

### Chapter 1 : CALCULATE SQUARE FOOT measurements when painting and decorating.

*Get this from a library! 20 figure painters and how they work: from the pages of American artist. [Susan E Meyer;] -- "In this volume we have invited 20 of America's most eminent figure painters to share their insights and methods with our readers."--Jacket.*

With that growth comes even more custom artists making themselves known. They sculpt heads and accessories, tailor outfits, and paint. Today we wanted to look at some custom sixth scale painters, and give them the spotlight that they deserve. While he has only been painting for a short while roughly a year! He has proven himself to be a formidable painter, and more recently, an extremely talented hair applier. He is a quick learner and a natural talent so I would certainly keep your eyes out for him in the near future. Based out of Korea and one of the original proprietors of high end one sixth scale figures, Rainman has been doing amazing paint work for years. One of his most recent works; his third version of Bill the Butcher is one of my all-time favorite paintjobs. As with all painters, Rainman has a very distinctive style that looks great on the shelf. JD Kim Hyperrealism is not something that is easy to achieve at any scale, let alone at one sixth. JD Kim however makes it look easy. He has a way with eyes as well as skintone that is almost unnervingly realistic. Starting as a custom painter, he has moved onto becoming the Master Painter for Threezero. Extremely consistent in his work, he knows how to make a sculpt shine. In talking to him about painting, I have never been frustrated more by someone who does a paintwork that I think is fantastic before they find a minuscule flaw and start all over. But perhaps that is the quality of a great artist. Jacob Rahmier He is known as one of the best in the hobby, Jacob Rahmier certainly earned that title. Starting with one sixth work just a few years ago, Jacob began by painting and modifying sculpts. From there, he took off, getting better and better with every new piece of work. Now, Jacob has done work for several notable companies like QMX, and had his work posted by all sorts of outlets, including Walking Dead actor Norman Reedus. Be sure to check out his work, and get ready to be blown away! Obviously this barely scratches the surface, and I would love to write another one of these soon. Feel free to post your favorite painters, and the spotlight might just be on them next!

## Chapter 2 : Most Famous Artists – List of Famous Artist Names and Their Work

*20 Figure Painters and How They Work from the Pages of American Artist [Susan E. Meyer] on calendrierdelascience.com \*FREE\* shipping on qualifying offers. From dust jacket notes: For centuries, artists have been compelled to paint the most difficult and rewarding subject of all: the human figure.*

Olympia by Manet The naked and the nude[ edit ] While there is no single definition of fine art, there are certain generally accepted features of most definitions. In the fine arts, the subject is not merely copied from nature, but transformed by the artist into an aesthetic object, usually without significant utilitarian, commercial advertising , illustration , or purely decorative purposes. There is also a judgement of taste; the fine art nude being part of high culture rather than middle brow or low culture. During most of the twentieth century, the depiction of human beauty was of little interest to modernists, who were concerned instead with the creation of beauty through formal means. The introductory chapter makes the most often-quoted distinction [54] between the naked body and the nude. Clark states that to be naked is to be deprived of clothes, and implies embarrassment and shame, while a nude, as a work of art, has no such connotations. This separation of the artistic form from the social and cultural issues remains largely unexamined by classical art historians. One of the defining characteristics of the modern era in art is the blurring of the line between the naked and the nude. This likely first occurred with the painting The Nude Maya by Goya, which in drew the attention of the Spanish Inquisition. Goya then painted another version, with clothes. Some of the same characteristics were shocking almost 70 years later when Manet exhibited his Olympia , not because of religious issues, but because of its modernity. Some individuals judge any public display of the unclothed body to be unacceptable, [62] while others may find artistic merit in explicitly sexual images. Public reviews of art may or may not address the issue. However, in the United States nudity in art is a controversial subject when public funding and display in certain venues brings the work to the attention of the general public. At the same time that any nude may be suspect in the view of many patrons and the public, art critics may reject work that is not either ironic or fetishistic, and therefore cutting edge. According to Bram Dijkstra, attractive nudes by American artists have been relegated to storage by museums, with only rare special exhibits or publications in recent decades. Relatively tame nudes tend to be shown in museums, while works with shock value such as those by Jeff Koons [67] are shown in cutting-edge galleries. Dijkstra says the art world has devalued simple beauty and pleasure, although these values are present in art from the past and in many contemporary works. The basic advice is to give matter-of-fact answers emphasizing the differences between art and other images, the universality of the human body, and the values and emotions expressed in the works. Depictions of child nudity A Nude Boy on a Beach by John Singer Sargent In classical works, children were rarely shown except for babies and putti. Before the era of Freudian psychoanalysis, children were assumed to have no sexual feelings before puberty , so naked children were shown as symbols of pure innocence. Boys often swam nude, and were shown doing so in paintings by John Singer Sargent , George Bellows , and others. Other images were more erotic, either symbolically or explicitly. Female artists were not allowed access to nude models and could not participate in this part of the arts education. During this time period the study of the nude figure was something all male artists were expected to go through to become an artist of worth and to be able to create History Paintings. Alice Neel and Lucien Freud painted the modern male nude in the classic reclining pose, with the genitals prominently displayed. Sylvia Sleigh painted versions of classic works with the genders reversed. The first free-standing, life-sized sculpture of an entirely nude woman was the Aphrodite of Cnidus created ca. Rarely seen during the Middle Ages, the female nude reappeared in Italy in the 15th century. These works inspired countless reclining female nudes for centuries afterwards. In the 19th century the Orientalism movement added another reclining female nude to the possible subjects of European paintings, the odalisque , a slave or harem girl. One of the most famous was "The Grande Odalisque " painted by Ingres in

**Chapter 3 : 5 of The Best Custom Sixth Scale Painters | One Sixth Society**

*From dust jacket notes: "For centuries, artists have been compelled to paint the most difficult and rewarding subject of all: the human figure. In this volume we have invited 20 of America's most eminent figure painters to share their insights and methods with our readers.*

But, as an image is worth a thousand words, theartwolf. If we want to look for the "pure", essential impressionist painters, those who developed their impressionist style without interferences from any other style, the list -with the risks of using a dangerously simplistic purism- would be reduced to only three names: Monet -the real Michelangelo of the impressionist era-, Pissarro -the great chronicler of the rural life- and Sisley. Nevertheless, in this list we will include not only the "pure" Impressionist painters, but also those related to the so-called Post-Impressionism. Click on a image to see the high-resolution version. This work exemplifies as no other the stupor that Caillebotte could cause between the assistants to the first impressionist exhibitions. Zola, who really appreciated Caillebotte, described it like "an antiartistic, clean painting, frost and bourgeois, by force of exactitude. Anyways, this is one of the best representations of 19th century Paris ever painted. The works created in the s are by far the most interesting of her career, and though the Impressionist group was soon disbanded, Cassatt still had contact with some of the members, enriching her talent to the point of becoming a role model for young American artists. Where is this basket? Placed in a very unstable position in the upper right corner of the table, or -thanks to a complex perspective- is on the ground along with the wood piece partially depicted at the right of the painting? While the composition is really simple two players facing each other, with a black bottle silently dividing the composition in two parts the fabulous psychological intensity in the faces of the players make this painting a masterpiece of post-impressionist art. While his Art was not well received in Australia in his era, he was praised by artists like Pissarro or Degas, and Toulouse-Lautrec even painted a portrait of Conder in Degas depicted these young girls as true professionals, practicing all day long under the strict tutelage of the master. In this canvas, the dance master appears at the center-right of the composition, supervising the scene like an authority at the height of his powers. The two women at the right represent the present of Tahiti, while the group of women in front of a big statue of an idol represent the past, the "primitive" Tahitian way of life. Where are we going? Structuring the canvas in an inverted chronological order, Gauguin seems to point the primitive, the innocent, as the only one way to the artist. Petersburg, Russia - view high resolution image "Paris was a shock for me - Impressionists" in them I found everything for what I was scolded back at home, in Moscow". Korovin was, along with his friend Valentin Serov, the main figure of Russian Impressionist painters. Highly influenced by the French Impressionists, he developed, however, a very personal style that mixes the typical elements of French Impressionism with the rich colors of Russian Art of his era. The spontaneity with which the artist represents the charm and magic of a summer night makes of this painting one of the masterworks of American painting. Note that the woman in the reflection should appear directly behind the image of the woman who is facing us. Is this a terrible mistake by Manet, or is the artist expressing a sort of "double reality" in this famous work? The bourgeois scene is developed under a strong "plein air" light. The clear limits between land, sea and sky divide and hierarchies the composition, vertically organized by the two flags fluttered by the ocean breeze. And this is just an example of how most of the critics of the time reacted to this painting, and, by extension, to the whole Impressionist movement a movement that in fact owes its name to this painting It is not surprising, then, that nobody offered 1, francs, the asking price for this painting. This time it is really wonderful. He has painted not only the movement, the colour and the activity, but also the noise. Wassily Kandinsky had the opportunity of seeing one of these haystacks in an exhibition in Moscow in , and he was impressed to the point of suggesting it as the first abstract painting in the history of Art: It was a haystack [or rather, a grain stack], the catalogue informed me, but I could not recognize it. I realized that there the object of the picture was missed. What I had perfectly present was the unsuspected -and until then hidden- power of the palette". His greatest lyrical achievement is reached in this strangely irresistible picture. The election of the palette reflects the different shades in which the daily light was dyeing the facade: In his last works, the

influence of Renoir is evident. He is particularly famous for his depictions of rural life of Northern France, specially the town of Pontoise, in which the influence of the naturalism of Jean-Baptiste Corot and Gustave Courbet is evident. In , he took a room in Boulevard Montmartre and depicted it at different hours of the day, being this canvas the only night scene of the series. The painting depicts one of the numerous dances that took place in the Moulin de la Galette, one of the most frequented clubs in 19th century Montmartre, a paradise for bohemians and artists like Toulouse-Lautrec, van Gogh or Renoir himself. One of the supreme masterworks from early Impressionism. I had come to the end of Impressionism, and I arrived at the conclusion that I could neither paint nor to draw. In one word, I was at a dead end". A close friend of Claude Monet, he created some of his best works while living in Giverny, just few months before returning to America. Signac loved sailing, and he traveled to almost all the French Coast, specially the Mediterranean Coast, where he created some of his most brilliant and colorful compositions, such as the example illustrated here. Signac was also an important influence to later artists like Henri Matisse. Claude Monet -the real Michelangelo of the impressionist era-, Camille Pissarro -the great chronicler of the rural life- and Alfred Sisley. We can suggest a link between these paintings and the turbulent biography of their creator: While the composition looks really simple, the artist has used a very interesting perspective remarked by the striking colours. The work illustrated here is one of the brightest of all the series, with a fabulous spectrum of yellow pigments. Recent rumors have suggest that the work could not be a genuine van Gogh, but a copy by Emile Schuffenecker. In fact, in this painting we can observe either real or fantastic elements. On the first hand, a study made by the Griffith Park Observatory demonstrated that Vincent represented the Moon, Venus, and several stars in the exact position they occupied that clear night. On the other hand, the showy spiral that occupies great part of the work is clearly a fantastic element. The whole canvas is filled with the splendor and charm of the nature. Curiously, the red flowers at the top of the painting look like an echo of the red floor, while the white flower of the left is "reflected" in a pale blue one at the right. Block in Chicago, was bought later by the Niarchos family. It is also remarkable the presence of a Japanese stamp in a self-portrait.

**Chapter 4 : Word Problems: Working Together**

*3. 20 figure painters and how they work: from the pages of american artist. 3. 20 figure painters and how they work: from the pages of american artist. by Susan E Meyer.*

Trained as a dancer, she models her figures on herself, using her own body as a vehicle for exploring existential narratives and advanced scientific and mathematical theories, while challenging conceptions of how the female has been represented in art and art history. Where do we come from? Why are we here? How was the universe made? The figures in my work operate as carriers of these musings. Image courtesy of the artist and Half Gallery. While some works seem dark and dystopian, others are tinged with notes of humor and levity; others still feel sweet, or elegant. Her characters came alive brilliantly in an animated film earlier this year in a fitting collaboration with the Metropolitan Opera. It is such a lovely experience for me. The challenge of it and the ideas that I want to explore feel much easier to do when I am alone in my studio. Lives and works in New Haven, Connecticut Left: Photos by Maurizio Esposito. Courtesy of the artist and T Self creates large patchworks combining painting, swatches of fabric, and canvas that examine the black female body in the present. Lives and works in Los Angeles, California Left: Jesse Mockrin, *The Stroll*, ; Right: Jesse Mockrin, *Moonage Daydream*, Images courtesy of the artist and Night Gallery. Mockrin traces her unique figurative style back to her early teens. I feel like I have always been able to see the figure better than anything else and gravitated towards painting it. Lives and works in Baltimore, Maryland Left: Images courtesy of the artist and moniquemeloche, Chicago. Having grown up attending private school in the American South, among few other black children, Sherald has long been drawn to addressing constructions of race in her paintings, responding to personal experiences as well as black history. Since moving to Baltimore, where she completed her MFA at Maryland Institute College of Art in , the nature of her work gravitated towards the social issues and discourse of the surrounding community.

**Chapter 5 : The Most Important Painters of all time**

*American Artist Magazine Staff is the author of 20 Figure Painters and How They Work from the Pages of American Artist ( avg rating, 2 ratings, 0 rev.*

They also painted realistic scenes of modern life, and often painted outdoors. Previously, still lifes and portraits as well as landscapes were usually painted in a studio. They portrayed overall visual effects instead of details, and used short "broken" brush strokes of mixed and pure unmixed colour – not blended smoothly or shaded, as was customary – to achieve an effect of intense colour vibration. The Impressionists, however, developed new techniques specific to the style. Encompassing what its adherents argued was a different way of seeing, it is an art of immediacy and movement, of candid poses and compositions, of the play of light expressed in a bright and varied use of colour. The public, at first hostile, gradually came to believe that the Impressionists had captured a fresh and original vision, even if the art critics and art establishment disapproved of the new style. By recreating the sensation in the eye that views the subject, rather than delineating the details of the subject, and by creating a welter of techniques and forms, Impressionism is a precursor of various painting styles, including Neo-Impressionism , Post-Impressionism , Fauvism , and Cubism. Historical subjects, religious themes, and portraits were valued; landscape and still life were not. They discovered that they shared an interest in painting landscape and contemporary life rather than historical or mythological scenes. Following a practice that had become increasingly popular by mid-century, they often ventured into the countryside together to paint in the open air, [5] but not for the purpose of making sketches to be developed into carefully finished works in the studio, as was the usual custom. While the Salon jury routinely accepted nudes in historical and allegorical paintings, they condemned Manet for placing a realistic nude in a contemporary setting. In total, thirty artists participated in their first exhibition, held in April at the studio of the photographer Nadar. He wrote, in the form of a dialog between viewers, Impression – "I was certain of it. I was just telling myself that, since I was impressed, there had to be some impression in it. Wallpaper in its embryonic state is more finished than that seascape. The term Impressionist quickly gained favour with the public. It was also accepted by the artists themselves, even though they were a diverse group in style and temperament, unified primarily by their spirit of independence and rebellion. They exhibited together – albeit with shifting membership – eight times between and Degas rejected much of this, as he believed in the primacy of drawing over colour and belittled the practice of painting outdoors. He continued to submit his works to the Salon, where his painting *Spanish Singer* had won a 2nd class medal in , and he urged the others to do likewise, arguing that "the Salon is the real field of battle" where a reputation could be made. Pissarro was the only artist to show at all eight Impressionist exhibitions. The individual artists achieved few financial rewards from the Impressionist exhibitions, but their art gradually won a degree of public acceptance and support. Their dealer, Durand-Ruel , played a major role in this as he kept their work before the public and arranged shows for them in London and New York. Although Sisley died in poverty in , Renoir had a great Salon success in . By this time the methods of Impressionist painting, in a diluted form, had become commonplace in Salon art. A number of identifiable techniques and working habits contributed to the innovative style of the Impressionists. Turner – the Impressionists were the first to use them all together, and with such consistency. Short, thick strokes of paint quickly capture the essence of the subject, rather than its details. The paint is often applied *impasto*. Colours are applied side-by-side with as little mixing as possible, a technique that exploits the principle of simultaneous contrast to make the colour appear more vivid to the viewer. Grays and dark tones are produced by mixing complementary colours. Pure impressionism avoids the use of black paint. Wet paint is placed into wet paint without waiting for successive applications to dry, producing softer edges and intermingling of colour. Impressionist paintings do not exploit the transparency of thin paint films *glazes* , which earlier artists manipulated carefully to produce effects. The impressionist painting surface is typically opaque. The paint is applied to a white or light-coloured ground. Previously, painters often used dark grey or strongly coloured grounds. The play of natural light is emphasized. Close attention is paid to the reflection of colours from object to object. Painters often worked in the evening to

produce effets de soir – the shadowy effects of evening or twilight. In paintings made en plein air outdoors, shadows are boldly painted with the blue of the sky as it is reflected onto surfaces, giving a sense of freshness previously not represented in painting. Blue shadows on snow inspired the technique. New technology played a role in the development of the style. Impressionists took advantage of the mid-century introduction of premixed paints in tin tubes resembling modern toothpaste tubes, which allowed artists to work more spontaneously, both outdoors and indoors. These included cobalt blue, viridian, cadmium yellow, and synthetic ultramarine blue, all of which were in use by the 1850s, before Impressionism. During the 1860s, Monet and Renoir sometimes painted on canvases prepared with the traditional red-brown or grey ground. The Impressionists relaxed the boundary between subject and background so that the effect of an Impressionist painting often resembles a snapshot, a part of a larger reality captured as if by chance. Photography inspired Impressionists to represent momentary action, not only in the fleeting lights of a landscape, but in the day-to-day lives of people. Both portrait and landscape paintings were deemed somewhat deficient and lacking in truth as photography "produced lifelike images much more efficiently and reliably". This allowed artists to depict subjectively what they saw with their "tacit imperatives of taste and conscience". The art of these prints contributed significantly to the "snapshot" angles and unconventional compositions that became characteristic of Impressionism. The dancers are seemingly caught off guard in various awkward poses, leaving an expanse of empty floor space in the lower right quadrant. He also captured his dancers in sculpture, such as the Little Dancer of Fourteen Years.

### Chapter 6 : These 20 Female Artists Are Pushing Figurative Painting Forward - Artsy

*About the Book. This book features American artists prominent in the 's and '50's. It is especially valuable, in my opinion, for its inclusion of the Russian born artist, Grigory Gluckman, who was an impressionist figure painter of the highest quality.*

In any case, theartwolf. With the possible exception of Michelangelo who focused his greatest efforts in sculpture and architecture , no other artist had such ambitions at the time of placing his oeuvre in the history of art. Picasso created the avant-garde. Picasso destroyed the avant-garde. He looked back at the masters and surpassed them all. He faced the whole history of art and single-handedly redefined the tortuous relationship between work and spectator 2. We agree with the first part. Giotto continued the Byzantine style of Cimabue and other predecessors, but he earned the right to be included in gold letters in the history of painting when he added a quality unknown to date: But he is more, much more. His humanist, almost scientific gaze, entered the art of the quattrocento and revoluted it with his sfumetto that nobody was ever able to imitate 4. He is, in addition, the great master of the self-portrait of all time, an artist who had never show mercy at the time of depicting himself 6. But unlike the Dutch artist, the Sevillian painter spent most of his life in the comfortable but rigid courtesan society. Many artists have succeeded in painting emotion, but very few have changed the way we understand art. Wassily Kandinsky is one of them. CLAUDE MONET – The importance of Monet in the history of art is sometimes "underrated", as Art lovers tend to see only the overwhelming beauty that emanates from his canvases, ignoring the complex technique and composition of the work a "defect" somehow caused by Monet himself, when he declared that "I do not understand why everyone discusses my art and pretends to understand, as if it were necessary to understand, when it is simply necessary to love". Whereas he had been at his beginnings an academic painter, Turner was slowly but unstoppably evolving towards a free, atmospheric style, sometimes even outlining the abstraction, which was misunderstood and rejected by the same critics who had admired him for decades He is one of the first artists to represent nature without artifice, either in his painted landscapes or in his drawings of plants and animals Nevertheless, that unforgettable masterpiece is enough to guarantee him a place of honor in the history of painting Matisse and Fauvism could not be understood without the works of Paul Gauguin In the whole History of Art few figures are as complex as the artist born in Fuendetodos, Spain. Enterprising and indefinable, a painter with no rival in all his life, Goya was the painter of the Court and the painter of the people. He was a religious painter and a mystical painter. He was an oil painter, a fresco painter, a sketcher and an engraver. And he never stopped his metamorphosis His works, strong and personal, are one of the greatest influences in the twentieth century painting, especially in German Expressionism This is an exaggeration, although the almost pure use of color in some of his works strongly influenced many of the following avant-gardes RAPHAEL – Equally loved and hated in different eras, no one can doubt that Raphael is one of the greatest geniuses of the Renaissance, with an excellent technique in terms of drawing and color Works like "The Scream" are vital to understanding the twentieth century painting. His use of color and his taste for mythological themes defined the main features of 16th century Venetian Art. After emigrating to New York, Mondrian filled his abstract paintings with a fascinating emotional quality, as we can se in his series of "boogie-woogies" created in the mids Very famous in life, he traveled around Europe to meet orders from very wealthy and important clients. His female nudes are still amazing in our days His interest in the world of the unconscious, those hidden in the depths of the mind, link him with Surrealism, but with a personal style, sometimes closer to Fauvism and Expressionism. His most important works are those from the series of "Constellations", created in the early 40s One of the greatest innovative painters of the Early Renaissance Few names from the School of Paris of the early twentieth century have contributed so much -and with such variety of ideas- to change modern Art as this man "impressed by the light," as he defined himself Like Rembrandt and other predecessors, Courbet did not seek to create beauty, but believed that beauty is achieved when and artist represents the purest reality without artifice His use of color is unique among all the painters of his era His studies of color, widely taught at the Bauhaus, are unique among all the artists of his time His nearly abstract landscapes also make him a

forerunner of geometric abstraction Giorgio Vasari described with these four words one of the most audacious geniuses of the early Florentine Renaissance, Paolo Uccello. His watercolors, prints and temperas are filled with a wild imagination almost craziness, unique among the artists of his era

**KAZIMIR MALEVICH** – Creator of Suprematism, Malevich will forever be one of the most controversial figures of the history of art among the general public, divided between those who consider him an essential renewal and those who consider that his works based on polygons of pure colors do not deserve to be considered Art Works such as "View of the Delft" are considered almost "impressionist" due to the liveliness of his brushwork. He was also a skilled portraitist

**EL GRECO** – One of the most original and fascinating artists of his era, with a very personal technique that was admired, three centuries later, by the impressionist painters His contribution to painting is just a small part of his huge contribution to the art world.

**GIORGIONE** - Like so many other painters who died at young age, Giorgione makes us wonder what place would his exquisite painting occupy in the history of Art if he had enjoyed a long existence, just like his direct artistic heir - Titian. On September 17th, Kahlo was almost killed in a terrible bus accident. She did not die, but the violent crash had terrible sequels, breaking her spinal column, pelvis, and right leg.. The fascinating portrait of "The Ambassadors" is still considered one of the most enigmatic paintings of art history Degas paintings of young dancers or ballerinas are icons of late 19th century painting Initially trained as an illuminator, he is the author of masterpieces such as "The Annunciation" in the Prado Museum.

**GEORGES SEURAT** - Georges Seurat is one of the most important post-impressionist painters, and he is considered the creator of the "pointillism", a style of painting in which small distinct points of primary colors create the impression of a wide selection of secondary and intermediate colors. Unfortunately, he died at the height of his powers, as it is evidenced in the great portrait of "Gilles" painted in the year of his death Ernst was a brave artistic explorer thanks in part to the support of his wife and patron, Peggy Guggenheim

**TINTORETTO** - Tintoretto is the most flamboyant of all Venetian masters not the best, such honour can only be reclaimed by Titian or Giorgione and his remarkable oeuvre not only closed the Venetian splendour till the apparition of Canaletto and his contemporaries, but also makes him the last of the Cinquecento masters. His most famous works are the series of "Flags" and "Targets". As well as Raphael, Botticelli had been equally loved or hated in different eras, but his use of color is one of the most fascinating among all old masters. But unlike his contemporary, he never left England, and he devoted all his time to represent the life and landscapes of his beloved England. He was called "the Ingres of the unconscious". The artist sees in the society of his time the triumph of sin, the depravation, and all the things that have caused the fall of the human being from its angelical character; and he wants to warn his contemporaries about the terrible consequences of his impure acts. His most famous work, the fabulous "Nighthawks" has become the symbol of the solitude of the contemporary metropolis, and it is one of the icons of the 20th century Art. He died at the height of his artistic powers, when his use of color was even anticipating the later abstraction.

Whistler was an excellent portraitist, which is shown in the fabulous portrait of his mother, considered one of the great masterpieces of American painting of all time. In his masterpiece, "The raft of the Medusa", Gericault creates a painting that we can define as "politically incorrect", as it depicts the miseries of a large group of castaways abandoned after the shipwreck of a French naval frigate. Influenced by Malevich, he also excelled in graphic design. His works are often related to the style of the comics, though Lichtenstein rejected that idea. He was, however, a master of classic portrait.

## Chapter 7 : Impressionism - Wikipedia

*Twenty Figure Painters and How They Work [Susan E. Meyer] on calendrierdelascience.com \*FREE\* shipping on qualifying offers.*

View Source , Show About mbarugel: These problems usually go along the lines of: When working at the same time as Worker B, they can finish the job in 2 hours. How long does it take for Worker B to finish the job if he works alone? Painter B works twice as fast as A. How long would it take to each of them to paint it if they worked alone? Pipe A delivers 1, litres per hour. When pipe A and B are both on, they can fill an empty pool in 4 hours. How many litres per hour can pipe B deliver? Actually, they are quite simple once you know how to set up the appropriate equation or system of equations. Worker A can finish a job in X hours when working alone. Where does the formula come from? We started the problem with the following assumptions. There are two workers pipes, machines, etc , A and B. Worker A can finish a job in X hours when working alone; Worker B can finish the same job in Y hours when working alone. That is, how many jobs can he complete in one hour? Clearly, if he takes X hours to complete a job, the he can complete jobs per hour. If he needs 30 minutes 0. The same reasoning applies to worker B. In this case we have to add their rate of work. This is clearly wrong, as it would imply that they need more time when working together than when working by themselves. So we need to sum their rate of work. If A completes jobs per hour, and B completes jobs per hours, then, when working together, they can complete jobs per hour. Finally, given that they can complete jobs per hour; then how many hours do they take to complete one job? This is simply the inverse of the above formula. So they can complete 1 job in hours. What does it mean that a worker works N times faster than another one? Therefore, if X is the number of hours worker A needs to finish a job, and Y is the number of hours worker B needs to finish a job, then the statement "Worker A works N times faster than worker B" is "translated" as. Worker A can finish a job in 3 hours. Always start by defining the variables. We also know that when working at the same time, they need 2 hours. So, using the formula I gave you before: Rearranging terms, we get: We conclude that B needs 6 hours to complete the job when working alone. Painters A and B can paint a wall in 10 hours when working at the same time. We know that "painters A and B can paint a wall in 10 hours when working at the same time". Using the formula I gave above, this means that we have the equation: We also know that "Painter B works twice as fast as A". So the other equation is: Rearranging the 1st equation: Substituting the 2nd equation into this one: So painter A would need 30 hours to finish the wall if he worked alone. Since painter B is twice as fast, he would need 15 hours if worked alone. A 10, litre pool is filled by two pipes: When pipe A and B are both on, they can fill this pool in 4 hours. Notice that there is an important difference between the wording of this problem and the other two. Notice the difference with problems 1 and 2: When both pipes are working, they can deliver litres per hour. Notice that we sum rates of work, just as we did with in the previous problems. We should now use the information that says that "When pipe A and B are both on, they can fill this pool in 4 hours". So we get the equation: I hope that this lesson has helped you gain a better understading of these problems.

**Chapter 8 : 20 of the World's Most Famous Art Pieces - History Lists**

*"I'm often trying to tell stories or respond to a narrative or mythological drive in my work and I think using the figure is a natural and almost necessary way of getting at that drive," says Sunstrum, whose works span painting and drawing, but also installation, stop-motion animation, and performance.*

Certain works will always rise to the top. In this list of the 20 most famous pieces of western art see how many you recognize. Do you agree with the list? What work would be your 21st? Also known as La Gioconda, the painting is believed to be the wife of wealthy Florentine merchant Francesco di Bartolomeo del Giocondo. So why is this work so revered? It is a combination of the Mona Lisa herself and the distant backdrop that frames her, and the harmony that exists in the perspectival representation Da Vinci rendered so well. The Mona Lisa revolutionized portrait painting for future artists. His choice of clothing not fashionable, but is rather more timeless. This mysterious woman has subsequently become the subject of song and film titles and the works of other renowned artists, including Marcel Duchamp and Andy Warhol. It has long been one of the most replicated biblical paintings in history, now blazoned on anything from placemats to umbrellas. Here God breathes life into Adam and the creation of man central to the biblical creative narrative. God floats in a cloud of drapery and other human figures. He is portrayed as an older man, draped in a simple tunic - muscular yet real. The outstretched hands connect God to man and humanity. Michelangelo painting of Adam, created in the image of God, must be one of the most famous nudes in art history. Painting with tempera on canvas, rather than the more conventional wood panels used like the Mona Lisa, showed a break away from traditional materials that were becoming popular at the time. The work is revered as a great treasure of the Renaissance, depicting a nude at the center of the painting referencing the ancient world. Works by writers like Homer were regenerated and provides the background story for this picture. Venus is located at the center of the piece riding upon a shell to the shore, after her birth from sea foam. She is blown from her right towards land by Zephyrus and the nymph Chloris who guide her to shore. Take note of her contrapposto stance, the detail in her hair and her unusually large neck. The far left figure of a woman, who is screaming, holds a lifeless child in her arms. A bull remains unharmed and calm while a horse in the center of the work is terrified and distressed. Dead and wounded figures, mutilated bodies, distorted faces writhe in agony. Guernica traveled the globe to raise awareness of the war, contributing to its worldwide fame. A deceptively simple portrait, Girl with a Pearl Earring, is enigmatic. No name is given and all the audience sees is a girl, who is a pearl earring, staring back. Her mouth is open as though she is about to ask a question, but what is she thinking? This headdress, together with the exceptionally large pearl, conjures up the exotic. The painting crossed the globe during the restoration of the Mauritshuis, enduring near-movie star status. The Girl with the Pearl Earring experienced further fame with the release of the films. Girl with a Pearl Earring, and St Trinians. Painted by hand, with the use of stencils, closer inspection reveals that these cans are not identical in appearance or spacing. In the climate in which Warhol was producing these works, the American public was becoming more and more reliant on mass-production. For Warhol, this would lead to society ultimately becoming more depersonalized and homogenous. Warhol saw the connection to the mechanical and the awareness of advertising, design, branding and mass production that the middle class was engaged in. The Thinker by Auguste Rodin The Thinker is an iconic sculpture of a crouching figure, highly contemplative upon its stone plinth. At nearly 20ft tall, the body is larger than life size. The man sits deep in thought, twisting his body with his right elbow resting on his left knee, and his chin resting on his right hand. When Rodin died, he gave the rights to cast further sculptures of The Thinker and other works. Castings of the sculpture can now be found across the globe, not just in the Rodin Gardens in Paris. Some 28 castings can be found anywhere from Melbourne, Australia to Buenos Aires, Argentina, cast in both plaster and bronze. Pollock explored the characteristics of the paint itself and the surface it was applied to. He applied paint straight from the industrial paint can, throwing, flinging and pouring paint across the surface with his sticks, brushes and turkey basters. In the heat of the action, he would fling other things in too, including sand and the occasional cigarette butt. In the tradition of ancient cave painters, Pollock signed the work in the upper

left-hand corner with his hand prints. Best seen up close, his action painting, is rich in color and texture that is lost in a photograph in a book or on a website. This action painting was a subset of the broader movement known as Abstract Expressionism. It depicts the scene he saw from his room during his stay at a sanatorium. Van Gogh, not being the most robust of characters mentally, tried to chop off his ear, and eventually took his own life. *Starry Night* uses a strong color palette, with great energy created by the swirls of his brush. These characteristics which have influenced generations of artists, making Van Gogh one of the most well-known and influential painters in Western Art. *American Gothic* by Grant Wood Named from the style of the building in the background of this painting, *American Gothic* has long been a cultural icon of a nation. Part of the fascination people have for the work is the contradictory readings people attribute to it. Some feel that Woods was mocking the Midwest, while others think it accurately represented the Midwesterner that he saw and painted. Either way, the work suggests hard working individuals who toil the land, a conservative America that contrasted against the growing industrial culture of the time, and a symbol of the American heartland. Its simplicity of form is deceptive when it comes to understanding the narrative that is being told here. Both Hopper and his wife were models for the painting. For example, there is no door to the outer world of the big city, heightening a sense of isolation within the frame. The difference between the warm colored interior and the cooler exterior highlight the sense of loneliness. The quiet conversation that the characters might be engaged in leaves us outside looking in. There is no sign of life in the buildings across the road. Hopper leaves questions unanswered for the viewer - did the couple arrive together, did they meet there? What about the man sitting alone? Why is he there late at night? They capture the impressions light left reflected upon the water dappled through the tree branches and leaves. This particular work incorporates his famous Japanese bridge and the weeping willows that have become instantly recognizable to millions around the world. *The Scream* depicts a character who has recently walked along the bridge that extends from the left of the painting to the foreground. Curvy energetic forms rush around in the background in reds, blues, and yellows. Munch said the scene came from a moment of overwhelming anxiety and melancholy he experienced while out for a stroll with friends one evening. Stolen twice in dramatic heists from the Oslo Munch Museum the painting has had its share of notoriety. Andy Warhol was commissioned to produce silk prints from a lithograph of the painting. Munch had made the lithograph himself allowing him to sell black and white copies at will. One of the most famous sculptures in the world today, the *Venus de Milo* originated out of Ancient Greece. Much discussion has been generated over what she was originally doing, or holding, with them. The form of this sculpture lives up to the image of Aphrodite the Greek Goddess of Beauty -Venus being her Roman namesake. Certain schools of thought, however, believe she is Amphitrite, the Goddess of the Sea, while others have claimed she is a prostitute. Whatever her origin, there is no question she is one of the most iconic statues in the world. This time, Michelangelo shows his mastery over the sculpturing of human forms from marble. His success in sculpture would ultimately influence his painting of the Sistine Chapel, especially the rendering of muscular forms in his majestic fresco. Nearly three times the size of the average person, David is no mean feat, especially given the initial intention to place the sculpture above the roof line of the Florence Cathedral. He holds on to the stone he uses to kill the giant in his right hand. *The Persistence of Memory* by Salvador Dali Looking for a world famous, tiny painting that packs a huge punch? Enter the self-proclaimed genius Salvador Dali and his famous droopy clocks in crazy dreamlike landscapes. At first, the initial reaction is often about what am I looking at? The painting immediately turns our sense of normalcy on its head with its malleable clocks and the strange arrangement of objects within this dreamy landscape. *The Persistence of Memory* challenges many viewers on first glance, and yet its sense of fun draws you in - a seductive attack on just what is real. At the center is the deformed character, with its large nose and its eye with its equally large eyelash that extends to the contours of the nose. And then, of course, there are those links to Freud, the unconscious and the dreamscape, where irrational thoughts in our minds play out. *The Kiss* by Gustav Klimt *The Kiss* is an exotic and opulent looking work with its rich oils and its layers of applied gold leaf. *The Kiss* is an instantly recognizable work from the countless reproductions on posters, bags, ceramics and vases that have been produced around the world. Strikingly modern, influenced by the curvy sinuous lines of Art Nouveau, the work has a strong organic feel to it. *The Kiss* captures the light, through its overarching golden hue, giving the

painting its luminous quality. Central to the work is a woman intimately embraced by her male companion. The couple, lost in the intensity of the moment, kneel on a patch of flowers. The woman wears a tight-fitting dress that highlights the curves of her body, while he envelops her with his arms and his gown. The painting is framed in a splendid architectural setting. The School of Athens links the Renaissance to antiquity.

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For the best results be sure to use a good quality measuring tape or yard meter stick. Also, when it comes to painting and decorating measurements try, whenever possible, to round up to the nearest foot. Another thing to keep in mind, make sure you buy a little extra of the material being used. Otherwise, it might be frustrating having to drive back to the home improvement center for a quart of paint or roll of painters tape. A floor or ceiling can be easy to figure out. Just multiply length times width. To figure out wall area multiply height times width of each wall section, from corner to corner. Once you have calculated each section add the calculations together. Here is an example; if the living-room mentioned above is a rectangle room with 8 foot high walls then the calculation would be as follows. So what that means is you have square feet of wall area to coat or cover with product or materials. Having a little extra of the material being used will keep you from running out of product in the middle of a job. With that said, if your room has an inordinate amount of doors and windows etc. As you do your subtraction keep in mind a standard door is 21 square feet and a standard window is usually around 10 to 12 square feet. For irregular shapes and sizes use the calculation tools link below to help you get those gable ends painted. With that said, a general guide line is a gallon of paint will cover from to square feet of surface area. Paints such as elastomeric or stucco block have coverage of to square feet per gallon. Be sure to read the product label before buying as most labels will tell you how much materials will be needed for the project being done. For the best results calculate square foot measurement of the walls being covered minus doors and windows then talk to your local wallpaper supplier. Hope you find me again soon. Return to the home page Looking for painting and decorating information other than how to calculate square foot measurements. If so use the home page link above. For those who would like to ask a question click the ask a question button on the home page. By doing so you will get an answer either by me or someone else who reads this website.