

**Chapter 1 : The Art Center: Tim Gilbert**

*Larry Bakke: drawings and paintings, by Larry Bakke, Laurence Eli Schmeckebier, Joe and Emily Lowe Art Center starting at \$ Larry Bakke: drawings and paintings, has 0 available edition to buy at Alibris.*

If you are unsure, we suggest you let a local frame shop or art gallery help you determine if you have an original work versus a reproduction. Prints, photographs, and reproductions are mediums where we regret we are unable to help with valuation. Who is the artist? Expand Look for a legible signature or notation on the artwork, including the back, and also on the bottom if it is a sculpture. Click here for a link to find information about styles and groups of interest, which may help you to discover your artist. Expand The size of an artwork is very often a factor in its value. In addition, some artists are especially known for certain subject matter. If an artwork contains quintessential details, it may be more valuable. Is the artwork a sculpture? Expand In addition to looking for notation of a signature on the work, it is important to note any markings identifying the foundry, and the edition number of the work. All else equal, a sculpture will likely be more valuable if it is one of only 6 cast, as opposed to being one of What is the condition of the artwork? Expand The condition of your artwork will make a significant difference to its value. Look for any rips, or signs of in-painting, or over-cleaning. Has the work been relined? Have the colors faded, or is there water damage? Often an ideal situation is when an artwork has never been touched up, even though it might need cleaning badly. You may need advice from a restorer to determine what condition your art is in, especially if it is an older work. What is the Provenance? These must mention the painting specifically enough for it to be identified, not in vague or broad terms. What facts support pricing? Expand Use our search tools to find your artist. Visitors who become Subscriber members have access to all the valuable data listed below. Auction records and results. Look for Auction History or Auctions Upcoming information for your artist. Look at the "Biography" link for background information about your artist, their training, exhibits, etc. Look for the dealers who carry your artist, and their "For Sale" or "Wanted" ads, and consider contacting them for their opinions on valuation. We do not, however, recommend contacting museums directly with inquiries, unless you are certain your artwork is of museum quality. Look for the "Books" and "Magazines" that have included your artist. The more listed, the better. Look at the "Quick Facts" to find a broad overview about your artist. Our auction records go back close to 20 years, and cover the prices an artist may have obtained at auction, including presale estimates, sizes, titles, and images of the artworks. From the steps above, hopefully you have learned to appreciate and enjoy your artwork even more. In addition, our records can provide the first step in the process of determining the value of your artwork. However, please be aware that your own research may not be a substitute for the type of formal analysis and appraisal that can come from contracting a qualified professional appraisal service. Appraisal results will vary according to the intended purpose of the appraisal. But there are various other types of appraisal purposes, each with their own appropriate corresponding methodologies. Only a written report prepared by a qualified professional appraiser may serve as a legal document. Therefore, while your own research initiative on askART is encouraged as a learning experience, askART cannot be held responsible for, nor can it validate, the conclusions you or others may have derived. Discover art and art prices

**Chapter 2 : Larry Hubert Bakke - Artist and Art Publications - Larry Hubert Bakke**

*Larry Bakke: drawings and paintings, by Larry Bakke, , Syracuse University, School of Art edition, in English.*

Creativity is almost universally regarded as a good thing to have. From corporate business to cooking on a campstove, creativity is the something extra that elevates the leader from the pack, the exceptional from the mediocre. The notion of creativity, as common as it is, is a difficult subject to treat. Creative Thinking in the Arts What, exactly, is creativity? How does it differ from creativeness or creation? Where does innovation fit into the picture, and what of inspiration? Ganoksin is sponsored by In the hope of addressing these issues, the Program in Artisanry of the Swain School of Design, in conjunction with Southeastern Massachusetts University and with funding from several state and federal sources, presented a lecture series and panel discussion on April Rudolph Arnheim of the University of Michigan is known to many artists for his important literature on the psychology of vision, including his books *Visual Thinking* and *Art and Visual Perception*. In addition to scores of papers, he has published several books, including *A Search for Structure* and *From Art to Science*. He is particularly known for his interdisciplinary work between art and science and for his premise that it is art, rather than necessity, that is the mother of invention. The fourth member of the panel, Dr. In addition to his work on campus, Dr. Bakke conducts seminars on creativity for corporations. Each of these distinguished scholars presented a lecture in the afternoon segment of the event, and all joined in a round-table discussion in the evening. A review of their comments reveals the great range of feeling about creativity. Arnheim dealt with the topic through a case history. He chose as his subject a familiar artist and object: Professor Arnheim took up the role of art historian and shared the results of his investigation into the preliminary sketches for this famous painting. By tracing the sequence of modifications within the composition, Arnheim sought to instruct his audience in the fragile unfolding of the creative process. Ganoksin is sponsored by It seems that creativity, like hot fudge sundaes or circus rides, is just not as much fun once-removed. The detective work involved in the search was probably exciting, and the results no doubt add to the storehouse of critical literature so important to art criticism, but hearing this lecture brought me no closer to an understanding of the nature of creativity. Gardner, a former student of Arnheim, chose a more direct approach. He briefly described the popular view of creativity as established by the famous psychologist Piaget, then went on to explain his own construct, as it is laid out in his book *Frames of Mind*. To compress dramatically, the 19th-century view of intelligence held that a person who was smart in one field would probably be smart in any field. Similarly, a creative person could make a mark in any field in which his or her creativity was directed. In an articulate and convincing discourse, he described intelligences in linguistic, musical, logical, spatial, bodily and interactive skills. This radical view, he told us, will bring about reconsideration within the educational community that can lead to a broader acceptance and nurturing for the creative individual. But, in review, it seems that Dr. Smith, perhaps even more than the other highly regarded scholars, is as much a person as a lecturer. Through a large collection of slides, he sought to convey to the audience something of his wonder of the world in which we find ourselves. It struck me as ironic that of all the presenters, Dr. Smith comes from the most didactic background the material sciences and yet was the most poetic. Smith showed us connections between artifacts and processes we usually assume to be unrelated. Drawing examples from microstructure, science and art history, Smith found metaphors for the creative process in nature. In the introduction to his collected essays he puts it this way: The principles of pattern formation, aggregation, and transformation seem to be the same in matter and in the human brain, and if properly formulated they may provide a kind of visual metaphor that will serve to join and mutually illuminate physics on the one hand and geological, biological, and social history in the other—“with art in between. Ganoksin is sponsored by The disjointed quality of his lecture was, for me at least, compensated for by his obvious enthusiasm for his premise. Where Gardner broke the creative intelligence into subgroups, Smith headed beneath the surface of all. Bakke, rather than discussing a case history, played the role of one. Starting from the premise that the creative individual is someone who maintains a uniquely cockeyed view of the world, Dr. He randomly sprinkled the hall with alternate interpretations of advertisements, classic paintings

and graphic illustrations. These seemed not so much to be leading to a point as simply illustrating a *modus operandi* for dealing with the world. The panel discussion, which might have synthesized some of the diverse views presented in the afternoon lectures, failed to build meaningful bridges among the positions of the speakers. Perhaps this was the more difficult because the speakers did not really disagree. The only point that was made clear was that creativity is such a highly subjective topic that it is difficult to find even a common premise or vocabulary on which to base a discussion. No less formal a scientist than C. Jung sums up the difficulty this way: For instance, is creative thinking in the arts different from creative thinking in other fields? Does one think of creative solutions, or does intuition play a major role? To what extent can creativity be influenced? Can we make ourselves or our children more creative? And if so, is this a matter of doing something, or rather of not doing something that inhibits an otherwise natural process? Creativity is like an onion: Each layer you peel away only reveals another layer. Each definition raises more questions than answers, and successive theories seem to point in diverse directions rather than toward a confluent analysis. The selection of speakers at this discussion represented, at least symbolically, the huge spectrum of thought on the topic of creativity. If not much is known in a clinical way, it is not because the topic has been overlooked by scientists. Numerous studies have been conducted to research into the creative process. Ganoksin is sponsored by Studies seem to focus on recognized artists, persons with partial brain damage typically through head injury and children. Just as the first step in pathology is to isolate a virus, the attempt is to remove creativity from its living context so it can be better studied. As Jung has pointed out, this involves problems. From the mass of conflicting observations, a pattern becomes notable because it is mentioned so often. In describing the origin of an invention, a symphony, an equation or a work of visual art, a consistent sequence seems to recur. The first step is a period of preparation in which technical skills are mastered. This is followed by a time of concentrated effort, sometimes to the point of physical discomfort or exhaustion. Typically, this is met with a period of withdrawal, a time of consciously setting the matter aside, sometimes referred to as a period of incubation. The next phase is the most dramatic, a moment of insight, exhilaration and elation. The process is then concluded with a period of verification, application or resolution. The theory is tested in a lab, the score is written and so on. One of the appealing attributes of this construction is its relevance to any kind of endeavor. Arthur Koestler has written a theory of the creative process that has similar broad appeal. He describes creativity as a bringing together of diverse elements. This line of thought echoes an essay by Freud in which he describes humor as originating from the collision of two unexpected thoughts or descriptions. Another recurring theme in the literature on creativity is the importance of framing the question. Perhaps this is why children are so creative, because they have not yet learned our limiting approach. Current research into the activities of the right and left hemispheres of the brain also takes up the question of creativity. It seems that innovation, an important part of creativity, is a right-brain activity. This part of the human mind deals with The Big Picture and appears to move with a fluidness between ideas and around biases. Our appreciation of music, color and spatial relationships is centered here, and perhaps plays a role in the creative process. It is not usually associated with esthetics. Since analysis is a left-brain activity, scientific research on creativity takes on the look of a dog chasing its tail. An essentially mystical subjective experience cannot be translated into another form of expression without diminishment. The creative impulse expresses itself through creation, not reflection. The flavor of the onion comes not from dissecting it, from segmentation and analysis, but from the use of it. Creativity, like its products music, dance, art and artifact, should be savored, reveled in for the sheer pleasure of the moment. It is this pleasure that I think has been left out of most theories about creative thinking. The preparation phase mentioned earlier as a common foundation from which creative thinking rises refers to technical expertise. The mathematician learns his formulas, the composer learns her notes and so on. My experience points to a broader mystical form of preparation. I think creative individuals, and this would include most young children, are tuned in to a timeless vitality that is a spring of creativity. I believe there exists a cosmic vibration that is an essential and unqualifiable component of life. Windows into this essence take the form of religious fervor, ancestor worship, acts of heroism or marvels of creativity. A prior preparation phase, much more important than the earth-bound notion of technique, is a matter of being open to this eternal energy. Children seem to be given to us with their antennas properly in tune with this, some more

able than others to use the power. The necessary demands of existence tend in most of us to diminish the chord, to allow our unconscious reception to waver. Creative thinkers are people are connected with this force, who are motivated and talented enough to bring it to practical results. If it did, the accomplishment would, I think, be hollow. Creativity has a different role to play. I see in it the mystery of humanness, uniqueness without the possibility of retreat.

## Chapter 3 : Creative Thinking in the Arts - Ganoksin Jewelry Making Community

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## Chapter 4 : askART Larry Hubert Bakke - Pricing Art - What's my art worth?

*"Introduction and catalog of an exhibition held in the galleries of the Joe and Emily Lowe Art Center, Syracuse University, February , "*

## Chapter 5 : Larry bakke - The United States ( books)

*askART, an artist directory with millions of worldwide artists' paintings and art - Auction records and results, artwork prices, valuations, signatures, images and artist biographies.*

## Chapter 6 : Publication Archive by Exhibition Date | The Syracuse University Art Galleries

*Larry Hubert BAKKE: biography of artist Larry Hubert BAKKE, information, indices and auction prices for his artworks in all art categories. Market of the artist. For full functionality of this site it is necessary to enable JavaScript.*

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