

CHAPTER

2

ART HISTORY AND CRITICISM: A NEW PERSPECTIVE

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Introduction

Art history is the study of art objects considered within their period and time. The art historian in their capacity to study and analyse visual arts: painting, sculpture, graphics, textile, fashion and architecture at the time they were created? In art history, students study the art and architecture of cultures around the world and across the millennia. A lot of approaches can be employed in the study of objects of art, but the main focus of this book will be on the aesthetic and historical significance as well as the social relevance of the subject.

Studying art history provides students with an opportunity to develop essential skills and talents that lie at the liberal art education, which include informal and critical reading, writing and speaking. The art history study includes visual art and how meaning in visual terms and, how we read and understand the world that is largely presented to us as visual information. The study of art history of the past teaches students how people have seen themselves and their world, and how they want to show this to others. Art history provides means by which we can understand our human past and its relationship to our present because the act of producing and making art is one of humanity's most obliquities activities. Art history in general terms is the study of our rich and fundamental strand of human and culture. It is therefore, the study of art from all over the world from different periods and places, in the same way, that others learn and write about other related subjects.

The history of art and design can begin with a survey of the artefacts of prehistoric humans, showing how functional objects throughout history have been designed with a sense of visual awareness as well as operational needs. It is through art that man had his first instrument of writing and feeding. Art was also the first means of communication. This was because of language problems, with particular reference to nomenclature and vocabulary. The visual illustration was, therefore, interpreted and understood. The visual arts comprise a factor of tremendous importance to our cultural growth and development.

Art was simply known as art in its earliest beginning. Industrialization and the explosion of knowledge leading to specialization have been the main factors responsible for classifying art into fine, applied/industrial and craft. Fine art was linked with painting and sculpture, which

were appealing because of their beauty, applied art was associated with pottery and utility related areas and crafts are known as handcrafts. What we have today as "Fine and Applied Arts" was originally not so.

The history of art and design in its broadest sense as an embodiment of human skill is the history of human ingenuity, beginning and self-discipline. This has been part of human culture, ever since mankind first emerged two million years ago. However, design in the modern sense did not exist until the Industrial Revolution. The intervention of modern technology has created tremendous changes in the conception and practice of art and design. It was the Industrial Revolution that brought about the transition from manual to machine-based techniques of production in Great Britain in the 18th century. To improve the design quality of machine - made goods, the German architect, Walter Gropius, founded the Bauhaus School of Design. The modern society, which emerged from industrial society demanded modern designs suitable for mass production that has led to the present state of the art today.

Definition of Art

Art is the expression or application of human creative skill and imagination, producing works to be appreciated primarily for their beauty or emotional power. Art is often considered the process or product of deliberately arranging elements in a way that appeals to the sense or emotions. Arts encompass a diverse range of human activities, creation, and ways of expression including other areas like music, literature, film, glass design, textiles, sculpture, graphics, painting, ceramic and so on.

It can also be looked at as something that is intelligently created to serve the following purposes: communicate, represent, decorate, persuade, convey or evoke emotion, and provide self-expression, even if work is never shared with another person. Exploring new ideas, including what art itself is. Visual art is constructed from very basic elements or components that we experience through our sense of sight and/or touch; namely, lines, two and/or three-dimensional shapes, textures, colours, dark and light qualities, and actual or implied space. Almost everything that we see can be described or interpreted in terms of these same visual (or sensory) components. Why do we ascribe the term "art" to some of these objects while others are merely described as useful or interesting or even beautiful? The subject of Art can be defined in many other ways broadly but critically.

What is Art History?

Art history is the study of art and design in its historical development and stylistic contexts; that field is the design, format and style. It can be seen as the study of objects of art considered within their period. Art historian analyses visual arts' that is painting, sculpture, graphics, ceramics, architecture, textiles and others at the time they were created. The historian identifies the visual elements of the art work and interprets its meaning. The main preoccupation of art historians is simply to establish the origins of works of art, that is discovering who created a particular artwork, when, where and for what reason. Art historians are interested in what the works of art represented at the time, they were created, which is a way of learning about the civilization of the past. It is very important because is one of the ways to recount stories of past events, Art history allows us to look back and understand how our civilization evolved over the

centuries. This is a way we will be able to know ourselves better, in trying to do so; we should ask why we have certain values. What shaped the way we think and our vision of the world? It is very important to note that the study of art history is all about developing critical thinking ability, and is not only about memorizing dates, artists' names, art movements, and so on. Instead, it drives the historian to analyze art works. To support this type of analysis, the art historian must build rational and convincing arguments, hence developing his/her critical thinking.

Art history is a field that deals with the study of different groups of people and their cultures represented throughout their artwork in different forms, times or periods in the world. It can be shown by their attire, architecture, religion, sports or more visual pieces of art such as drawing, painting, sculpture and others. Art history is distinguished from art criticism, which is concerned with establishing a relative artistic value upon individual work concerning other works of comparable style, or on entire style or movement, and art theory or "philosophy of Art", which is concerned with the fundamentals of art. One branch of this area is aesthetics, which includes investigating the mystery of the sublime and determining the essence of beauty

Art appreciation and art history

The study of art history and appreciation are the same but the difference comes to play when this knowledge is put into practice. Art appreciation is focused on studying to better understand and analyze art while art criticism involves evaluating an art works with formal assessment tools. This requires an understanding of art movement, history and techniques. Art history as a discipline is the academic study of the history and development of visual art and art appreciation, the application of basic tools of literature to understand and appreciate works of art. Art historians in any art historical analysis should have the following questions in mind. Why does a work of art look the way it does? Who made it and why? What does it mean? These questions and others alike should be the major deliberation of art historical inquiry. Art historian uses various types of analysis to provide answers. These have varied over time and continue to evolve.

Iconography

Iconography is a branch of art history, that studies the identification, description, and interpretation of the content of images employed in an art work, the subject depicted in the particular composition and details used to do so and other elements that are different from artistic style. It consists in analyzing the symbolism of works of art. For instance, art historians identify the visual elements of any work of art and interpret its meaning. Art historians are interested in what the works of art represented at the time they were created, which is a way to lean about the civilization of the past. It is important to note that the visual art recounts stories of past events.

Art as physical objects

A work of art can be considered as the visual arts in physical two or three-dimensional objects that is professionally determined or otherwise considered to fulfil a primarily independent aesthetic function. Dimensional Form: here the designer or artist draws or crafts out his works in various plans of space to represent the real objects intended to produce. This type of design process can further be classified into 2D and 3D designs. **2 - Dimensional**

designs are works done on flat surface. It involves such activities as drawing, painting on fabrics, well paper and advertising layout that is designed in two plans. **3 - Dimensional designs** are works executed in the round. It includes such activities as sculpture, architecture, handicrafts such as jewellery, pottery, leather works, clothing and machine-made objects such as chairs, automobiles, packages, 3D animation and so on. A work of art is defined as something that is considered to have aesthetic values, something of beauty or a creative skill which produces an aesthetic result. Physical art when contrasted with conceptual art refers to the art that concretely exists in physical reality, in space and time.

Art as a visual experience

A focus is on the functions, style and structures of the major visual art forms, It examines the connection between the visual, social and physical dimensions of everyday life in which art perform essential roles, while illustrating clearly the common features of the theme and culture, art critics, artist and all those interested in art criticism.

Art as a cultural artefact

This term is used to describe anything created by humans who give information about the culture of its creator and user. A cultural artefact is more generic and should be considered with two words similar, but narrower and fine distinction. It includes objects received from archaeological sites i.e. archaeological objects, but also includes objects of modern and early modern society

Important Roles of the Artist or designer

Artists and designers are creators who keep and document visual records of people, places, and events of their time and place. They help us to see the world in a new and innovative way. Every art creator plays a different and necessary part in contributing to the overall health, development, and well - being of our society, as creative thinkers and makers the provide their communities with joy, interaction, and inspiration but they also give thoughtful critique to our political economic and social system pushing communities to engage in thoughtful and make steps towards social progress, from documenting human history to expressing collective emotion. They are a major vehicle for expressing universal emotions. This can be personal and sometimes universal. They have the ability 'feel strongly' about the paint, gesture or colour. They can “absorb” the atmosphere of a place or the memory of a feeling. They are responsible for unearthing the truth, their work is to illuminate the margins and make societal changes, tell stories and pass traditions, and connect with and inspire people globally. They record and preserve our human history, and offer messages of hope. They are ambassadors of the natural world and create a sense of community people live in.

Art History in the Present

Historical Context

Art is a subject of study that exists in every history of the world. Art object created by the artist anywhere or in society is a product of materials intention and outcomes that reflects a time

and place. People interested in art seeking to understand and benefit from the cultural legacy art provides, may travel across time and space through art to discover its various interwoven histories, in this way it is a form of education in the art. The best way to understand art lies in an individual's conception of what they see in any art work. What is deemed to be aesthetic value by their culture or subculture and from which artists and objects are included in histories or traditions, they are taught. Art history is not one history but many histories that people have different art history. These histories have been developing throughout time, since before recorded history, yet many only recently are being included in art history text and discussion.

It is good and nice to approach the study of art as a global phenomenon; this is so because art history refers to art in its present and recent past with a focus on the art world. Art history refers to the study of art in the world of humans and society. These art pieces from different places are available at multiple places, events, market places.

Art history in the present time is considered the breakthrough of the global approach to art history within a broader historical, sociological, and institutional context. It is necessary to put into perspective the interdisciplinary openness of the global - oriented approach which many people, and researchers have been advocating and their impact on the discipline. The scholars of global art history borrowed certain ideas from other fields of study. Such as history, anthropology, philosophy, and psychology, but their work was gradually put aside in the process of building art history as a discipline.

The idea of global art history has long been started, in a world cat, global library, a global database that integrates the print collection of libraries all over the world, the number of catalogues items containing the phrase 'art history' that also refers to 'global art history' or 'world art history'. In a more detailed disciplinary survey one can carry out an art-historical journal. In the academic English - Speaking field of art history, the art Bulletin shows a similar increase in the frequency of these terms. The twenty- first century marked the beginning of global challenges in art history, with awareness to review and renew the discipline's objects and methods. Art history should be global affairs. Basic western art history, such as formal analysis, periodization and iconography, already exist in other countries of the world, such as China, Africa and others.

What is art criticism?

Art criticism is the act of analyzing and evaluating any visual art, in a more precise term, art criticism involves a personal interpretation, which is undertaken to understand a particular work of art using the knowledge of art theory, establishing where a work fits in with different artistic styles and movement throughout art history. Art criticism is the discussion or evaluation of visual art. An Art critic usually criticizes art in the content of aesthetics or the theory of beauty. A goal of art criticism is the perfectionist of a coherent basis for art and appreciation. Art criticism can be broken down into four steps:

- 1, Description
- 2, Analysis
3. Interpretation
4. Evaluation

Types of art criticism

The most common division in art criticism is between historical and evaluation, a form of art history and contemporary criticism of works of living artists, many different variables determine one judgment of art such as aesthetic, cognition or perception

Assessing a work of art

Fundamental steps critics/historians should use to describe the elements contained in any work of art are: the size, scale, general shape used, the use of vertical and horizontal lines and angles, colour and scheme, used, the texture of it, and where and when it was produced to give it historical context, following that would be to analyze the work of art by determining what they described elements are suggesting and why the artist used those specific colours, angles, shapes and so on to convey feelings, ideas or historical events. It is important to describe and analyze the composition of the work, focusing on details, such as its use of light, shadow, space and landscape. Also, think about the way it shows movement, and how your emotional response to it. The next step is interpretation, which is used to establish context, explaining why we think the artist created it and what it means when interpreting a work of art, interpret the overall meaning of the work by pointing to evidence inside the work, historical context clues such as what is going on in history when it was created or produced, and what art theories movement relates to it. The last step is evaluation or judgment, the critic/historian must decide where the artwork stands alongside similar works and explain what aspect of it are most important when deciding its quality, Evaluation can be tricky because the critic can be biased which often come to play here, and should not be so.

What is visual art?

Visual art is a form of art, made by human thoughts and hands, to be appreciated by human sight. Example of such is graphics, ceramics, fashion, painting, sculpture and filmmaking as contrasted with literature and music. Visual art is also known in some circle as plastic art objects, which are contrasted with the performing arts These includes the following: drawing, painting, printmaking, sculpture, ceramics, photography, video, filmmaking, design, craft and architecture. Many artistic disciplines such as performing arts, conceptual arts, and textiles art also involve aspects of visual arts as well as art of other types. Looking at it more closely, it can be defined as the process whereby one learns how to produce art, engage in the aesthetic and critical analysis of art, and talk, read and write about art. Although this definition is broad in scope, it does not begin to describe the concepts and activities involved in becoming visually and aesthetically literate. The process of learning has both form and content; form is concerned with how one learns and content pertains to what is learned.

Visual art: definition and meaning

"Visual arts" can presently be seen in modern times but in precise terms for a broad category of art which includes several artistic disciplines from various sub- categories. The definition of visual art usually encompasses the following:

(a) Fine arts

All aspects of fine art belong to the general categories of visual arts. These include activities, such as drawing, painting, and sculpture others are graphics art, ceramics, fashion, textile, and glass design, with associated activities like manuscript illustration, book illustration, calligraphy, architecture and others.

(b) Contemporary arts

Visual art also includes some modern art forms such as assemblage, collage, mixed-media, conceptual art, installation, happenings and performances and film art, and associated disciplines such as photography, video arts and animation, or any combination thereof. This group of activities includes high-tech discipline and others like computer graphics and so on. Another modern visual art is new environmental or experimental graphics, land art which includes transitory forms like ice/snow sculpture and presumably graffiti art.

(c) Decorative arts and craft

In addition, the general categories of visual arts encompass many decorative art disciplines and crafts, including ceramics and studies in pottery, mosaic art, mobiles, tapestry, glass art (including stained glass and others).

(d) Others

A wider definition of visual art sometimes includes applied art areas such as graphics design, textile, fashion design, glass design and interior design. In addition, a new type of body art may also fall under the general heading of visual arts. These include tattoo art, face painting and body painting. Visual art and design are about creating and making the general aesthetics of the work, For example to create the aesthetics style of any art or any related work of art, it is important to work with fundamental elements of art and design, arranging them according to the principles. These elements and principles together form the building blocks of art and design and a firm understanding of them is crucial in creating visual design/art of any product.

There are the main media through which especially designers and artists translate images and ideas into concrete terms. In man's visual communication experience everything large and small, natural or man-made can be described in terms of these elements and principles.

Sign, symbol and metaphor

A metaphor is a figure of speech that transfers one thing to another through implied comparisons. It is used to infuse writing and speech with vitality, which makes both more interesting; an example is when "the artist made minced meat out of his colours. When an artist starts thinking beyond merely identifying a work's visual elements (the character of its lines, shapes, colours, and so on.) and how these elements are organized. It is essential to consider the proposition that works of art speak to us through both their formal organization and the signs, symbols and metaphors that can be associated with them. Works of art become most meaningful for us when they evoke thoughts and feelings. "Visual metaphors are implied as a consequence of analyzing the relationships between the formal structures and subject matter of works of art. In addition to their role as symbols, the crosses can also function as visual metaphors if the artist will take the time to analyze their form - content relationships.

Another way to think about sign, symbol and metaphor is to relate these concepts to the notions of what is denoted (actually there) and what is connoted (what is implied) in works of art. Signs for objects are denoted; the signs exist in works as representations of objects. These signs for objects function as symbols only if appropriate associations can be made with them; therefore, symbols are connoted or implied. They are inferred from what can be observed. Visual metaphors are also connoted, but they are inferred from a holistic interpretation of the objects in a work and the way the work is put together; i.e., its subject matter, its technical properties (how it is rendered), and its formal style.

How to identify what is in a work of art

How best can artists and others identify what is in a work of art? Perceiving works of art aesthetically begins with an objective analysis of their inherent qualities or properties, which can reveal the following features of a work of art.

Sensory Properties - The elements of art are very necessary for any visual discussion, assailment and criticism, the qualities that we experience through our senses: shape, line, texture, value, colour, space, and scale are very important. A common practice when looking at a work of art is to briefly study its surface and then conclude what its subject appears to be and how much the work is to be admired. However, to begin to arrive at the actual aesthetic and expressive significance of the work, its surface must first be very carefully examined. The specific character of its lines, shapes, textures, values, colours, scale, space and volume, and the images these elements are associated with need to be identified.

Formal properties - sensory properties are organized to achieve a sense of unity, balance, movement, and dominance. What can be seen in a work of art includes the ways visual elements and images have been arranged, how the work has been formed, in other words, its *formal properties*. A careful and critical study of a work will reveal: the means used to achieve a sense of unity, the elements that appear to be dominant, the nature of implied movements, and how balance is achieved ranging between symmetry and asymmetry.

Technical properties- appearances of shapes, values, colours, and others, that are due to the use of particular materials and techniques. While carefully observing a work's sensory and formal properties is essential to speculating productively about what the work appears to be expressing.

Expressive properties of a work's subject, for instance, can contribute to evoking: (a) feelings such as fear, loneliness or joy, or a sense of tension or tranquillity, and/or (b) ideas and ideals associated with, for example, the power of nature or the innocence of youth.

The art historian is trained to determine after identifying a work's sensory and formal properties, should be able to speculate about how these particular properties contribute to what the work may be saying to us, literally, symbolically and metaphorically; that is, its expressive properties. What appears to be the mood of the work (sombre, gay, and menacing)? What is its

dynamic state (tension, conflict, relaxation)? What ideas and/or ideals does the work evoke (bravery, intelligence, hard work and so on.)?

In addition to these properties, a work of art will reflect the time and the geographic area in which it was produced, and/or the particular way its creator utilizes and organizes its properties. When a work of art is analyzed in terms of these characteristics, the nature of its "style" is investigated. The style of a work of art refers to its distinctive features, a family of characteristics, that recur in particular works is an important thing to note in any art analysis.

In addition to creating works with distinctive formal characteristics, artists of every age employ particular subjects, themes and symbols. Art historians help us to understand works of art by relating individual works to other works and to the ideas, values and events associated with the time and culture in which such works were produced. Identifying the style of works of art and the meanings associated with their subjects, themes and symbols are tasks for the art historian.

Art historians all over the world help people to understand works of art by relating individual works to other works and to the ideas, values and events associated with the time and culture in which such works were produced. In so doing the art historian identifies the style of works of art and the meanings associated with their subjects, themes and symbols.

Visual art is constructed from very basic elements or components that we experience through our sense of sight and/or touch; namely, lines, two and/or three-dimensional shapes, textures, colours, dark and light qualities, and actual or implied space. For any analysis and criticism of any work of art, the following should be critically considered or looked into:

- Should natural objects be considered as works of art?
- Is art anything we want it to be, or does the term "art" refer to objects that have special characteristics?
- What conditions need to exist before we are willing to classify something as art?

Art Works and Styles

What is Style?

Art style describes the way the artwork looks, it describes how the artist portrays his or her subject matter and how the artist compresses his or her vision. All of these stylistic elements are defined by the choices artists make while composing their artwork. In visual art, style is a "distinctive manner which permits the group of works into related categories" and made it refers to the visual appearance of a work of art that relate to other works by the same artist or any other from the same period, location, training, school, art movement. The notion of style has long been the art historian's principal mode of classifying works of art. By style, the historian selects and shapes the history of art. Style is often divided into the general style of the period, country, cultural group or artist or art movement and individual styles of artists within the group style.

How does Style of work relate to the world of art?

An informed understanding of a work of art should include its content, iconography, and a genuine appreciation for its relative significance. The answer to these questions provides

insights into a work of art that enable a more comprehensive response to the work. Without such information, it will be difficult to place such a work. Before you can consider a work it is proper to understand the following:

Temporal (time)

Pre-historic (Paleolithic, Upper-Paleolithic, Neolithic, Bronze Age, Stone Age, Iron Age), Egyptian, Greek, Byzantine, Etruscan, Roman, Early Christian, Medieval, Carolingian, Ottoman, Gothic, Renaissance, Baroque, 18th century, 19th century, 20th century, Pre-Columbian, Ming, Sung, Chou, Han, Fujiwara, Kamakura, Ashikaga, and Nara.

Geographical (place)

Temporal (time)

Pre-historic (Paleolithic, Upper-Paleolithic, Neolithic, Bronze Age, Stone Age, Iron Age), Egyptian, Greek, Byzantine, Etruscan, Roman, Early Christian, Medieval, Carolingian, Ottoman, Gothic, Renaissance, Baroque, 18th century, 19th century, 20th century, Pre-Columbian, Ming, Sung, Chou, Han, Kamakura, Ashikaga, and Nara.

Geographical (place)

Geographical places include African, American, Assyrian, Chinese, Egyptian, European, Greek, India, Italian, Japanese, Korean, Oceanic, Northern European, Persian, Peruvian, and Sumerian.

Cultural

Different art cultures include Balinese, Amana, Celtic, Chinese, Egyptian, Eskimo, Inuit, Kwakiutl, Maori, Mayan, Minoan, Moorish, Navajo, Peloponnesian, Roman, Snafu, Sioux.

Types of Styles

abstract, abstract-geometric, anti-mannerist, archaic, baroque, classic, impressionistic, mannerism, naturalistic, neoclassic, non-objective, painterly, realistic, representational, and romantic.

School/Custom/Tradition

Abstract Expressionism, Ash Can, Barbizon, Bauhaus, Reiter, Byzantine, Cinema Verity, Constructivism, Hudson River, Impressionism, Coptic, Cubism, Dadaism, Expressionism, Fauvism, Florentine, Futurism, Hard-edge, Hellenistic, Minimal, Naturalism, New Realism, Op, Orphism, Pointillism, Pop, Precisionist, Primitivism, Realism, Regionalism, Song, Surrealism, Venetian, Yamato-e. Idioms (styles of individual artists, just a few examples):

Bergman, Bernini, Bramante, Brunelleschi, Cellini, Fellini, Giotto, Kurosawa, Rembrandt, La Tours, Van Gogh, Frank Lloyd Wright

Fusion of Styles

Etruscan - Italian, French-Baroque, Greco - Roman, Hellenistic, Italian Renaissance, Northern Renaissance, Spanish Gothic.

Who makes art?

There are, of course, many types of artists. Artists are people who make aesthetic decisions as they produce objects (paintings or pottery) and/or organize events (motion pictures or television programs). Artist - designers plan and/or produce all manner of commodities. These range from packages for food to children's toys which stimulate imagination, from photographs and illustrations for books and magazines to symbolic forms which enhance religious ceremonies.

The variables that can affect the appraisal of works of art

Appraising art work requires the need to comprehend the technical, formal and symbolic aspects of the art. Technical considerations include knowing how works of art are constructed. All art forms contain 'formal' elements such as shapes, values and some form of balance. It is essential to practice identifying and describing these elements because (a) the ways they are organized evoke feelings such as a sense of tranquillity or tension and (b) this kind of analysis precedes interpreting the possible meanings in a work of art. One should also realize that art works often depict or employ objects which represent or symbolize particular meanings and feelings. Being aware of how judging works of art can be conditioned by cultural, political and economic values is an important factor. Thus, studying art as a subject should include the consideration of variables which affect responses not inherent within the forms, themselves.

One needs to be conscious of the fact that appraisals of art are always relative to particular criteria. By making these criteria explicit, it is possible to develop logical justifications for one's judgments about art. In addition, objective justifications, rather than mere expressions of personal preference (e.g., "I love it" or "I hate it"), make provocative and productive discourse about particular works of art feasible.

Terms used when examining and evaluating art

Perceive: apprehend, attend, be acquainted with, be aware of, be conscious of, comprehend, conceive, detect, discern, discover, distinguish, experience, get the idea, grasp-identify, know, look, make out, name, notice, observe, realize, respond, see, sense, view, watch, witness.

React: apprehend, be aware of, empathize, encounter, examine, experience, feel, go through, handle, hear, know, listen, look, manipulate, perceive, react, respond, see, sense, smell, suppose, sympathize, taste, touch, undergo.

Talk: acknowledge, admit, analyze, answer, argue, ask, cite, comment, comment upon, communicate, consider, concede, contend, contest, converse, convey, deal with, debate, declare, disclose, discuss, dispute, examine, express, generalize, go into, handle, hypothesize, investigate, justify, mention, name, note, observe, present, propose, prove, question, rationalize, reason, recall, recite, reflect, relate, remember, reply, report, review, say, speak, speculate, state, suggest, take sides, take up, talk, talk over, theorize, treat, verbalize, verify.

Analyze: account for, arrange, catalogue, categorize, characterize, choose, cite, clarify, classify, compare, contrast, define, delineate, demonstrate, depict, describe, differentiate, discriminate,

draw, examine, exclude, explain, explore, express, give a reason for, give the meaning of, grade, group, illustrate, list, make clear, match, name, organize, outline, pair, pick, picture, place, point, portray, prefer, prove, question, rank, read into, represent, select, symbolize, test, translate, understand, verify.

Judge: accept, appraise, approve, ascertain, assess, assume, believe, comment upon, conceive, conclude, consider, criticize, decide, determine, disapprove, dislike, estimate, evaluate, favour, feel, find, form an opinion, gather, guess, have an idea, imagine, infer, justify, look upon, object to, oppose, predict, rank, rate, regard, reject, resolve, review, suppose, theorize, think, tolerate, understand, value.

Valuing art: admire, appraise, appreciate, assess, care for, estimate, evaluate, gauge, give importance to, like, order, prefer, prize, rank, rate highly, regard, respect, think of, treasure, weigh.

Technical Skills in a Work of Art

Tools and materials utilized to produce visual qualities constitute a major component of the artwork. If one is to make expressive visual statements that communicate meanings to others, some knowledge of how to use these media is required. If students are asked to use crayons or oil pastels, for instance, they should be able to investigate the characteristics of these drawing media; that is learn how to use the point and side, how to apply more or less pressure to vary values and intensity, and how to mix and blend colours utilizing surface textures. Examples of other technical skills include: stippling, hatching and cross-hatching with pencil, pen, crayon or brush; folding, scoring, perforating, shredding, curling, and cutting paper; producing washes of flat and graduated colour, and other painting, and glazing, with paint; and pounding, pinching, rolling, texturing, wheel - throwing, glazing, and firing clay and so on.

Observational skills

Knowing how to look at something and see its essential character that is adaptable into an expressive statement is a way of art appropriation. What you are describing is the way artists look at objects or images. Artists do not usually seek to reproduce the complexities that exist in nature. What is sought are the aspects of an object that will convey appearances and/or will serve as a stimulus to expressing something about the object; e.g., its majesty, loneliness, delicacy, peace of mind and so on.

Skills of representation and interpretation

The visual arts employ a spatial aesthetic - emotions or thoughts that may be evoked in response to works of art that possess visual qualities that exist in either actual or illusionist space. If the media of art are to be utilized for expressive purposes, skills need to be developed for employing such media to produce visual qualities that range from thin to thick and straight to curved lines, light to dark values, organic to geometric shapes, rough to smooth textures, and transparent to opaque and dull to bright colours. These fundamental skills are required to exemplify objects such as trees, houses, furniture, human and animal forms, and anything else that we encounter visually.

Interpretative skills always come into play because we do not produce or reproduce the objects and events that are stimuli for expression. When we look at a painting or sculpture or animation of a man or woman, for instance, we are not responding to a real person; the person is not present. It is always the artist's representation and interpretation of the person to which we respond. We may look at a nose, hand or any other part of the body, but we do not see a nose or hand. We see a "sign" for the object; i.e., shapes and colours that add up to an image that represents a nose or hand.

In addition, objects or subjects are interpreted in ways that convey meanings that go beyond what is there, and what is being denoted. As appearances are produced they carry connotations of strength, weakness, elegance, fragility, etc., which are evoked as a consequence of how media are utilized and visual qualities are produced. For example, rendering a hand using pale colours and very thin lines may convey a sense of delicacy.

Being able to produce art implies possessing some control over media coupled with skills for observing the visual world artistically (not just scientifically), and for representing and interpreting visual qualities while producing an assortment of appearances that convey a variety of meanings.

Creative skills

Creativity is a term that is often used indiscriminately. Distinctions are not made between "making," "producing" or "creating" works of art. Artists are expected to create such works whenever they are engaged in art activities. "Creative self-expression" implies that when artists are expressing reactions to their own experiences they are being creative.

Articulating the skills associated with the production of art includes clarifying the aspects of creative behaviour that are agreeable to change in the process of art creation. For example, "fluency" and "flexibility" are traits that are associated with creative behaviour. To insure that these traits are nurtured, art activities must be assigned that require students to generate a variety of responses (fluency) and/or easily alter their works (flexibility) to increase their expressive impact.

It must be remembered, however, that the extent to which artists will be successful and creative (producing art that is both worthy as art and innovative) will depend on the artists having acquired an adequate range of the technical, observational, representational and interpretative skills that are essential to the production of art.

What constitutes the vocabulary of art?

Attempting to respond to art logically and analytically the critic or historian will demonstrate the importance of words (concepts) in guiding perception, and developing understanding and appreciation. There are, of course, many terms which comprise the vocabulary relevant to art. When these terms are known, and employed with precision, they facilitate discussions about art as well as contribute significantly to increasing levels of visual - aesthetic literacy. The following is an extensive listing of a variety of terms which can be associated with art. This list should prove to be an invaluable aid to becoming acquainted with the scope of the subject, and when thinking, writing or speaking about the visual arts. Manufactured forms as potential sources for aesthetic experience:

Advertisement, arch, architecture, aquatint, assemblage, basketry, bas-relief, book, bridge, building, calligraphy, caricature, cathedral, chapel, ceramic, church, collage, computer graphics, computer sculpture, construction, costume, design, drawing, embroidery, enamel, engraving, etching, factory, film, fountain, fresco, furniture, garden, glass, graphics, happening, highway, house, illumination, medal, mezzotint, mobile, monument, mosaic, mural, musical instrument, palace, painting, photograph, porcelain, poster, print, rug, sculpture, serigraph, stained glass window, statue, synagogue, temple, textile, tomb, tool, typography, utensil, vase, watercolour, and woodcut.

Aesthetics

Generally speaking, **aesthetics** can be a set of principles that concern the nature and appreciation of beauty, specifically, a set of principles underling the work of a particular artist or artistic movement. In fine and applied art, aesthetics can be looked at as a branch of philosophy that deals with the nature of beauty and taste as well as the philosophy of art. Aesthetics is a branch of philosophy that examines the nature of art and our experience of it.

In fine and applied art, aesthetic qualities are qualities seen by the viewer when looking at the artwork. For the artist/designer, aesthetic qualities are when art elements and principles come together to create a certain feel, to the image such as warm colour which creates a sense of beauty and harmony.

The area of aesthetics can be divided into five groupings of issues, questions and problems that are usually addressed by a philosopher - aestheticians. When approached in ways that are relevant to particular groups, these areas can also be investigated by non - philosophers;

- 1) Defining what is and what is not art: what conditions must be present for something to be called art? What concepts enable us to identify qualities in works of art and the nature of their aesthetic form? What meanings can be conveyed by works of art?
- 2) Engaging in the aesthetic encounter and making valid responses to works of art: what is the nature of aesthetic experience? What are appropriate ways for looking at art? What does a work of art express?
- 3) Identifying standards and making critical judgments about art: what are the differences between personal preferences and objective judgments? Can there be a set of standards for what is beautiful? How do we distinguish between beauty and ugliness?
- 4) Clarifying the role of the artist and the creative process: how does making art differ from other activities? What does it mean to be expressive, imaginative, or original?
- 5) Exploring the nature of the art world, and the relationships between art and ideology and morality: how do the meanings in works of art relate to the artist's culture? Is art amoral? a political? Are art forms parts of other values? How does the "art world" relate to other cultural institutions?

There are, of course, no single "right" answers to these questions. It is when searching for the most logical, relevant and reasonable explanations and conclusions that one expands his or her understanding of and appreciation for the nature and values of art.

What is aesthetics?

When an artist is engaged in the study of aesthetics, the following three groups of questions will help to clarify the meaning of "aesthetics" as a domain to be investigated

- What are the subject and the theme of a particular work of art?
- How are illusions of space and volume created?
- What ideas and/or emotions are being expressed?

- What social conditions existed when this particular work was created?
- What artistic style is associated with this particular work
- Who created this work of art?

- How do ordinary and master works of art differ?
- Why do works of art evoke emotional responses?
- How are works of art different from other objects?

Which of these groups of questions relate to the area of aesthetics?

It is only the last set of questions that can be associated with the types of issues addressed by aestheticians, philosophers who study systematically the nature of art. Philosophy is a field that is usually divided into three specialized areas:

The first group is concerned with identifying formal and expressive qualities in specific works of art, which implies engaging in art criticism.

An interest in the socio-cultural context of particular works characterizes the second set of questions, which relate to art history.

- **Practical philosophy** - concerned with ethics (worth of human actions, and judgments of what is right and good) and aesthetics (defining the nature of beauty and art, formulating principles governing its production and evaluation).
- **Speculative philosophy** - concerned with metaphysics (first principles and causes) and epistemology (methods for gaining valid knowledge)
- **Applied philosophy** - relating philosophical concepts and methods to other fields (philosophy of science, philosophy of education, philosophy of history, etc.)

What is an aesthetic quality?

Aesthetics means "pleasing to people's senses" but the sub - meaning is "pleasing to people's sensibilities". Our senses tell us various things about the environment we live in, and the objects in it these objects evoke to some degree emotional states people may or may not be aware of.

An example of someone who is aesthetics might be an artist/designer. Aesthetic in a more general sense means the pleasant, positive and artful appearance of a person or a thing. An example of the word aesthetics is to say that a particular art work or car design or any other thing is beautiful.

How do we engage in the aesthetic analysis of a work of art?

How do we make sense out of works of art? Very often a work's vital statistics (names, dates, styles) and its creator's views (if known) are the only items of information available. Can we only comment about a work's subject and the degree to which it is liked or disliked?

It is as if the question "what does a work of art express" can only be answered by citing its vital statistics, discovering the intentions of the artist or, even more frequently, by leaving it to personal preference; i.e., whatever one believes it expresses.

While these approaches have their merits they also have one great limitation: the expressive import of the work - its content that involves us most profoundly in its aesthetic character, the primary basis for its emotional appeal - is seldom investigated.

What is the importance of aesthetic analysis in any work of art?

The foregoing approach to making sense of works of art can be described as aesthetic analysis. Aesthetic provides a systematic means for encountering a work of art those results in responding to what is inherent within the work itself. As a consequence, the work of art acts upon the viewer; it speaks of its unique character and forms the basis for both more objective and profound responses.

Aesthetic analyses can only inform us about the expressive nature of works of art. To fully appreciate the work and to appraise it critically, it is also essential to know about the historical -cultural milieu in which it was created.

To demonstrate the value of learning about the cultural context of works of art, the aesthetic analysis exercise that follows will also include reviewing some of the cultural components associated with the work.

Words related to aesthetics

Alluring, appealing, charming, cunning, delightful, engaging, fascinating, glamorous, exquisite glorious, magnificent, perfect, radiant delicate and so on. While all types of objects and events may involve us in the aesthetic aspects of experience, are we willing to call all of them art?

- What are the components of an aesthetic response?
- How does an aesthetic focus differ from other types of emphases?
- We may respond to the aesthetic qualities in a variety of objects produced by people who have no word for art in their language. Are we willing to call such objects art even though they were produced primarily as objects to give form to values and traditions, and not as art, per se; i.e., objects designed primarily to evoke responses to aesthetic qualities?
- Can people who have not been taught how to make art produce works of art?
- Are children able to produce art?

What does a work of art express?

- The intentions of the artist?
- Only what art historians tell us about the work?
- Anything we want it to express? Is it strictly an individual thing?

Subject and theme in art works

Subject matter; Images or topics which comprise the subject matter of a work of art include:

Dreams, emotions, fantasies, figures (symbolic, mythological, nudes, single and group portraits), historical and/or political events, landscapes, religious events, still-life (flowers, interiors, tables of fruit).

Some possible themes:

Ideas which appear to permeate a work of art reflect themes such as Anguish, barbarism, bravery, brutality, debauchery, delicacy, domesticity, fear, gracefulness, horror, humour, injustice, joy, love, passion, patriotism, pleasure, sadness, terror, and tranquillity.

Words used to describe the processes for making art?

The following terms describe what is done when one participates in the art-making process include:

Accomplish, achieve, act, adapt, add, adjust, alter, amplify, assemble, attain bring about, build, invent, join, make, manage, manipulate, modify, obtain, operate, order, originate, perform, plan, practice, prepare, present, produce, put together realize, rearrange, render, reorder, represent, reshape, reveal, revise, set up, shape, show, structure, succeed, symbolize transform, try out, use, utilize, work, work out. Enlarge, erect, execute, exhibit, expand, experiment, express, extend fashion, form, formulate fulfil, gather, generate, improve, improvise, incorporate, indicate, Carry out, carry through, cause, change, collect, combine, complete, compose, construct, control, correct, create demonstrate, develop, devise, display, do, elaborate, employ, enlarge, erect, execute, exhibit, expand, experiment, express, extend

Art History and its relationship with the society?

Art history and society are inseparable from each other, just as the environment is to human beings. It is good to understand that there is the largest number of human beings who in one way or the other interact to satisfy their social needs and share a common culture. Society as an organization is a system created to achieve common goals through people-to-people and people to - work relationships. It can be seen as a group of people involved with each other through persistent relations, or a large social group sharing the same geographical or social territory, subject to the same political authority and dominant cultural expectation. Art history is all about that.

Art history therefore, is the study of the visual art in its historical development and stylistic contexts; it can be seen as the study of objects of art considered within their period. The work of the Art historian is to analyse the visual arts' at the time they were created. In any work of art, the historian's work is to identify the visual elements of the art work and interprets its meaning. The main preoccupation of art historians is therefore to establish the origins of works of art, that is discovering who created a particular artwork, when, where and for what reason. Art historians are interested in what the works of art represented at the time, they were created, which is a way of learning about the civilization of the past. It is very important because is one of the ways to recount stories of past events. Art history allows us to look back and understand how our civilization evolved over the centuries. This is a way to know ourselves better, and in trying to do so; we should ask why we have certain values in what we do. What shaped the way we think and our vision of the world should be put into consideration.

Art impacts and influences society by changing opinions, instilling values and translating experience, across space and time in different ways. Art in this sense is communication; it allows people from different cultures and different times to communicate with each other via images, sound and stories. Art is often a vehicle for social change.

Art history deals with the historical development of a community, which includes the study of objects of art considered within their period. The work of the Art historian is to analyse the visual arts' at the time they were created. The historian's work is to identify the visual elements of the art work and interprets its meaning. The main preoccupation of art historians is to establish the origins of works of art, that is discovering who created a particular artwork, when, where and for what reason.

It is important to note that the study of art history is all about developing critical thinking ability, and is not only about memorizing dates, artists' names, art movements, and so on. Instead, it drives the historian to analyze art works. To support this type of analysis, the art historian must build rational and convincing arguments, hence developing his/her critical thinking abilities.

Why is art history important – it is important because it gives humanities subjects, relating them to draw conclusions and critical evaluation of different artwork from different places. The history behind these artworks at separate times helps to learn about different tribes and their cultures. Art impacts and influences society by changing opinions, instilling values and translating experience, across space and time in different ways. Art in this sense is communication; it allows people from different cultures and different times to communicate with each other via images, sound and stories. Art is often a vehicle for social change.

Art History and Context

Global challenges in art history, with awareness to review and renew the discipline's objects and methods, are ongoing, art history in a real sense should be a global affair because, .basic western art histories, such as formal analysis, per iodization and iconography, already exist in other countries of the world, such as Chine, Africa and others. The idea of global art history has long been started, in a world cat, in the global database that integrates the print collection of libraries all over the world, the number of catalogues items containing the phrase 'art history' that also refers to 'global art history' or 'world art history'. In a more detailed disciplinary survey one

can carry out on art-historical journal. In the academic English - Speaking field of art history, the art Bulletin shows a similar increase in the frequency of these terms.

The way moving forward

There have been new developments, and challenges in recent times and also there has been great interest shown by people in artistic production all over the world hitherto has enabled some art historians to work on small production and to find their research. It has enabled researchers from geographical areas considered peripheral to introduce their interpretation, readings, methodologies, and even theoretical perspective into the western academic sphere. Recently, we have seen the redesign of the program of art museums and anthropology museums, with a significant shift towards the contemporary with contemporary art works included in exhibitions of ancient themes.

It is also good to note that museum collection strategies have also been renewed. A new vocabulary has become widespread, preferring the plural to the singular; art world rather than world art, modernity's rather a modernity. Cross-fertilization, world market, institutional reforms, museum policies and their evolution, artistic migration, legacies and plural heritage are the subject of numerous theses that have opened a horizon of the art historical discipline that is now aware of the need to break away with this way of thinking. Nevertheless, most of these challenges remain to be resolved, which could also explain why the debate on global art history and its possibilities are not closed. The most heated concern is the identities of those who make the global art history and their authority to do so, as debates about feminist studies and the study of 'black arts' and much more.

The pressure of globalization has undoubtedly many positive effects, including a concern to account for the artistic creation of all countries, without hierarchies. Global approaches to art history should include a lot of art activities as it concerns artists, objects, culture and individuals. The documentation of objects and stories of diverse women and men who have created artistic objects, events and ideas, bringing the excitement and influence of history into the present is good in any artistic study. Art history reveals the many ways that people make art and new technologies, events and resources affect art making. Intentions, audience and interpretations vary even more than styles and media. Formal and contextual appreciation vary with emphasis on both forms, meaning should be incorporated into a more encompassing view of art objects. More importantly, Museums and classrooms should be centred on the learning motivation, questions and reference points bringing art to life, not facts to memorize processes and concepts to be taught

There are many ways in which art history and society are related. This can be seen in the ways events and technology affect the content. The pervasiveness and centrality of art in society amplified its cultural gifts. Histories and cultural ideologies are revealed through various art forms reflecting concepts of time and space. The interconnections of history and art can be seen in the interplay of events and the art world. What is displayed and where is determined by the valuing and editing of art. In some countries more freedom is given to artists than other works at various times in history, thus pointing to or restricting artistic production, content and public access to it. Creating and sharing art celebrates the freedom of the human creative spirit. It is equally important to know that the roles and training of artists may be determined by the artist,

the society that they function in or by historians. Some people create exquisite aesthetic objects but do not consider art as separate from daily life. Others strive to become a part of an elite group of artists, they consider to be exemplary or famous. Artists may be informally educated, self-taught or apprenticed in various ways. All these people are all artists.

Art has utilized materials and technologies that are as simple as two leaves on a bed of grass, and as complex as intricate computer programming. Availability of materials and discoveries at any particular time and space affects the form of art example, it takes Fire proceeded the firing of ceramic pottery. Oil paint in tubes enables painting on location outdoors to occur. Photography documented events not seen before. Society creates art and records its history in various ways that reflect differing concepts of time and space. The recording and sharing of these cultural achievements give a sense of unity and life to art history.

Art History in the present?

Art and artist of the past influence and enrich current knowledge and creation of the arts, which have been shaped and reshaped by art, art itself is reaffirmed and redefined what is seen, how it is valued and that history is shaped, and shaped by public awareness and appreciation. Art history is studied across time as well as across cultures. Interesting recurring trends weave histories such as stories of creation, explorations of the nature of the power of art to urge social change, and celebration of birth, adulthood and marriage. Thematic cycles reveal timelessness (Visual tracking may evidence the recurrence of visual imagery as well). Trends and styles in art are related to processes, content and preference.

It is important to note that the urge to create is universal. The name of artists or cultural contributions is a source of rich study and valuable influences on art. The audience provides another important dimension of the art experience. The definition and roles of the artist and audience can change in differing places and times. There is no one way of interpreting art. Artists' interactions may be communicated through a variety of symbols, visuals, configurations, and metaphors, and interpretations vary and should be discussed about meanings for current classroom seminar, conference and audience as well as within the original cultural context for the initial intended meaning

There are many ways of understanding the world as reflected in many disciplines of study. Visual art's relationship with other disciplines has changed throughout time. Art is separate from life, psychology, culture, sociology, and ecology. Wonderful harmonies of knowledge through thoughtful balance in interdisciplinary connection can expand the field of art rather than diminish it

Global Perspective in art education

The cultural history of art is by nature multicultural. Global perspectives in art education foster the inclusion of multicultural histories, promote equality in gender representation, embraces a variety of art forms and aesthetics and use resources consciously with the interconnected and pluralistic nature of life as a foundation. It is good to note that multiple art histories are worthy of inclusion in any art historical study. Many may have oral traditions. The naming of cultural groups should replace labels connoting inferiority such as "primitive", and "native" "this type of language should not be used in global art history. Social agendas have

determined the historic inclusion of certain art of the past. Inclusiveness of Artists and Art Forms is very important, which is the attitude of welcoming all sorts of artists and art forms into the world of art and art history. Women artists have existed throughout time "Histories", are being acknowledged as important, reversing impressions and exclusion of women's art forms. Art began to bring attention and change to inequities in art history, women's issues, artistic achievements of women, the art of crafts and the value of collaboration and multiple interpretation of art.

Most recently, incorporating a global perspective attends to consideration have utilized natural and synthetic materials in many ways, and careful use of resources can affect their suitability. The definition and Boundaries of art have changed. Art has aesthetic qualities and may be functional or formal. Artifacts, frequently art of non - western culture are now more included as art. The audience as well as experts can determine what is called art by what they treasure.

Every Design Table-ware, clothes, furniture, found objects and glassware are now found in museums and considered expressive of the art and design impulse. Each art form must be evaluated by its definition of qualities, not by a single overall standard. Assemblage found objects and collage frequently give a new identity to reuse materials in art, ideas of what is considered desirable art materials are affected by cultural aesthetic and economic influences. Innovative and creative art teachers interested in conservation promote imaginative reuse. Some movement of ancient times has lasted for thousands of years, challenging eternity in their permanence. Other art forms are ephemeral, lasting only as long as the split second required to take photographs as documentation of the structures or events. Time affects works of art in many ways. Art may use or attempt to counteract time on their work. Display and Conservation: Traditionally, galleries were founded on the desire to acquire, preserve and display art.

Historical Context Teaching Art

Learning about art history should be lively, interactive and effectively as well as cognitively rewarding. Dry facts disconnected from students' experiences develop the inquiring attitude and appreciation of different artistic expressions that begin a life of rich art appreciation. Some suggestions for meaningful and lasting learning would include:

- Sharing the global communities of art processes, purpose and themes
- Discussing and applying personal, family, community, national and world history
- Studying the present and past multiple functions of art and including diverse pluralistic histories of culture and subculture groups
- Avoiding teaching the ethnocentric perspective of history that exclusively focuses on western (Europe/American) and African art.
- Exploring cross-cultural themes as well as rich cultural and historic contexts
- Using lively creative motivations and art projects that incorporate students authentically with expansive knowledge of the world of art.

Functions of Art

The most important function of art is to contribute towards the development of human society in general by stimulating the imagination and expanding our perception of ideas. The actual function of an artwork *depends* on context; it is important and ideally, to look at a piece and know where it came from and when. The best-case scenario includes identifying the artist, as well, because the artist is half of the contextual equation (i.e.: What was the artist thinking at the time s/he created the work?). You, the viewer, are the other half and are important (i.e.: What does this piece of art mean to you, living right now?). These are all factors that should be considered before trying to assign functions to artworks.

Functions of art normally fall within three categories. These are personal, social or physical functions. These categories can, and (often) do, overlap in any given piece of art. The physical functions of art are most easily dealt with. Works of art that are created to perform some service have physical functions, ceramics ware are produced to serve a physical function. Architecture, any of the crafts and industrial design are all types of art that have physical functions.

Art has social functions when it addresses aspects of (collective) life, as opposed to one person's point of view or experience. (Political art) Art that depicts social conditions performs social functions. Sometimes having specific pieces of art in a community can perform the social function of elevating that community's status.

The personal functions of art are the most difficult to explain in great detail. There are many of them, and they vary from person to person. An artist may create out of a need for self-expression, or gratification. S/he might have wanted to communicate a thought or point to the viewer. Perhaps the artist was trying to provide an aesthetic experience, both for self and viewers. A piece might have been meant to "merely" entertain others. Sometimes a piece isn't meant to have any meaning at all. Art may serve the personal functions of control. Art has been used to attempt to exert magical control over time, the seasons or even the acquisition of food. Art is used to bring order to a messy and disorderly world. Conversely, art can be used to create chaos when an artist feels life is too serious and ordinary.

Art can also be therapeutic - for both the artist and the viewer. Art therapy as a subject of study integrates the fields of human development, visual art (drawing, painting, sculpture, and other art forms), and the creative process with models of counselling and psychotherapy.

In terms of religion, some art forms serve as objects of reverence to transcendental deities. Christendom, especially Catholic depicts the iconographies of Christianity in three-dimensional forms, as metaphors. Again, in traditional societies, carved images are symbols of the invisible beings that humans owe the obligation of consultations. In the Muslim world, emphasis is laid on motifs, calligraphy and architecture, as against sculptural depiction of historical icons.

Biological functions of art would include fertility symbols (in any culture)"The functions of art": (1) context and (2) personal, (3) social and (4) physical functions.

Terms used to describe the purpose of art forms?

Terms describing purposes for which a work is created (for aesthetic, intrinsic appeal or utility in serving a religious, domestic or industrial function) include:

- aesthetic, amusing, artistic, cathartic, commemorative, commercial, cultural
- decorative, economic, educational, entertaining, experimental, expressive, historical, hypnotic, instructional
- magical, moral, persuasive, political, practical, propagandistic, psychological, religious
- Satirical, sensitizing, social (didactic, satiric), spiritual, stimulating, and therapeutic.

Cultural-historical context of works of art

A thorough aesthetic analysis of a work of art will reveal the nature of its formal and expressive content; it will also answer the following types of questions. When one provides answers to the following types of questions that will help learn about the cultural and historical context of art. When and where was the work produced? Who created the work of art, and what were the artist's motivations? How was the work created and what were the sources for the artist's particular approach? What is the style of the work and how does it relate to the world of art?

The answers to these questions provide insights into a work of art that enable a more comprehensive response to the work. Without such information, an informed understanding of its content, its iconography, and a genuine appreciation for its relative significance are not possible. These latter categories are essential to engaging in art criticism.

Socio-cultural functions of art

Works of art are significant players in the evolution of culture in that they contribute both to cultural continuity and, through innovations in forms and techniques, to cultural change. It is good to note that works of art give form to fundamental beliefs and feelings when such works are employed; they serve as culture carriers in communication. Such works make a significant contribution to transmitting ideas, values and attitudes from person to person and from generation to generation. Beliefs in the mystical and all-powerful role of natural forces or the possibility of an immortal existence in paradise would be extremely difficult to communicate without such works. It is important to note that Art forms are essential to engage in the rituals that serve as the ingredients required to nurture and sustain any society.

Art functions in a myriad of ways for individuals and society. A life without art or a society devoid of art would not only be uninteresting, it would be unthinkable. It appears that humans instinctively seek to enhance and beautify their lives. The visual arts and other art forms -- literature, music, dance, theatre, and film - range from very primitive to very sophisticated models of expression and communication.

Personal and Psychological needs of art

An involvement with art can serve us personally and psychologically. Art has important social and educational roles to perform. In addition, art is essential to maintaining a healthy economy. Enhancing the appearance of objects, whether they are utilitarian, recreational, religious and/or commemorative, is the most obvious and pervasive function of art. It would be hard to imagine a world devoid of art. Almost everything manufactured (as opposed to what is natural) that we see or use is, at least in part, the result of making choices and decisions that involve us in the aesthetic aspects of experience. Although most manufactured or contrived

objects and events would not be classified primarily as works of art, they are the result of humans deciding to make something appear to be, for instance, elegant, comfortable, or high-tech in appearance. In other words, an arrangement of visual elements - shapes, colours, textures, etc. - has been created for expressive purposes, which is one way to define art.

An important psychological function for art is to create an awareness of subjective reality because works of art reflect and give form to our inner thoughts and feelings, making them public and, therefore, perceivable and knowable. Works of art can offer convincing insights into a wide range of ideas, moods and passions derived from the collection of human experience. It may mean a sense of the magnitude of the task and how such burdens must be endured when machines are not available.

Historical artworks can be employed to create or reflect our times

Cultural and historical context also come into play when one considers more direct influences of the past upon the present. Some contemporary artists employ acknowledged masterworks as the subject of their works. Modifications are normally made by artists that can change the theme of a given work, which makes the work more relevant to contemporary issues and values. An example of this process – is where the old artist is the source of inspiration for the new.

Roles played by media and techniques

Almost anything can be used to make art. However, whether media are traditional or non-conventional, the visual qualities they produce should become the focus of study. One needs to recognize that particular media are utilized in different ways to produce qualities such as roundness, thickness, sharpness, fuzziness, and brilliance. These qualities can be organized to evoke various feelings and meanings for the viewer. One can experiment by painting lines which convey a sense of vigour or relaxation, drawing a tree which appears to be ancient and decayed, or manipulating clay to create a form which evokes an illusion of tender

Educational values of art

In general education, art contributes to the development of a very important area of literacy by cultivating abilities to utilize a non-verbal language of expression and communication. Art plays an essential role in supporting and changing culture. It enhances almost everything that humans manufacture. Art is so important in our personal lives and as fundamental as a vehicle of expression and communication that individuals and societies could hardly exist without it.

The artist engaging in cognitive activity includes acquiring and utilizing the storehouse of mental images that are the basis for concept formation and comprehension. Art can make an important contribution to building this storehouse because it is an image-centered phenomenon. Making or responding to art requires that one be involved in either producing or decoding a variety of images.

For instance, understanding complex concepts such as tension, symmetry, and abstraction is dependent upon possessing relevant images (mental pictures or percepts) for these concepts.

These images can be acquired by producing them in appropriate art activities or by observing them in particular works of art.

Picture making and picture study involve using one's imagination; that is engaging in generating or identifying images that are associated with particular ideas by relating percepts to concepts. Relevant mental pictures are developed and stored through appropriate learning experiences which include observing examples that incorporate these images and engaging in discussions that clarify similarities and differences.

For example, creating an illustration for an animated film or any other illustration that involves a human figure requires that one imagine his enormous size, as well as body and facial structure and the design of his clothing. As one produces such an illustration, images are created that reflect and define the following list of complex concepts: scale, proportion, gesture, space, illusion, power, strength, and asymmetry. In other words, as one engages in this art activity, opportunities are provided to increase one's comprehension and repertoire of essential concepts.

Responding to works of art requires the use of one's imagination to make sense of the difference between what is implied and what exists (coloured pigments on a canvas, carved or chiselled wood, etc.). Both images and concepts (ideas) are represented through the use of signs and symbols. Actual objects such as eyes or houses or trees are not observed in works of art. Shapes and other visual qualities are fashioned to serve as signs for objects. We may recognize a particular rendering of a shape as a sign of a hand. If it is depicted in a certain way, as a fist, for instance, the shape may also function as a symbol of power or strength. Transforming mental shapes, colours and textures into signs and symbols is a complex intellectual task requiring both analytical and critical thinking.

Acquiring the skills and knowledge associated with art production is critical for those who aspire to be artists, designers, architects, and others. Involvement in art production activities is also necessary when educating the general student who only aspires to become an informed consumer of art.

Art History Assignment

Formal analysis

In any formal analysis assignment, what is expected or required is a detailed description of the "formal" qualities of the art objects (formal here means "related to the form", not "fancy or elegant") in order words, what the artist is looking at, is it the individual design elements, such as compositions (arrangement of part of or in the work), colour, line, texture, scale, proportion, balance, contrast, and rhythm.

The art student should be critical in his observation; the primary concern in this assignment is to attempt to explain how the artist arranges and uses these various elements. Usually, the student has to look at the objects for a long time and then write down what he/she sees. In this case, the lecturer expects a highly detailed description of the objects. You might struggle with this assignment because it is hard to translate what you see in words - don't give up and take more notes than you might think you need. Why would your lecturer ask you to do this assignment? First, translating something from visual language to textual language is one of the most vital tasks of the art historian. Most art historians at some point describe fully and accurately their objects of study to communicate their ideas about them.

Art historians vary in their approach to art, and there are a few common approaches that form the backbone of the field. You may already have found this tendency helpful in reading your textbook or another assignment your lecturer realizes that you are not accustomed to scrutinizing objects in this way and know that you need to practice doing so. Lecturers who assign formal analyses want you to look and look carefully. Think of the objects as a series of decisions that an artist made. Your job is to figure out and describe, explain and interpret these decisions and why the artist may have made them.

Ideally, if you were to give your written formal analysis to somebody who had never seen the objects, s/he would be able to describe or draw the object for you, or at least pick it out of a lineup. In writing a formal analysis, focus on creating a logical order so that your reader doesn't get lost, your lecturer already knows what you are talking about. Here are some guidelines,

1. Summarize the overall appearance; the artist can describe the details of the object.
2. Describe the composition and then move on to a description of the material used (for example acrylic, watercolour, plaster, etc)
3. Begin discussing one side of the work and then move across the object to the other side
4. Describe things in the order in which they draw your eye around the object starting with the first you notice and moving to the next.

Some lecturers would want your formal analysis to consist of pure description with little interpretation or no interpretation. In this case, you should just describe your object, while others will expect you to go further and comment on the significance of what you have observed. Find out which way your lecturer wants you to write your formal analysis in your assignment. Most art historians include formal analysis at some point in their essays; there are lots of examples to look at in textbooks and other reading materials.

Stylistic analysis

You may be asked to look at an object and talk about its style. Some lecturers will want you to discuss how an object fits into a particular stylistic category - for example, impressionism, Renaissance, early Macedonian or others. More often, they will ask you to compare two works in either the same or very different stylistic categories e.g. comparing one impressionist painting by Monet to one by Morisot or comparing a Correggio still life with Picasso's life. You will still focus on the formal qualities of the objects but this time you will probably be expected to conclude one of the following:

- How the work fits the stylistic category
- How the work does not fit the category
- How two works with the same type of content look

Different from each other, because of style (for example, both paintings are still lives, but they show different approaches to three-dimensional etc. A stylistic analysis will acquaint us with

some of the large historical trends and forces in the culture and how they influence the development of art.

Iconography/ Iconology

This kind of assignment occurs in courses covering art before the Modern Period: Here you will look for a particular element that occurs in the object (an object, action, gesture, pose) and explain either: When some elements occur in other objects through history and how this object's representation of it is unique, or what that element means generally in art or to art historians in other words, the traditional association an art historian might make between that depiction and other things. If you are confused, make a clear distinction between iconography and iconology but many art historians do not- they often use the word "iconography" when they mean both. Art historians study iconography and iconology so often that they have compiled reference texts that list many of the famous works that show particular themes.

Provenance/Patronage Study

Some assignment requires you to examine the life of the object itself: the circumstances surrounding its production and/or where and why it has changed hands throughout history. These assignments focus on either: how, when, where and why the patrons, (the person who orders or buys the object, or generally supports the artist) ask for or acquired the object from the artist. The assignment may ask you to comment on what the patronage suggests about how the artist made their living at different points in history, how, /why the patron choose the artist they did or the history of the object passing from art to patron to museum etc. Such assignments usually appear in classes oriented towards museum studies. The assignment may also ask you to comment on the significance of this history.

Theory/Criticism

All four of the previous assignment types focus on the objects themselves (the painting, sculpture, drawing, or building.) However, in some courses, particularly in Modern Art courses you may be asked to look beyond or through the objects toward the theoretical, historical, or social context of the object, artist or time. The lecturer may want you to talk about how the formal or stylistic qualities of the object reflect or affect the time in which they were made. More specifically, you may ask to look at the object's relationship to ideas about gender class, artistic relation, culture, or politics associated with that time, or you may be asked to connect artworks with the theories of a particular person. You can talk or discuss one popular modern artist and look at how many different ways he has been studied from a theoretical/critical perspective or another.

- Streaming from and/ or helping to create a traditional or modern Nigerian art culture of masculinity and superiority
- Exploring the relationship between Nigerian culture and others.
- Portraying a stylistic progression from a more abstract representation that emphasizes the flatness of the canvas and the paint over the content or narrative.

As you can see, these assignment may leave you a fair amount of latitude in finding and pursuing a topic, Regardless of the theatrical perspectives you use or apply, be sure that your paper contains a strong argument. Remember to pay attention to your lecturer also when you are writing a paper on theory /criticism, the art object or objects should be at the forefront of your discussion. The theory or criticism should arise out of the art, rather than be imposed on it. Focus on the object first, to write a formal analysis before getting the theory; you may not include this analysis in your final paper, but writing it will give you insight into the object or objects you are discussing. You may also wish to keep an image of the object or objects in view,

Tracking down the resources

It is necessary to review resources that will help you to answer that type of question. You may have to find any or all of the following books or materials:

- The object itself or a book that talks about it at length.
- Your textbook (look through the whole thing - there are often helpful glossaries and timelines. art bibliographies for further reading
- Standard art historical reference text (especially for iconographical or patronage studies
- Theory or analysis of what has already been written (usually articles or books rather than survey text or dictionaries)

The more object-oriented research assignment requires you to spend more time with monographs; catalogues and other art history reference books. The first two types of books focus on an artist's entire body of work and/or biography and give details that might not show up in a more theoretical text (like the measurement of the object, their provenance, details about their condition etc. The more theoretical the assignment the more time you will spend reading journals and articles (sometimes directly related) books Even when writing a more theoretical paper don't ever forget the art object- it is the reason for your power.

The "pure" formal analysis is the only paper in which description alone is enough- so if you are asked to compare two objects, do not just list their similar or different qualities. Instead, suggest what those differences or similarities mean and analyze them on some level.

Additional resources

Some books that can help you write your paper in art history, are widely available

Examples;

1. Action, Mary, *Leaning to look at Paintings*. New York: Rutledge 1997
2. Barnet, Sylvan, *A short guide to writing about Art*. New York: Harper Collins College, 1993

A Glossary of Art Terms

Students and professionals of art and design need to engage in a great deal of discussion about the possible meanings of art vocabulary. It is through the process and examining

alternative definitions for art terms that words evolve into functional concepts for thinking about, analyzing, criticizing, appreciating, and producing the varied forms of the visual arts.

Abstraction - a device in art which alters or simplifies reality (nature) to facilitate the expressive purposes of the artist (e.g., the exaggerated antelope horns and ears of the masks used in some African artworks)

Aesthetic analysis - is a careful investigation of the qualities which belong to objects and events that evoke thoughts and feelings because of the character of these qualities and the particular ways they are organized.

Aesthetic aspects of experience - that are inherent within the experience itself and to which we respond through our senses, whatever the primary nature of the experience.

Aesthetic response - a felt sense of pleasure, joy or excitement (and, under certain conditions, a sense of tension or apprehension) when responding to the surface and representational qualities inherent within a natural or manufactured object and/or event.

Allegory - pictorial device in which characters or events stand for abstract ideas or principles, enabling what is represented to suggest deeper symbolic meanings; e.g., employed in the masterpieces by Botticelli and Vermeer.

Art - objects and events formulated primarily (consciously or unintentionally) to evoke aesthetic responses; or, put more simply, forms made by people which because of the way they are created arouse emotional reactions in others.

Assemblage - three-dimensional artworks 'assembled' from a variety of existing objects and materials.

Balance – does a perceived equilibrium exist among visual, surface qualities?

Asymmetrical, dynamic or informal balance – is a controlling opposite force by manipulating visual components to create a sense of equilibrium (e.g., a large grey area balanced by a small red shape).

Symmetrical, static or formal balance – is an equal distribution of similar visual components on either side of an implied or actual central axis.

Baroque – is a major art style characterized by a dramatic unification of complex elements and undulating spatial forces. The baroque style achieved its greatest heights in the 17th and 18th centuries; its tenets are still practised by artists and architects today.

Classicism - an emphasis upon idealized subjects and themes initiated in Ancient Greece and given renewed impetus in the 'perfection of the form' achieved by such Renaissance masters as

Botticelli. (Artists continue to seek ideal relationships even in the nonobjective works of the 20th century; e.g., the classical linear compositions of Piet Mondrian.)

Cubism - a 20th-century style which focuses upon the structural character of objects; analytical cubism presents several views of an object simultaneously; synthetic cubism is more decorative because it stresses the two-dimensional nature of the canvas and does not attempt to create spatial illusions.

Cultural context - aspects of objects and events that exemplify the values, beliefs, traditions, economy and/or other characteristics that can be associated with a particular individual, group or society.

Dada - is an anti-art movement which emerged in Europe in 1916 as a reaction against the antihuman calamity of World War I. It continues today when artists interpret irrational and nihilistic social forces by creating ridiculous and ridiculing sensory images.

Distortion – is the modification and exaggeration of visual qualities to enhance expressive impact.

Dominance - emphasizing an idea and/or particular visual components (through repeated use, the intensity of colour, and/or relative scale) to the degree that all other aspects of a work become subordinate.

Elaboration - the embellishment of an idea or object through constant repetition and/or variation of some visual components while other components may remain simplified or lack complexity.

Expressionism - a style which deliberately abandons 'naturalistic' and 'idealistic' approaches, and utilizes exaggerations and distortions of form and colour, which often result in a more direct and greater emotional impact.

Expressive character – is the sensory, formal and technical aspects of works of art (objects or events) that result in evoking particular thoughts and/or emotions.

Expressive properties - the ideas or ideals, dynamic states, and/or mood or spirit that can be identified and/or associated with objects or events, which, when coupled with a work's other properties, contribute to the evocation of particular thoughts and feelings.

Formal properties –it is the means by whereby sensory properties (shapes, colours, textures, etc.) are formed; e.g., unified, emphasized, and balanced, and so on.

Genre - specifically, artworks that depict scenes of everyday life; e.g., 17th-century Dutch paintings of domestic settings; more generally, art forms which share certain structural or stylistic characteristics; for example marine or still-life paintings.

Gradation - subduing contrast through related steps; example developing spatial illusion in a landscape by using slightly changing value contrasts from foreground to background.

Iconography - the subject matter in works of art; specific and/or traditional symbolic representations or elements associated with the subject or themes of works of art.

Innovation – is bringing into being something new; an original (creative) way of depicting subjects or themes.

Line - a device used to abstract and delineate space into shapes on a two-dimensional surface.

Lost wax - also known as *cire perdue*, is a technique for casting metal that involves producing a model in wax, investing the completed model in clay, heating the clay mould so that the wax melts and can be poured out of the mould, and filling the negative space with molten metal. It is a technique that has been practised by various cultures around the world over the last several thousand years.

Motif - a design or arrangement which is the basic element within a patterned surface; e.g., an abstract flower used repeatedly to create an overall visual texture.

Naturalism - a style which emphasizes the conscious emulation, but not necessarily the imitation of natural phenomena.

Nonobjective – is a type of art that evokes responses to surface qualities which do not allude, in any way, to recognizable objects or events (the opposite of naturalism).

Opposition - a method for achieving contrast and conflict between visual qualities those results in the creation of heightened interest and the arousal of a sense of tension or turmoil.

Primitive – is a type of art characterized by flat and somewhat unrealistic forms which reflect the artist's lack of formal training; e.g., the painting of a cat by an anonymous artist. The term "naive" is often used in the same context which is not supposed to be in a global art history.

Realism - a style of art that is characterized by a denial of 'idealized' or 'romanticized' subjects and interpretations, and stresses the factual recording of more 'earthy' objects and events.

Romanticism - an artistic style initiated in early 19th century Europe as a reaction against the detached and formal emphases of the neoclassicism of the time. It is characterized by a freer, more expressive use of media to depict highly dramatic, mysterious and exotic themes.

Rhythm - a sense of an actual or implied movement existing within some form of organized pattern.

Scale - is the relationship between the size or intensity of surface qualities which establishes a sense of relative proportion and emphasis.

Sensory properties - the qualities which are inherent within (belong to) an object or event that is experienced through one's sense of sight, touch, hearing and/or smell.

Sensual - a response to the visual, aural, kinesthetic and/or olfactory aspects of objects or events with a special focus on sexual connotations.

Sensuous – is a response to the physical character of stimuli; e.g., shapes colours and textures.

Surrealism - a 20th-century movement which emphasizes imaginative and intuitive interpretations of the subconscious.

Technical properties - particular attributes of works of art that result from how tools and materials are employed.

Tension - an implied opposition of visual forces which evoke a sense of strained relationships between surface qualities, thereby, creating feelings of tautness or excitement.

Texture - the suggested, implied (visual) or actual (tactile) character of an object's surface.

Unity - a sense of 'wholeness' or 'relatedness' achieved through various techniques such as repetition, gradation, alternation, or radiation of visual qualities.

Value - the term used to identify the variations in dark and light qualities of visual phenomena.

Careers and occupations associated with the visual arts

Food: Designer Of Cooking and Baking Utensils, Dinnerware, Flatware, Packages, and Paper Goods ALSO: Ceramist (dinnerware- pottery), Chef, Merchandiser, Pastry Decorator Clothing and appearance

Fashion: Buyer, Commentator, Coordinator, Designer, Editor, Illustrator, Photographer, Costume Designer, Dress Maker, Fabric Draper, Furrier, Hair Stylist, Jewelry Designer and Jewelry Maker, Make-up Consultant, Milliner, Textile Designer, Shelter

Architect: Commercial, Domestic, Industrial, Landscape, School DESIGNER OF: Fabric, Floor Coverings ALSO: Cabinet Maker, Ceramist (tiles), City Planner, House Painter, Paperhanger, Stained Glass Designer/Maker, Stonemason, Woodworker

Education: Pre School: Aide, Sitter, Teacher ELEMENTARY: Art Consultant, Art Supervisor, Principal, Teacher SECONDARY: Arts Supervisor, Art Teacher, Artist - in - Residence, Craft –

Home Economics - Industrial Arts - Photography Teacher POST SECONDARY: Community College Art Instructor, University Studio - Art History - Art Education - Aesthetics Professor

Museum

Catalogue Designer, Curator, Director, Educator, Exhibition Designer/Builder, Framers, Photographer, Restorer, Conservator

Mass Media

Billboard-Poster: Designer, Painter, Printer, Serigraphy MAGAZINE: Art Critic, Art Director, Art Editor, Cartoonist, Comic Strip Creator, Illustrator, Letterer, Photographer

Motion Picture and Television: Animator, Art Director, Camera Operator, Costume Designer/Maker, Hair Dresser, Make-up Artist, Mock-up Builder, Set Designer and Builder, Titles Creator, Cartoonist COMPUTER: Web Site Designers, Computer Images and Graphics

Religion

Architect, Illustrator, Silversmith, Stained Glass Designer and/or Fabricator

Transportation

Aeroplane: Interior Stylist, Technical Illustrator, Trademark - Uniform Designer

Automobile: Body Repairer, Brochure Designer, Illustrator, Customizer, Map Cartographer, Model Designer/ Maker, Painter, Stylist BICYCLE-MOTORCYCLE: Body Stylist, Painter, Pin-Striper, Mobile Home: Equipment - Interior - Exterior Designer RECREATION Vehicles: Equipment - Interior - Shell Designer; Exterior Scenic Painter TRAIN: Interior - Sign - Station Designer

Truck: Designer, Painter, Sign-Poster Designer/Painter

Services

Medical: Art Therapist, Illustrator, Model maker, Occupational Therapist

Library: Fine Arts Librarian, Sign/Display Maker

Police: Composite Sketch Artist, Court Artist,

Photographer MILITARY: Aerial Photographer, Arts & Crafts Instructor, Combat Artist/Photographer, Training Aids Designer/Builder

Shopping

Advertising Designer, Advertising Agency Art Director, Catalogue Designer/Illustrator, Direct Mail Designer, Florist, Gift Wrapper, Point-of-Sale Display Designer/Maker, Product Designer, Toy Designer, Window Decorator

The Arts

Ballet/Opera/Theatre: Costume Designer, Publicity Designer/Photographer, Program Designer, Set Designer/Builder LITERATURE: Book Binder, Book Jacket Designer, Story Illustrator, Layout/Type Designer VISUAL ARTS: Calligrapher, Enamellist, Glass Blower, Jeweler,

Mosaics, Muralist, Painter, Printmaker, Potter, Sculptor, Silversmith, Weaver ALSO: Arts & Crafts Camp Counselor, Art Auctioneer, Candlemaker, Circus Wagon - Poster Designer, Heraldry - Trophy - Award Designer, Parade Float Designer/Builder

Conclusion

This chapter discussed art history, appreciation, criticism and other components of art history. Art history uses the same language and approach that art historian considers the meaning of art in a large social context. Art is the study of objects of art in their historical development and stylistic content. Art appreciation is normally narrowed down to the value attached to art, that is focusing on art objects to better understand and analyze its content and take out meaning from it. Art criticism in a similar way involves evaluations of artwork with formal assignment tools. This to a greater extent requires an understanding of art movement, history and techniques of production. In recent time art history is the academic study of the history and development of visual arts and art appreciation, the application of basic tools of visual literacy to understand and appreciate works and understand their meaning.

Art history is the study of objects considered within a specific time. Art historians are preoccupied with the main aim to analyze the visual arts to find the meaning of the work at the time they were created, for instance, to identify the visual elements of the work and interpret its meaning. Art history's mission, therefore, is to establish the authorial origin of artworks, i.e. discovering who created a particular artwork, when, where and for what reason or purpose. This is why it is very important to study a branch of art history called iconography, which consists of analyzing the symbolism of works of art here, the historian identifies the visual elements of any branch of visual art and interprets its meaning.

Art historians are interested in what the works of art represent at the time they were created so doing it is a way to learn about the civilization of the past. Art history is important, in that, it helps individuals to understand their culture. Visual art recount stories of the past, it gives an account of past events. Art history allows us to look back and understand how civilization evolved over the centuries. It is a way to know ourselves better, why do we have certain values? What shaped the way we think and our vision of the world?

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