (CAM).

Automation has been known to engineers since the time of the Industrial Revolution. The term automation refers to the use of computers or machines to complete monotonous or health-threatening tasks that were previously performed by human beings. Although the implementation of machinery in the production process could prove expensive, in the long run, automation produces less waste, increases production output and reduces the running costs.

9.21. Automation and industrial robots

Robotics differs from automation in the sense that robots use artificial intelligence (AI) to gather information and improve the performance of a given task. Despite their high price, robots are becoming more and more popular because they can boost efficiency, and work with harmful materials.

With the help of CAD, industrial designers are capable of creating new products in 3D. By using

special software, they can also visualise products in a wide range of materials and collaborate with their colleagues around the world. Furthermore, CAD enables industrial designers to develop their ideas and put them to the test quickly. On the downside, CAD is difficult to set up.

After the approved design is ready, it is sent to CAM machines, such as laser cutters and 3D printers, to be produced. Since machines can work ceaselessly, CAM offers fast and accurate production.

9.22. 3D printers

GLOSSARY

contradiction	a difference between two statements, beliefs, or ideas about something that means they cannot both be true
epitome	the best possible example
ergonomics	the way in which the careful design of equipment helps people to work better and more quickly
follow suit	to do the same as someone else has done
herald	to be a sign of something that is going to come or happen soon
output	the amount of goods or work produced by a person, machine or factory
proponent	someone who supports something or persuades people to do something
prosper	to grow and develop in a successful way
running costs	the amount of money needed to operate an organization, system or machine
underpin	to give strength or support to something and to help it succeed

TEST YOURSELF

1 **What do industrial designers do?**

2 **What are the main features of Modernism in industrial design?**

3 **What is the difference between Modernism and Postmodernism in industrial design?**

4 **How can modern technologies facilitate product manufacturing?**

5 **Complete the text with the correct forms of the words in brackets.**

**9.23**. The logo of the WWF (World Wildlife Fund)

Corporate design

Corporate design [1]_____ (characteristic) the visual [2]_____ (relation) between a company and its customers. Having an effective corporate design created, a company can convey its values and [3]_____ (identify). Moreover, it can achieve immediate [4]_____ (recognise).

Corporate design is not just about creating a company's logo. When creating logos, corporate designers should take into [5]_____ (consider) details like the corporate ethics, colours, shapes and fonts. Only after that can they design letterheads, envelopes, business cards and all the branding.
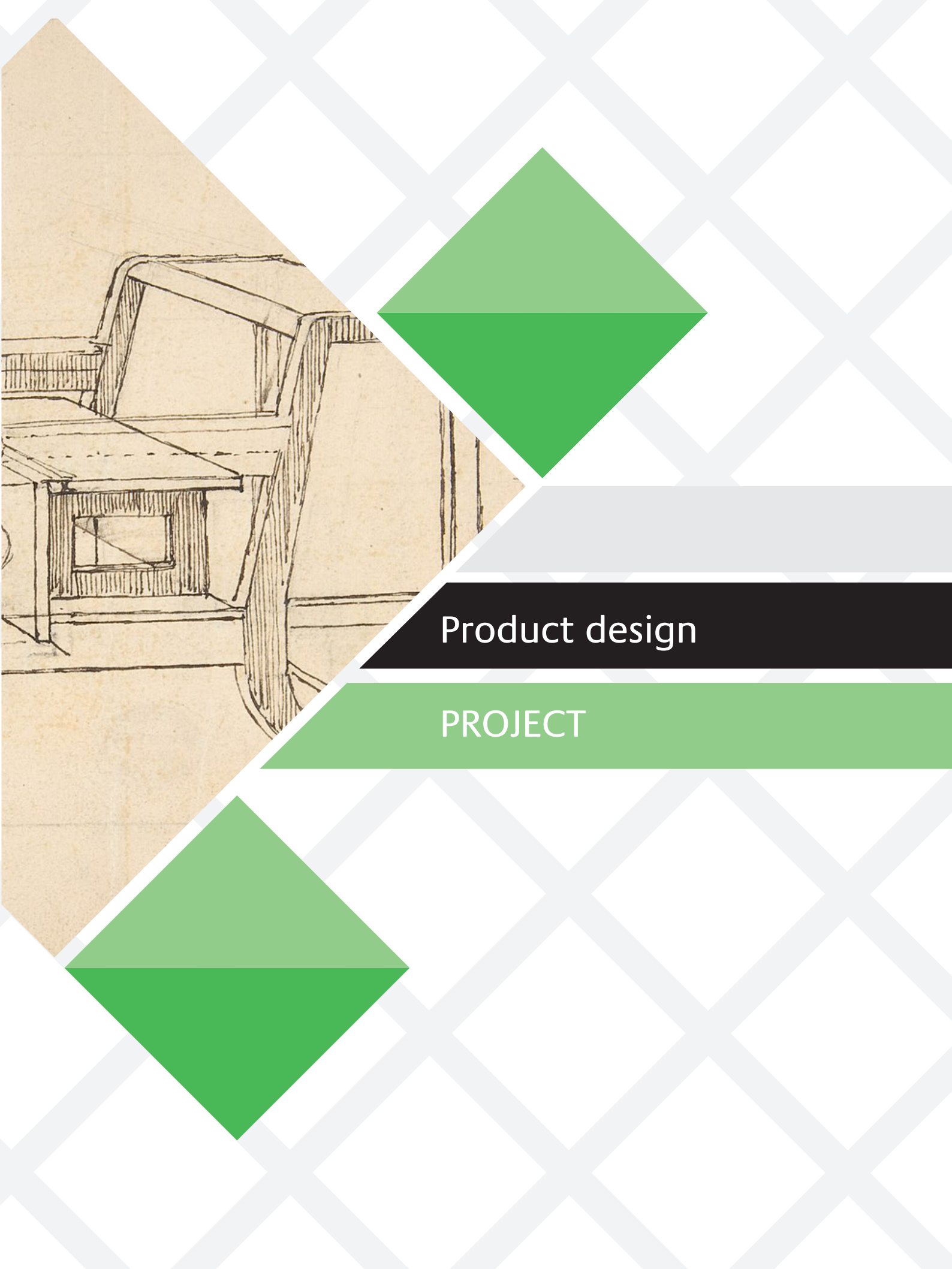
Product design

PROJECT

1   **Follow the steps and design a household product.**

Materials

•   appropriate fine art materials

Steps

1   Visit a reputable industrial design website for inspiration.

2   Choose a product that you like.

3   Use the product as a model but change its purpose and remodel it. For example, you might have chosen a table lamp that inspires you, but you may want to transform it into an armchair.

4   Think about:

  •   how functional your product is

  •   who would use it

  •   why they would use it

  •   what problems your product can solve

  •   why your product is superior to other similar products

  •   what materials your product is made of

  •   how much it would cost

5   Draw or paint your product in the place provided.

6   Stick a photograph of the product that inspired you to the place provided.

Draw or paint your product here

2 **Describe your product.**

The design of this _____ was inspired by

(describe the product that inspired you) _____

_____

_____.

The original product was transformed into a/an (describe how you changed the original design) _____

_____

_____.

My design (briefly answer the questions in exercise 1) _____

_____

_____

_____

_____

_____

_____

_____

Art and cinematography

11 ART AND CINEMATOGRAPHY

Introduction

For centuries, artists had tried to breathe new life into art by striving to create the illusion of motion. With the invention of photography, the only remaining challenges were to design a projector and film.

In 1895, the Lumiere brothers projected the first moving pictures to an audience. They used their own invention – a device called Cinematographe that combined a camera, a projector and a film printer.

11.1. The Lumiere brothers

Although the first films were black and white, they boasted film sets and special effects like double exposure, fast and slow motion and perspective tricks.

Since then, filmmakers have been exploring films' potential to amaze audiences with enchanting innovations that would be impossible to create using other media. Nowadays, when film actors and actresses interact with computer-generated entities on screen, viewers find this so commonplace that they don't bat an eye. However, to make such spe-
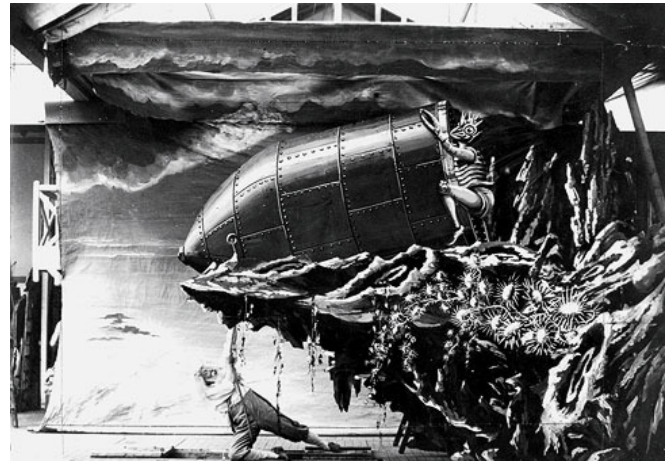
11.2. A Trip to the Moon, 1902

cial effects possible, a whole department of a film crew toils unceasingly.
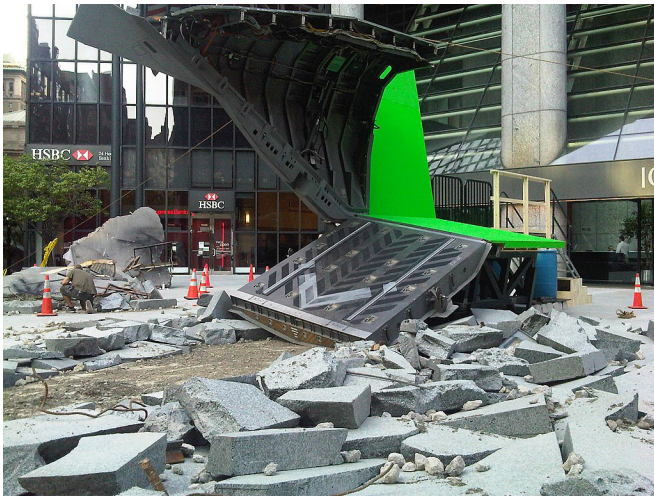
Art department

Collaborating with the film director, an art department is responsible for all visual aspects of filmmaking – from the design and creation of film sets to the smallest props that are placed within these sets. The members of the art department are always on standby in case a film set needs to be changed. Throughout the whole process of film production, film sets constantly evolve; they are adjusted, built or dismantled. However, the art department doesn't only focus on creating aesthetically pleasing film sets and decor, but it also narrates a story. This narration is done through production design. Production design greatly contributes to the creation of the overall mood of a film as well as the development of the characters and main themes. The positions in the art department require quick wits, artistic creativity and painstaking attention to detail.

The work of the art department starts long before the actual film production. The production designer begins to work together with the film director so as to come up with the visual identity of the film. He or she also does some initial sketches

that would provide the future inspiration behind the subsequent work of the entire department. Transforming these sketches into three-dimensional film sets reveals a lot of talent and commitment.

Since the amount of work is enormous, the art department is divided into different sub-departments. Each sub-department specialises in a particular area of production design.

11.3. Avengers, Park Avenue film set

Production designer

The production designer of a film is a freelancer who supervises the art department team. They implement production design techniques to define film's mood, characters and themes, i.e. they are responsible for the visual story the film tells. Production designers maintain a close liaison with the art department, costume department and make-up department, to name just a few. They also communicate and cooperate with the film producer.

Depending on the film production, the production designer may be hired even before the film director. They would look at the script to calculate the costs needed to bring the story to life. Once the film director is chosen, they both would collaborate in order to fully realise the director's vision. Production designers find answers to questions like whether to use film sets or real locations, what would be build and what would be adapted, whether there would be a recurring theme in the film or certain design elements providing an emotional or psychological depth and whether computer-generated images would be used. After the film director and the production designer have come to a decision, the production designer would contact the construction department.

Production designers prioritise the work schedule and carefully monitor the film budget. When the film production begins, production designers are usually at work early in the morning to inspect each new film set and respond to any requests or enquiries.

Production designers should possess expert knowledge of art and design related topics, such as technical drawing, cameras and lenses, architecture, history of design, colour theory and so on.

11.4. Film set, Cinecitta Studios

Art director

The art director performs extremely varied roles depending on the project at hand. Art directors oversee the logistics, set designers and the construction department. It is also their responsibility to supervise the planning and designing of the film sets.

It is a highly skilled job because art directors should find practical, cost-effective solutions to dif-

ferent creative problems. Art directors would analyse the film script and decide what props and special set pieces may require extended time to be hired, built, designed or acquired. They commission all the special effects and hire all the vehicles, too.

As the film production date gets closer, art directors have a regular communication with location managers to find out when the filming locations would be prepared and dressed. During the production, they continue to oversee the construction, dressing and dismantling of the sets. In the post-production stage, art directors make sure that all outstanding bills are paid, all sets are dismantled and all locations are cleared.

11.5. Props, Sherlock Holmes, 2009

Set decorator

A small film set detail, such as a teaspoon, a newspaper or a piece of furniture, can tell a whole story about a particular film character. Such tiny details that also give atmosphere and sense of period to a place are conceived by the imagination of set decorators. Set decorators research and prepare the dressing of every film set or adapted location. Moreover, they can discuss product placement arrangements or acquire copyright clearances for branded products.

Close to the beginning of the film production, set decorators take pictures of all props, taking precise measurements when needed, and allocate the props to each set. The day before the recording begins, set decorators and their teams dress the film set. After the set is approved by the film director and the director of photography, set decorators would begin the work on the next scene.

Due to the high cost of hiring locations and props, set decorators have to dismantle each set and return all props as quickly and efficiently as possible.

11.6. Props, 2001: A Space Odyssey, 1968

Storyboard artist

Storyboard artists would turn a screenplay into sets of detailed illustrations. These sketches are made manually or generated by a computer and can be black and white or full colour. Storyboards would present the entire film using a pov, or point of view, shot. They would show characters' actions and positions as well as all other essential visual elements of the plot. Storyboard artists would also list any necessary movements like jumps or falls on screen.

Storyboard artists should possess practical skills in storytelling and, if possible, have sound background in acting. Furthermore, storyboard art-

ists have to understand characters' personalities and how these characters would feel in each scene.

11.7. Storyboard and technical script

Concept artist

Every creative endeavour begins with a concept. Concept art visualises pieces of production design, such as sets, characters and environments that constitute the overall look and feel of a film. It sets the film's tone, mood, style and aesthetics. Making concept art is an ongoing process; concepts progress and change with the slightest development in the film narrative.

When film directors hit upon a set of ideas, concept artists visualise it. Although concept artists have to translate someone else's vision into art, their creativity is not subject to restrictions. They have the full freedom to let their imagination run wild.

During the pre-production stage, concept artists create basic character and environment designs that set the visual tone of the film. At this stage, they work only with rough ideas. The production stage involves further refining of the initial concepts. For example, concept artists can give film characters distinct physical and emotional attributes in order to make them fit better into the plot.

11.8. Concept art

11.9. Concept art

Graphic designer

Graphic designers create all the graphic elements of production design. This includes posters, flyers, signs and the whole film paraphernalia. They are expected to do a lot of maquette and prop making, cutting and sticking in order to provide reference to the authentic

time period of the film. All props must relate to the style of the period and the creative vision of the film director. Graphic designers have to create multiple copies of each prop in case it breaks or gets damaged.

It may not be immediately apparent but any film contains plenty of graphic design, for instance, if a character is reading a newspaper, then, the newspaper has to carry news relevant to the time period during which the film is set.

11.12. Madame Nobel, film set, 2014

11.13. The Great Gatsby, movie set, 2013

11.10. Film costume, Mad Max: Fury Road, 2015

11.14. The Bill, TV series set

11.11. Film costume, Star Wars saga,
The Force Awakens, 2015

11.15. Frankenstein film poster, 1931

GLOSSARY

enchanting	very pleasant or attractive
not bat an eye	to not seem to be shocked, surprised, or embarrassed
painstaking	very careful and thorough
paraphernalia	a lot of small things that belong to someone, or are needed for a particular activity
toil	to work very hard for a long period of time

TEST YOURSELF

1   **What is the relationship between fine art and cinematography?**

2   **What is a film art department responsible for?**

3   **Name some jobs in a film art department. What do they do?**

4   **Complete the text with the words from the box.**

for   on (x2)   into   at   about   in   by   to   from (x2)

Special and visual effects

Have you ever wondered ¹_____ the difference between special and visual effects? Special effects happen ²_____ reality and are physically applied ³_____ the film set during the production. ⁴_____ instance, false gunshot wounds and the blood bursting ⁵_____ them are special effects. Special effects are divided ⁶_____ two categories: mechanical and optical. The mechanical special effects are employed when something must be created ⁷_____ scratch, such as snow, wind or rain, whereas optical special effects are produced ⁸_____ lights and camera manipulation. ⁹_____ the other hand, visual effects are computer-generated and added ¹⁰_____ a film ¹¹_____a later stage. Green and blue screens, computer-generated images and 3D animations are all types of visual effects.

11.16 Blue screen effect

Drawing a storyboard

PROJECT

Storyboarding

A storyboard is a sequence of hand-drawn panels that gives a film crew and cast a visual reference how a scene would look.

The origin of storyboarding

Storyboarding was developed in the early 1930s by Walt Disney Studios. According to Walt Disney, Webb Smith –an animator at the studio– came up with the idea to draw scenes on different sheets of paper and pin them on a bulletin board to present stories in chronological order. Disney was the first to recognise the studios' need of a story department and special artists to draw storyboards. Soon after, other studios followed suit. By the late 1930s, all American animation studios had been using storyboards. In 1939, the American historical romance *Gone with the Wind* was one of the first films to be fully storyboarded.

12.1. Storyboard

12 DRAWING A STORYBOARD

1 **Follow the tips and draw a storyboard for an action film scene.**

Each major action in your scene should have at least one thumbnail.

- Each thumbnail should include characters, important props, and details about the setting as well as information about how the different elements in the scene would interact with one another. For example, use arrows to indicate movement.
- While drawing, always keep the camera in mind. Draw your thumbnails according to the camera angle and distance.
- Include dialogue, if any, under the thumbnail where it's being held.
- Your storyboard should have a project name and page numbers.

realLife
VIDEO

Page: _____ of _____

Project Name: _____

Date: _____
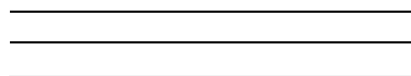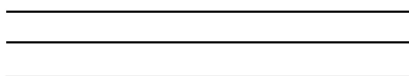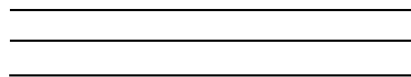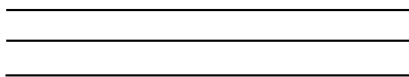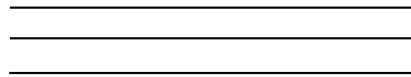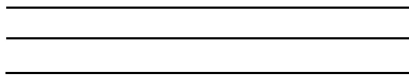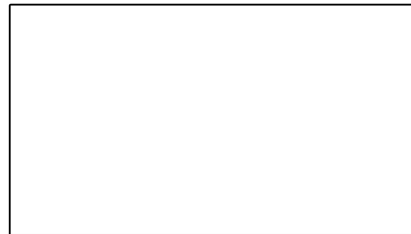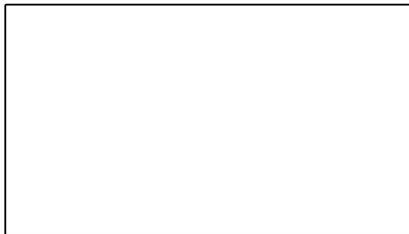
12.2. Storyboard template

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