

# DOWNLOAD PDF THE ART OF THE QUESTION: THINKING LIKE A PUBLIC ARTIST ANONYMOUS

## Chapter 1 : Why Public Art Is Important – THE DIRT

*Oct 09, A. Banksy had hoodwinked the moneyed art snobs, one narrative went – perhaps even increasing the work's value in the process – while also calling into question the assigned worth of a work.*

This version dates ca. While the recent upsurge of feminist activity in this country has indeed been a liberating one, its force has been chiefly emotional – personal, psychological and subjective – centered, like the other radical movements to which it is related, on the present and its immediate needs, rather than on historical analysis of the basic intellectual issues which the feminist attack on the status quo automatically raises. If, as John Stuart Mill suggested, we tend to accept whatever is as natural, this is just as true in the realm of academic investigation as it is in our social arrangements. In the field of art history, the white Western male viewpoint, unconsciously accepted as the viewpoint of the art historian, may – and does – prove to be inadequate not merely on moral and ethical grounds, or because it is elitist, but on purely intellectual ones. Just as Mill saw male domination as one of a long series of social injustices that had to be overcome if a truly just social order were to be created, so we may see the unstated domination of white male subjectivity as one in a series of intellectual distortions which must be corrected in order to achieve a more adequate and accurate view of historical situations. Let us, for example, examine the implications of that perennial question one can, of course, substitute almost any field of human endeavor, with appropriate changes in phrasing: The Swiss-born Angelica Kauffman, most of whose prolific career was spent in Italy, combines allegory with portraiture in *Angelica Hesitating between Music and Painting*. This, on the surface of it, seems reasonable enough: Unfortunately, though this remains within the realm of possibility it has so far not occurred. In every instance, women artists and writers would seem to be closer to other artists and writers of their own period and outlook than they are to each other. Women artists are more inward-looking, more delicate and nuanced in their treatment of their medium, it may be asserted. But which of the women artists cited above is more inward-turning than Redon, more subtle and nuanced in the handling of pigment than Corot? Is Fragonard more or less feminine than Mme. In any case, the mere choice of a certain realm of subject matter, or the restriction to certain subjects, is not to be equated with a style, much less with some sort of quintessentially feminine style. Art is almost never that, great art never is. The making of art involves a self-consistent language of form, more or less dependent upon, or free from, given temporally-defined conventions, schemata or systems of notation, which have to be learned or worked out, either through teaching, apprenticeship or a long period of individual experimentation. The language of art is, more materially, embodied in paint and line on canvas or paper, in stone or clay or plastic or metal – it is neither a sob-story nor a confidential whisper. The fact of the matter is that there have been no supremely great women artists, as far as we know, although there have been many interesting and very good ones who remain insufficiently investigated or appreciated; nor have there been any great Lithuanian jazz pianists, nor Eskimo tennis players, no matter how much we might wish there had been. That this should be the case is regrettable, but no amount of manipulating the historical or critical evidence will alter the situation; nor will accusations of male-chauvinist distortion of history. If women have in fact achieved the same status as men in the arts, then the status quo is fine as it is. The fault, dear brothers, lies not in our stars, our hormones, our menstrual cycles or our empty internal spaces, but in our institutions and our education – education understood to include everything that happens to us from the moment we enter this world of meaningful symbols, signs and signals. The miracle is, in fact, that given the overwhelming odds against women, or blacks, that so many of both have managed to achieve so much sheer excellence, in those bailiwicks of white masculine prerogative like science, politics or the arts. Instead, women must conceive of themselves as potentially, if not actually, equal subjects, and must be willing to look the facts of their situation full in the face, without self-pity, or cop-outs; at the same time they must view their situation with that high degree of emotional and intellectual commitment necessary to create a world in which equal achievement will be not only made possible but actively encouraged by social institutions. Those who

have privileges inevitably hold on to them, and hold tight, no matter how marginal the advantage involved, until compelled to bow to superior power of one sort or another. As John Stuart Mill pointed out more than a century ago: The subjection of women to men being a universal custom, any departure from it quite naturally appears unnatural. But these assumptions are intrinsic to a great deal of art-historical writing. It is no accident that the crucial question of the conditions generally productive of great art has so rarely been investigated, or that attempts to investigate such general problems have, until fairly recently, been dismissed as unscholarly, too broad, or the province of some other discipline, like sociology. To encourage a dispassionate, impersonal, sociological and institutionally-oriented approach would reveal the entire romantic, elitist, individual-glorifying and monograph-producing substructure upon which the profession of art history is based, and which has only recently been called in to question by a group of younger dissidents. Underlying the question about woman as artist, then, we find the myth of the Great Artist—subject of a hundred monographs, unique, godlike—bearing within his person since birth a mysterious essence, rather like the golden nugget in Mrs. The magical aura surrounding the representational arts and their creators has, of course, given birth to myths since the earliest times. Interestingly enough, the same magical abilities attributed by Pliny to the Greek sculptor Lysippos in antiquity—the mysterious inner call in early youth, the lack of any teacher but Nature herself—is repeated as late as the 19th century by Max Buchon in his biography of Courbet. The supernatural powers of the artist as imitator, his control of strong, possibly dangerous powers, have functioned historically to set him off from others as a godlike creator, one who creates Being out of nothing. The fairy tale of the Boy Wonder, discovered by an older artist or discerning patron, usually in the guise of a lowly shepherd boy, has been a stock-in-trade of artistic mythology ever since Vasari immortalized the young Giotto, discovered by the great Cimabue while the lad was guarding his flocks, drawing sheep on a stone; Cimabue, overcome with admiration by the realism of the drawing, immediately invited the humble youth to be his pupil. Even when the young Great Artist was not fortunate enough to come equipped with a flock of sheep, his talent always seems to have manifested itself very early, and independent of any external encouragement: Filippo Lippi and Poussin, Courbet and Monet are all reported to have drawn caricatures in the margins of their schoolbooks instead of studying the required subjects—we never, of course, hear about the youths who neglected their studies and scribbled in the margins of their notebooks without ever becoming anything more elevated than department-store clerks or shoe salesmen. The great Michelangelo himself, according to his biographer and pupil, Vasari, did more drawing than studying as a child. Despite any basis in fact of these myths about the early manifestations of Genius, the tenor of the tales is misleading. It is no doubt true, for example, that the young Picasso passed all the examinations for entrance to the Barcelona, and later to the Madrid, Academy of Art at the age of 15 in but a single day, a feat of such difficulty that most candidates required a month of preparation. What if Picasso had been born a girl? Now no serious contemporary art historian takes such obvious fairy tales at their face value. Yet it is this sort of mythology about artistic achievement and its concomitants which forms the unconscious or unquestioned assumptions of scholars, no matter how many crumbs are thrown to social influences, ideas of the times, economic crises and so on. If women had the golden nugget of artistic genius then it would reveal itself. But it has never revealed itself. Women do not have the golden nugget of artistic genius. If Giotto, the obscure shepherd boy, and van Gogh with his fits could make it, why not women? Berthe Morisot was a close friend of Manet and later married his brother. Eugene Manet on the Isle of Wight, [VIA WIKIMEDIA COMMONS](#) Yet as soon as one leaves behind the world of fairy-tale and self-fulfilling prophecy and, instead, casts a dispassionate eye on the actual situations in which important art production has existed, in the total range of its social and institutional structures throughout history, one finds that the very questions which are fruitful or relevant for the historian to ask shape up rather differently. One would like to ask, for instance, from what social classes artists were most likely to come at different periods of art history, from what castes and sub-group. What proportion of painters and sculptors, or more specifically, of major painters and sculptors, came from families in which their fathers or other close relatives were painters and sculptors or engaged in related professions? As Nikolaus

Pevsner points out in his discussion of the French Academy in the 17th and 18th centuries, the transmission of the artistic profession from father to son was considered a matter of course as it was with the Coypels, the Coustous, the Van Loos, etc ; indeed, sons of academicians were exempted from the customary fees for lessons. Could, it be that the little golden nuggetâ€”Geniusâ€”is missing from the aristocratic make-up in the same way that it is from the feminine psyche? Or rather, is it not, that the kinds of demands and expectations placed before both aristocrats and womenâ€”the amount of time necessarily devoted to social functions, the very kinds of activities demandedâ€”simply made total devotion to professional art production out of the question, indeed unthinkable, both for upper-class males and for women generally, rather than its being a question of genius and talent? When the right questions are asked about the conditions for producing art, of which the production of great art is a sub-topic, there will no doubt have to be some discussion of the situational concomitants of intelligence and talent generally, not merely of artistic genius. Piaget and others have stressed in their genetic epistemology that in the development of reason and in the unfolding of imagination in young children, intelligenceâ€”or, by implication, what we choose to call geniusâ€”is a dynamic activity rather than a static essence, and an activity of a subject in a situation. As further investigations in the field of child development imply, these abilities, or this intelligence, are built up minutely, step by step, from infancy onward, and the patterns of adaptation-accommodation may be established so early within the subject-in-an-environment that they may indeed appear to be innate to the unsophisticated observer. Such investigations imply that, even aside from meta-historical reasons, scholars will have to abandon the notion, consciously articulated or not, of individual genius as innate, and as primary to the creation of art. The Question of the Nude We can now approach our question from a more reasonable standpoint, since it seems probable that the answer to why there have been no great women artists lies not in the nature of individual genius or the lack of it, but in the nature of given social institutions and what they forbid or encourage in various classes or groups of individuals. Let us first examine such a simple, but critical, issue as availability of the nude model to aspiring women artists, in the period extending from the Renaissance until near the end of the 19th century, a period in which careful and prolonged study of the nude model was essential to the training of every young artist, to the production of any work with pretensions to grandeur, and to the very essence of History Painting, generally accepted as the highest category of art: Needless to say, central to the training programs of the academies since their inception late in the 16th and early in the 17th centuries, was life drawing from the nude, generally male, model. In addition, groups of artists and their pupils often met privately for life drawing sessions from the nude model in their studios. The formal academic program itself normally proceeded, as a matter of course, from copying from drawings and engravings, to drawing from casts of famous works of sculpture, to drawing from the living model. It is rather as though a medical student were denied the opportunity to dissect or even examine the naked human body. An amusing example of this taboo on confronting a dressed lady with a naked man is embodied in a group portrait of the members of the Royal Academy in London in , represented by Zoffany as gathered in the life room before two nude male models: A slightly earlier drawing of Ladies in the Studio by the Polish artist Daniel Chodowiecki, shows the ladies portraying a modestly dressed member of their sex. In a lithograph dating from the relatively liberated epoch following the French Revolution, the lithographer Marlet has represented some women sketchers in a group of students working from the male model, but the model himself has been chastely provided with what appears to be a pair of bathing trunks, a garment hardly conducive to a sense of classical elevation: In an English stereoscopic color view of the interior of a studio of about , the standing, bearded male model is so heavily draped that not an iota of his anatomy escapes from the discreet toga, save for a single bare shoulder and arm: A photograph by Thomas Eakins of about reveals these students modeling from a cow bull? I have gone into the question of the availability of the nude model, a single aspect of the automatic, institutionally-maintained discrimination against women, in such detail simply to demonstrate both the universality of the discrimination against women and its consequences, as well as the institutional rather than individual nature of but one facet of the necessary preparation for achieving mere proficiency, much less

greatness, in the realm of art during a long stretch of time. One could equally well examine other dimensions of the situation, such as the apprenticeship system, the academic educational pattern which, in France especially, was almost the only key to success and which had a regular progression and set competitions, crowned by the Prix de Rome which enabled the young winner to work in the French Academy in that city—“unthinkable for women, of course”—and for which women were unable to compete until the end of the 19th century, by which time, in fact, the whole academic system had lost its importance anyway. It also becomes apparent why women were able to compete on far more equal terms with men—and even become innovators—in literature. While art-making traditionally has demanded the learning of specific techniques and skills, in a certain sequence, in an institutional setting outside the home, as well as becoming familiar with a specific vocabulary of iconography and motifs, the same is by no means true for the poet or novelist. It is this emphasis which transforms serious commitment to frivolous self-indulgence, busy work or occupational therapy, and today, more than ever, in suburban bastions of the feminine mystique, tends to distort the whole notion of what art is and what kind of social role it plays. It must not be supposed that the writer is one who would advocate, as essential to woman, any very extraordinary degree of intellectual attainment, especially if confined to one particular branch of study. To be able to do a great many things tolerably well, is of infinitely more value to a woman, than to be able to excel in any one. By the former, she may render herself generally useful: By being apt, and tolerably well skilled in everything, she may fall into any situation in life with dignity and ease—“by devoting her time to excellence in one, she may remain incapable of every other. All that would occupy her mind to the exclusion of better things, all that would involve her in the mazes of flattery and admiration, all that would tend to draw away her thoughts from others and fix them on herself, ought to be avoided as an evil to her, however brilliant or attractive it may be in itself. This advice has a familiar ring, of course: As far as painting specifically is concerned, Mrs. Ellis finds that it has one immediate advantage for the young lady over its rival branch of artistic activity, music—it is quiet and disturbs no one this negative virtue, of course, would not be true of sculpture, but accomplishment with the hammer and chisel simply never occurs as a suitable accomplishment for the weaker sex ; in addition, says Mrs. The circle is a vicious one, in which philistinism and frivolity mutually re-enforce each other. Even the determined and successful heroine of Mrs. Craik, having shot her bolt in the course of her novel, is content, finally, to let her heroine, whose ultimate greatness the reader has never been able to doubt, sink gently into matrimony. That achievement in the arts, as in any field of endeavor, demands struggle and sacrifice, no one would deny; that this has certainly been true after the middle of the 19th century, when the traditional institutions of artistic support and patronage no longer fulfilled their customary obligations, is undeniable: Yet none of them was automatically denied the pleasures of sex or companionship on account of this choice. Nor did they ever conceive that they had sacrificed their manhood or their sexual role on account of their singleness and singlemindedness in order to achieve professional fulfillment. But if the artist in question happens to be a woman, 1, years of guilt, self-doubt and objecthood have been added to the undeniable difficulties of being an artist in the modern world. The theme in both is innocence, delicious feminine innocence, exposed to the world. Always a model but never an artist might well have served as the motto of the seriously aspiring young woman in the arts of the 19th century. Are there any qualities that may be said to have characterized them as a group and as individuals? While we cannot go into such an investigation in depth in this article, we can point to a few striking characteristics of women artists generally: Neither of these characteristics is, of course, unusual for men artists, either, as we have indicated above in the case of artist fathers and sons: Precisely the same breaking of traditional bonds and discarding of time-honored practices that permitted men artists to strike out in directions quite different from those of their fathers in the second half of the 19th century enabled women, with additional difficulties, to be sure, to strike out on their own as well. Many of our more recent women artists, like Suzanne Valadon, Paula Modersohn-Becker, Kaethe Kollwitz or Louise Nevelson, have come from non-artistic backgrounds, although many contemporary and near-contemporary women artists have married fellow artists. It would be interesting to investigate the role of benign, if not outright encouraging,

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fathers in the formation of women professionals: In the absence of any thoroughgoing investigation, one can only gather impressionistic data about the presence or absence of rebellion against parental authority in women artists, and whether there may be more or less rebellion on the part of women artists than is true in the case of men or vice versa. One thing however is clear:

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## Chapter 2 : 27 Responses to the Question "What is Art?" | Mental Floss

*Note: You might want to print this page out to use as you look at the artworks. The following questions were supplied by Prof. Craig Roland of the University of Florida, Gainesville. He is also the creator of the terrific Art Junction and Art Education web sites.*

Translate this page from English Print Page Change Text Size: Linda Elder and Dr. No matter what your circumstance or goals, no matter where you are, or what problems you face, you are better off if your thinking is skilled. Poor thinking, in turn, inevitably causes problems, wastes time and energy, engenders frustration and pain. Critical thinking is the disciplined art of ensuring that you use the best thinking you are capable of in any set of circumstances. We all have multiple choices to make. We need the best information to make the best choices. What is really going on in this or that situation? Are they trying to take advantage of me? Does so-and-so really care about me? Am I deceiving myself when I believe that. What are the likely consequences of failing to. If I want to do. How can I be more successful in doing. Is this my biggest problem, or do I need to focus my attention on something else? Successfully responding to such questions is the daily work of thinking. However, to maximize the quality of your thinking, you must learn how to become an effective "critic" of your thinking. And to become an effective critic of your thinking, you have to make learning about thinking a priority. What have you learned about how you think? Did you ever study your thinking? What do you know about how the mind processes information? What do you really know about how to analyze, evaluate, or reconstruct your thinking? Where does your thinking come from? How much of your thinking is vague, muddled, inconsistent, inaccurate, illogical, or superficial? Are you, in any real sense, in control of your thinking? Do you know how to test it? Do you have any conscious standards for determining when you are thinking well and when you are thinking poorly? Have you ever discovered a significant problem in your thinking and then changed it by a conscious act of will? If anyone asked you to teach them what you have learned, thus far in your life, about thinking, would you really have any idea what that was or how you learned it? I suppose in my life I have more or less taken my thinking for granted. I have never really studied it. It just happens in my mind automatically. It is not a subject in most colleges. It is seldom found in the thinking of our culture. But if you focus your attention for a moment on the role that thinking is playing in your life, you may come to recognize that, in fact, everything you do, or want, or feel is influenced by your thinking. And if you become persuaded of that, you will be surprised that humans show so little interest in thinking. Yet once this thinking is done and we move our thinking to a higher level of quality, it is not hard to keep it at that level. Still, there is the price you have to pay to step up to the next level. To become better at thinking, you must be willing to put the work into thinking that skilled improvement always requires. Improvement in thinking, in other words, is similar to improvement in other domains of performance where progress is a product of sound theory, commitment, hard work, and practice. Consider the following key ideas, which, when applied, result in a mind practicing skilled thinking. These ideas represent just a few of the many ways in which disciplined thinkers actively apply theory of mind to the mind by the mind in order to think better. In these examples, we focus on the significance of thinking clearly, sticking to the point thinking with relevance, questioning deeply, and striving to be more reasonable. For each example, we provide a brief overview of the idea and its importance in thinking, along with strategies for applying it in life. Realize that the following ideas are immersed in a cluster of ideas within critical thinking. Though we chose these particular ideas, many others could have instead been chosen. There is no magic in these specific ideas. In short, it is important that you understand these as a sampling of all the possible ways in which the mind can work to discipline itself, to think at a higher level of quality, to function better in the world. Clarify Your Thinking Be on the look-out for vague, fuzzy, formless, blurred thinking. Try to figure out the real meaning of what people are saying. Look on the surface. Look beneath the surface. Try to figure out the real meaning of important news stories. Explain your understanding of an issue to someone else to help clarify it in your own mind. Practice summarizing in

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your own words what others say. Then ask them if you understood them correctly. You should neither agree nor disagree with what anyone says until you clearly understand them. Our own thinking usually seems clear to us, even when it is not. But vague, ambiguous, muddled, deceptive, or misleading thinking are significant problems in human life. If we are to develop as thinkers, we must learn the art of clarifying thinking, of pinning it down, spelling it out, and giving it a specific meaning. When people explain things to you, summarize in your own words what you think they said. Strategies for Clarifying Your Thinking State one point at a time. Elaborate on what you mean Give examples that connect your thoughts to life experiences Use analogies and metaphors to help people connect your ideas to a variety of things they already understand for example, critical thinking is like an onion. There are many layers to it. Just when you think you have it basically figured out, you realize there is another layer, and then another, and another and another and on and on Here is One Format You Can Use I think. Can you give an example? Let me tell you what I understand you to be saying. Did I understand you correctly? Stick to the Point Be on the lookout for fragmented thinking, thinking that leaps about with no logical connections. Start noticing when you or others fail to stay focused on what is relevant. Focus on finding what will aid you in truly solving a problem. Is this or that relevant to it? It selects what is germane, pertinent, and related. It is on the alert for everything that connects to the issue. It sets aside what is immaterial, inappropriate, extraneous, and beside the point. What is relevant directly bears upon helps solve the problem you are trying to solve. When thinking drifts away from what is relevant, it needs to be brought back to what truly makes a difference. Disciplined thinking intervenes when thoughts wander from what is pertinent and germane concentrating the mind on only those things that help it figure out what it needs to figure out. How is this connected? Does my information directly relate to the problem or task? Where do I need to focus my attention? Are we being diverted to unrelated matters? Am I failing to consider relevant viewpoints? How is your point relevant to the issue we are addressing? What facts are actually going to help us answer the question? What considerations should be set aside? Does this truly bear on the question? How does it connect? Question Questions Be on the lookout for questions. The ones we ask. The ones we fail to ask. Listen to how people question, when they question, when they fail to question. Look closely at the questions asked. What questions do you ask, should you ask? Examine the extent to which you are a questioner, or simply one who accepts the definitions of situations given by others. Most people are not skilled questioners. Most accept the world as it is presented to them. Good thinkers routinely ask questions in order to understand and effectively deal with the world around them.

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### Chapter 3 : Is there still no place like home? \$, offered for the best answer | Books | The Guardian

*Inside: Why classroom art discussion is a vital part of art education and 82 questions about art you can use in your classroom. If you are stumped about how to lead a discussion about a work of art, use this list of art questions to give you some ideas!*

In a review that ran from the early history of American public art, which began in Philadelphia, to evocative examples across the country, and then back to an exciting contemporary project in Philadelphia, Penny Balkin Bach, Fairmount Park Art Association ; Marc Pally , a public arts consultant; Janet Echelman , one of the more exciting public artists working today; and Weiler walked the audience through where public art has been, where it may be headed, and why it will always be important. For Bach, public art occupies a unique position within the art world. There are no tickets. You can view it alone or in groups. The Fairmount Parks Art Association “ which has been renamed the Association for Public Art given its new broader, national purview ” was formed in Back then, along the Benjamin Franklin Parkway, sculptor William Rush , perhaps the original American public artist, was the first to be commissioned to do art in public spaces in the U. In this instance, that nexus was a decorative fountain designed for the public. And then, as now, Bach said, public art was controversial. Today, that site has a site-specific poem written for the Schuylkill River. Another project called Pennypack by artist Ed Levine along the Pennsylvania Park Trail helps bring that trail to life. As an example, she pointed a work by Pepon Osorio , a pavilion at a Latino community center that features historical photos of people from the community. Today, kids from the neighborhood take photos of themselves with photos of their ancestors. Another project called Common Ground in a footprint of a church that burnt down was hosting weddings just a week after it opened. Believing “ like Marcel Duchamp “ that art requires an audience to make it complete, Lozano-Zimmer has a set of 24 high-powered search lights coursing through the night. The lights are activated by the voice and GPS location of the crowd, who leave message via a Web site. Messages are converted into light arrays every night from Groups in cities beyond Philadelphia are also commissioning fascinating works. A foot rainbow by artist Tony Tasset now welcomes visitors. For a short window of time, the piece actually synchs up with the natural trees in bloom. In Santa Monica, a major arts festival called Glow , an all-night event on the beach, is a prime example of terror-inducing art. According to Weiler, landscape architects help frame these creative experiences or even implement them. She said Phillips Farevaag Smallenberg PFS , who was in charge of the landscape architecture for the Vancouver convention center, which is capped with a 6-acre green roof, was central to creating the space for her work, and even integrated her ideas and concepts into the landscape. Her Name is Patience , which is set in a plaza next to the main light-rail transit center and the downtown Arizona State University campus, was initially cancelled due to the economy. At night, the work really seems to come alive. An exciting hybrid space will appear, with public art, transportation, and landscape combined.

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## Chapter 4 : NPR Choice page

*The American philosopher, psychologist, and educational reformer \_\_\_\_\_ in wrote Art and Experience. He stated that the aesthetic experience of art extends far beyond the art object and instead is an ongoing exchange between artist, viewer, and culture at large that culminates in an experience that is a manifestation, a record and celebration of the life of a civilization."*

Public Art Public Art Public art is exactly that, art in public spaces. Today, public art can take a wide range of forms, sizes, and scales—and can be temporary or permanent. Public art can include murals, sculpture, memorials, integrated architectural or landscape architectural work, community art, digital new media, and even performances and festivals! Public art is often site-specific, meaning it is created in response to the place and community in which it resides. It often interprets the history of the place, its people, and perhaps addresses a social or environmental issue. Being public, the art is free and accessible to everyone. Today, viewers may capture a photo of the public art on their smartphone and share the work and the experience with others, extending the reach of public art beyond the site. Whatever the form, public art instills meaning—a greater sense of identity and understandings of where we live, work, and visit—creating memorable experiences for all. For more information on creating, finding, and supporting public art, please refer to the Public Art Resource Center. Synchronicity of Color by Margo Sawyer Location: Public art is typically developed and managed by a municipal agency such as a local arts agency or private entity such as a nonprofit art organization. Public art may also be artist-driven, self-funded, and created outside of an institutional framework. Public art projects, especially when publically funded, are typically part of development or construction projects that are part of a larger urban development or cultural plan. Public agencies that may implement public art include City Planning, Parks and Recreation, and Economic Development departments. The commissioning entity distributes a request for proposals or a request for qualifications for a designated project and selects an artist or team of artists to implement the proposed work. Frequently, the selected artist works with a design team of interdisciplinary professionals including public art administrators, planners, architects, landscape architects, and engineers. The most successful public art projects involve both the artist and the community at the onset of the project. How can I find public art in my community and other places I visit? Public art can easily be found by searching online. Many public art programs have created smartphone apps or online digital maps and databases of their collection. Many collections can be searched by city and state on websites including Public Art Archive and CultureNow. Public art programs and local arts agencies can be found in our Arts Services Directory. How can I get public art approved for my community? Where do I start? Appointed members to an arts commission typically include: How is public art funded? Public art is typically funded through the government, but increasingly through public-private partnerships as well. Percent for Art ordinances typically designate around 1 percent of the total construction or renovation budget. Percent for Art projects are typically incorporated on a city-owned site such as civic center, library, plaza, or park. Private developers are increasingly incorporating and funding public art in private development projects. These public art projects may be funded through grants or loans to a program. Americans for the Arts does not fund public art. How are artists identified and selected to create a public artwork? Public art programs commissioning public art projects either directly contact an artist or use an open or limited competition process. The most common is an open competition Call for Artists giving artists the information they need to apply to be considered for a project. Call for artists can be one of two types:

**Chapter 5 : Public Art | Americans for the Arts**

*Now if we think of "political" in the broader sense, as in the way we relate to others in our everyday lives, the way we organize ourselves, I do think art is political because it can have a deep impact in society.*

You might want to print this page out to use as you look at the artworks. The following questions were supplied by Prof. Craig Roland of the University of Florida, Gainesville. He is also the creator of the terrific Art Junction and Art Education 2. When looking at a work of art, students might be asked to: What kinds of things do you see in this painting? What else do you see? What words would you use to describe this painting? What other words might we use? How would you describe the lines in this picture? What does this painting show? Look at this painting for a moment. What observations can you make about it? How would you describe this painting to a person who could not see it? How would you describe the people in this picture? Are they like you or different? How would you describe the place depicted in this painting? What does this painting remind you of? What things do you recognize in this painting? What things seem new to you? How is this painting like the one we just saw? What are some important differences? What do these two paintings have in common? How is this picture different from real life? What interests you most about this work of art? Which objects seems closer to you? What can you tell me about the colors in this painting? What color is used the most in this painting? What makes this painting look crowded? What can you tell me about the person in this painting? What can you tell me about how this person lived? How did you arrive at that idea? What do you think is the most important part of this picture? How do you think the artist made this work? What title would you give to this painting? What made you decide on that title? What other titles could we give it? What do you think is happening in this painting? What else could be happening? What sounds would this painting make if it could? What do you think is going on in this picture? What do you think this painting is about? How did you come up that idea? Pretend you are inside this painting. What does it feel like? What do you think this object was used for? Why do you suppose the artist made this painting? What makes you think that? What do you think it would be like to live in this painting? What do you think is good about this painting? What is not so good? Do you think the person who painted this do a good or bad job? What makes you think so? Why do you think other people should see this work of art? What do you think other people would say about this work? Why do you think that? What grade would you give the artist for this work? How did you arrive at that grade? What would you do with this work if you owned it? What do you think is worth remembering about this painting?

## Chapter 6 : Looking at Art: Seeing Questions

*Public art programs commissioning public art projects either directly contact an artist(s) or use an open or limited competition process. The most common is an open competition Call for Artists giving artists the information they need to apply to be considered for a project.*

Once we have investigated or researched the context of the painting, we can begin to appreciate the work itself. Knowing how to appreciate a painting is itself an art rather than a science. And perhaps the most difficult aspect of art evaluation is judging the painting method itself: It is with great humility therefore that we offer these suggestions for how to evaluate the actual painting technique used. What Materials were Used in the Creation of the Painting? What sort of paint was used? What type of ground or support did the painter employ? The answers to these questions can furnish interesting information about the intentions of the artist. The standard materials are oil paint on canvas. Oil because of its richness of colour, canvas because of its adaptability. However, acrylics or watercolours are used instead of oils when thin glazes are required, and acrylics are also better when large flat areas of colour are called for. The American abstract expressionists Mark Rothko and Barnett Newman, both famous for their monumental coloured canvases, experimented in the 50s with a mixture of oil and acrylics. Watercolour and acrylic paints also dry much faster than oils, and are therefore ideally suited for rapidly worked paintings. Sometimes the painting surface, its support and its frame is made a specific feature of the work of art. In the early 60s French contemporary art was dominated by the far-left avant garde Supports-Surfaces group, whose members painted large-scale canvases without stretchers the physical support behind the canvas, while materials were often cut, woven, or crumpled. The Italian painter Lucio Fontana also made a name for himself in the 60s with his "slashed" canvases, allowing the spectator to see through the picture plane to the three-dimensional space beyond, which itself becomes part of the work. Recently, Angela de la Cruz, one of the contemporary artists nominated for the British Turner Prize, has become noted for her canvases which, after being painted, are then taken off their stretcher support and crumpled, and rehung. What is being depicted in the painting? What event is being shown? What characters are involved, and what are their roles? What message does the painting contain? Who is the sitter? What features or aspects of the sitter are given prominence or attention? What scene is being depicted? What message if any does the painter have for us? Why has he chosen this particular scene? What is the geographical location of the view in the picture? Is it a favourite haunt of the painter? What is the artist trying to convey to us about the landscape? What objects - no matter how seemingly insignificant - are included in the picture? Why has the artist chosen these particular items? Why has he laid them out in the way he has? How to Appreciate Composition in a Painting? Composition means the overall design disegno, the general layout. And how a painting is laid out is vital since it largely determines its visual impact. Painters who excelled at composition were invariably classically trained in the great academies, where composition was a highly regarded element in the painting process. Three supreme examples are Nicolas Poussin, J.M.W. Turner, and Johannes Vermeer. Lack of space prevents us from going into detail here, but we recommend a study of the following works: Put simply, everything in the picture has a very specific purpose, and a specific position. In the second work - a simpler interior of a windowless bedroom in which we see the back of an anonymous female nude who is sitting on the bed - Ingres creates a highly symbolic arrangement of colours, forms and angles, which infuses the picture with voyeuristic mystery. The third picture - one of the greatest genre paintings ever - depicts a prostitute sitting in a Paris cafe, with a glass of absinthe in front of her; another man sits next to her; both are lost in thought and in their own world. In this work, Degas uses a series of angles and lines, as well as gloomy dark colours, to capture the cell-like isolation and depressing solitude of individuals in the heart of a major metropolis. All three works offer a number of important insights that will help you to appreciate the composition of paintings. How to Appreciate Line and Shape in a Painting? The skill of a painter is often revealed in the strength and confidence of his line outline, creating and delineating the various shapes in his

picture. In a famous story, an important patron sends a messenger to Giotto, the great pre-Renaissance painter. The messenger asks Giotto for proof of identity, whereupon the artist produces a paintbrush and a piece of linen, on which he paints a perfect circle. He then hands it to the messenger, saying: In fact, when the great European Academies of Fine Arts first opened, students were not taught painting colorito at all - just drawing. Some of the finest draftsmen were portrait painters, whose line could be almost faultless: Among modern artists with no classical training, the paintings of Van Gogh and Gauguin stand out as having exceptionally strong and confident lines. How to Appreciate Colour in a Painting? Colour in painting is a major influence on our emotions, and therefore plays a huge part in how we appreciate art. Curiously, although we can identify up to 10 million variants of colour, there are only 11 basic colour terms in the English language - black, white, red, orange, yellow, green, blue, purple, pink, brown and grey. So talking precisely about colour is not easy. Incidentally, as regards terms: Incidentally, many works by Old Masters are beginning to darken with age, which makes them look less attractive. It can also make even the best art museums look extra gloomy! Colour is used by painters in several ways. Rothko was one of the first painters to create huge abstract canvases saturated with rich colours - yellows, oranges, reds, blues, indigos and violets. His aim was to stimulate an emotional response from the viewer. After all, colour psychology is already exerting a huge influence on interior designs for hospitals, schools and other institutions. Historically, Impressionism and expressionism notably Fauvism were the first international movements to exploit the full potential of colour. Figurative art was given the same treatment as landscapes: Other artists employ a monochrome tonal colour scheme across the whole picture in order to create a particular mood. To sum up, painters use colour to stimulate the emotion, capture the naturalist effects of light, lend character to a figure or scene, and add depth to an abstract or semi-abstract work. If you want to learn how to appreciate paintings, pay close attention to how the artist employs colour. How does it contribute to the mood or composition of the picture? How do the differing colours used relate to each other: How to Appreciate Texture and Brushwork in a Painting? When it comes to learning how to evaluate texture and brushwork in painting, there is no substitute for visiting a gallery or museum and seeing some canvases for yourself. Even the best art books are incapable of replicating texture to any extent. Once again, it tends to be classically trained painters who excel at differing textures, and use of impasto. Ingres would even choose certain subjects eg. The Valpincon Bather, La Grande Odalisque in order to show off his skill in capturing the texture of materials like nacre, mother-of-pearl and silk. Brushwork can be tight slower, precise, controlled or loose more rapid, more casual, more expressionistic. It is largely determined by the style and mood of the painting, rather than say the temperament of the artist. Caravaggio had a violent hot temperament, yet his paintings were models of controlled brushwork. Cezanne had a slow temperament: Yet the brushwork in many of his works is exceptionally loose. Generalising wildly, we might say that the brushstrokes of realist painters tend to be more deliberate, and more controlled than expressionists. When the Impressionists held their first exhibition in Paris, in 1874, critics and spectators were horrified at what they called the "sloppiness" of the brushstrokes. They had to stand much further away from the paintings before the exact image took shape. Nowadays we are quite at ease with Impressionism, but in the beginning its super-loose brushwork caused a scandal. When it comes to evaluating a picture, the question to ask is: Does the brushwork add or detract from the painting? How to Appreciate Beauty in a Painting? Aesthetics is an intensely personal subject. We all see things differently, including "art", and especially "beauty". In addition, painting is first and foremost a visual art - something we see, rather than think about. So if we are asked whether we think a painting is beautiful, we are likely to give a fairly instant response. However, if we are then asked to evaluate the beauty or lack thereof of a painting - meaning, explain and give reasons - well, its a different story. So to help you analyze the situation, here are some questions to ask yourself about the painting. Most are concerned with the harmony, regularity and balance that is visible. What Proportions are Evident in the Picture? Greek art and Renaissance art was often based on certain rules of proportion, which accorded with classical views on optical harmony. So maybe the beauty you see or not can be partly explained by reference to the proportions of objects and figures in the work. According to psychologists, repetition of

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pleasing shapes, especially in symmetrical patterns, can relax the eye and the brain, causing us to feel pleasure. Colour schemes with complementary hues or tonal variations are known for their appealing effect on the senses.

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## Chapter 7 : The Story Behind Banksy | Arts & Culture | Smithsonian

*The task of evaluating a work of art, such as a painting or a sculpture, requires a combination of objective information and subjective opinion. Yes, it's true that art appreciation is highly subjective, but the aim of evaluating a picture is not simply to ascertain whether you like/dislike a.*

Pest Control, the tongue-in-cheek-titled organization set up by the artist to authenticate the real Banksy artwork, also protects him from prying outsiders. Hiding behind a paper bag, or, more commonly, e-mail, Banksy relentlessly controls his own narrative. His last face-to-face interview took place in While he may shelter behind a concealed identity, he advocates a direct connection between an artist and his constituency. This is the first time the essentially bourgeois world of art has belonged to the people. We need to make it count. Very white—probably no more than three black families had somehow ended up there—working-class, run-down and unwelcoming to strangers. So when Banksy, who came from a much leafier part of town, decided to go make his first foray there, he was nervous. He was trying out names at the time, sometimes signing himself Robin Banx, although this soon evolved into Banksy. Around this time, he also settled on his distinctive stencil approach to graffiti. When he was 18, he once wrote, he was painting a train with a gang of mates when the British Transport Police showed up and everyone ran. As I lay there listening to the cops on the tracks, I realized I had to cut my painting time in half or give it up altogether. I was staring straight up at the stenciled plate on the bottom of the fuel tank when I realized I could just copy that style and make each letter three feet high. I also like the political edge. All graffiti is low-level dissent, but stencils have an extra history. A girl releases a heart-shaped balloon, one in a series of similar motifs produced in locations worldwide. Banksy Elsewhere, pure fantasy reigns: AP Images On the wall at the West Bank, he meditated on a power dynamic upended, as a child frisks a soldier. My favorite is a piece that greets you when you enter the Pierced Up tattoo parlor in Bristol. The wall painting depicts giant wasps with television sets strapped on as additional weapons divebombing a tempting bunch of flowers in a vase. He was also beginning to retreat into anonymity. As his street art appeared in cities across Britain, comparisons to Jean-Michel Basquiat and Keith Haring began circulating. We got the artwork up in 25 minutes and held an opening party later that week with beers and some hip-hop pumping out of the back of a Transit van. About people turned up to an opening which had cost almost nothing to set up. Staged in a former warehouse in Hackney, the show dazzled the London art scene with its carnival-atmosphere display, which featured a live heifer, its hide embellished with a portrait of Andy Warhol, as well as Queen Elizabeth II in the guise of a chimpanzee. Late that year, a tall, bearded figure in a dark overcoat, scarf and floppy hat strolled into Tate Britain clutching a large paper bag. He made his way to Room 7 on the second level. He then dug out his own picture, an unsigned oil painting of a rural scene he had found in a London street market.

**Chapter 8 : From Why Have There Been No Great Women Artists? -ARTnews**

*Public art is funded through a city policy requiring 2 percent of project costs to pay for new public art. Moeller, a Los Angeles-based artist known for his large-scale, site-specific public artworks, presented his concept for the water facility art to the city's public art committee earlier this year.*

The following answers to this artful question each win a random book. Art is something we do, a verb. Art is an expression of our thoughts, emotions, intuitions, and desires, but it is even more personal than that: It is the communication of intimate concepts that cannot be faithfully portrayed by words alone. And because words alone are not enough, we must find some other vehicle to carry our intent. But the content that we instill on or in our chosen media is not in itself the art. Art is to be found in how the media is used, the way in which the content is expressed. What then is beauty? Beauty is much more than cosmetic: There are plenty of pretty pictures available at the neighborhood home furnishing store; but these we might not refer to as beautiful; and it is not difficult to find works of artistic expression that we might agree are beautiful that are not necessarily pretty. Beauty is rather a measure of affect, a measure of emotion. In the context of art, beauty is the gauge of successful communication between participants – the conveyance of a concept between the artist and the perceiver. But neither the artist nor the observer can be certain of successful communication in the end. So beauty in art is eternally subjective. Joseph Nieters, Lake Ozark, Missouri Works of art may elicit a sense of wonder or cynicism, hope or despair, adoration or spite; the work of art may be direct or complex, subtle or explicit, intelligible or obscure; and the subjects and approaches to the creation of art are bounded only by the imagination of the artist. Consequently, I believe that defining art based upon its content is a doomed enterprise. Now a theme in aesthetics, the study of art, is the claim that there is a detachment or distance between works of art and the flow of everyday life. Thus, works of art rise like islands from a current of more pragmatic concerns. Similarly, the aesthetic attitude requires you to treat artistic experience as an end-in-itself: Therefore, art is the intentional communication of an experience as an end-in-itself. The content of that experience in its cultural context may determine whether the artwork is popular or ridiculed, significant or trivial, but it is art either way. One of the initial reactions to this approach may be that it seems overly broad. On the other hand, my definition would exclude graphics used in advertising or political propaganda, as they are created as a means to an end and not for their own sakes. The game changers – the square pegs, so to speak – are those who saw traditional standards of beauty and decided specifically to go against them, perhaps just to prove a point. Take Picasso, Munch, Schoenberg, to name just three. They have made a stand against these norms in their art. Otherwise their art is like all other art: Beauty is whatever aspect of that or anything else that makes an individual feel positive or grateful. Beauty alone is not art, but art can be made of, about or for beautiful things. Beauty can be found in a snowy mountain scene: However, art is not necessarily positive: But if it evokes an emotion in you, then it is art. Chiara Leonardi, Reading, Berks Art is a way of grasping the world. Not merely the physical world, which is what science attempts to do; but the whole world, and specifically, the human world, the world of society and spiritual experience. Art emerged around 50,000 years ago, long before cities and civilisation, yet in forms to which we can still directly relate. The wall paintings in the Lascaux caves, which so startled Picasso, have been carbon-dated at around 17,000 years old. So how can we define art in terms applying to both cave-dwellers and modern city sophisticates? To do this we need to ask: What does art do? And the answer is surely that it provokes an emotional, rather than a simply cognitive response. One way of approaching the problem of defining art, then, could be to say: Art consists of shareable ideas that have a shareable emotional impact. Art need not produce beautiful objects or events, since a great piece of art could validly arouse emotions other than those aroused by beauty, such as terror, anxiety, or laughter. But not all of them: Poor old Richard Rorty was jumped on from a very great height when all he said was that literature, poetry, patriotism, love and stuff like that were philosophically important. Art is vitally important to maintaining broad standards in civilisation. Its pedigree long predates philosophy, which is only

3, years old, and science, which is a mere years old. Art deserves much more attention from philosophers. To begin my journey I went to an art gallery. At that stage art to me was whatever I found in an art gallery. I found paintings, mostly, and because they were in the gallery I recognised them as art. A particular Rothko painting was one colour and large. I observed a further piece that did not have an obvious label. It was also of one colour – white – and gigantically large, occupying one complete wall of the very high and spacious room and standing on small roller wheels. On closer inspection I saw that it was a moveable wall, not a piece of art. The answer to the question could, perhaps, be found in the criteria of Berys Gaut to decide if some artefact is, indeed, art – that art pieces function only as pieces of art, just as their creators intended. But were they beautiful? Did they evoke an emotional response in me? Beauty is frequently associated with art. Of course, that expectation quickly changes as one widens the range of installations encountered. Can we define beauty? Let me try by suggesting that beauty is the capacity of an artefact to evoke a pleasurable emotional response. I definitely did not like Fountain at the initial level of appreciation. There was skill, of course, in its construction. But what was the skill in its presentation as art? So I began to reach a definition of art. A work of art is that which asks a question which a non-art object such as a wall does not: What am I communicating? The responses, both of the creator artist and of the recipient audience, vary, but they invariably involve a judgement, a response to the invitation to answer. Neil Hallinan, Maynooth, Co. Art consists in the making of meaning through intelligent agency, eliciting an aesthetic response. Art can render visible and known what was previously unspoken. Because what art expresses and evokes is in part ineffable, we find it difficult to define and delineate it. It is known through the experience of the audience as well as the intention and expression of the artist. The meaning is made by all the participants, and so can never be fully known. It is multifarious and on-going. Even a disagreement is a tension which is itself an expression of something. Art drives the development of a civilisation, both supporting the establishment and also preventing subversive messages from being silenced – art leads, mirrors and reveals change in politics and morality. Art plays a central part in the creation of culture, and is an outpouring of thought and ideas from it, and so it cannot be fully understood in isolation from its context. Paradoxically, however, art can communicate beyond language and time, appealing to our common humanity and linking disparate communities. Another inescapable facet of art is that it is a commodity. This fact feeds the creative process, whether motivating the artist to form an item of monetary value, or to avoid creating one, or to artistically commodify the aesthetic experience. However, this commodification and the consequent closely-guarded role of the art critic also gives rise to a counter culture within art culture, often expressed through the creation of art that cannot be sold. The stratification of art by value and the resultant tension also adds to its meaning, and the meaning of art to society. So in the olden days, art meant craft. It was something you could excel at through practise and hard work. You learnt how to paint or sculpt, and you learnt the special symbolism of your era. Through Romanticism and the birth of individualism, art came to mean originality. To do something new and never-heard-of defined the artist. His or her personality became essentially as important as the artwork itself. During the era of Modernism, the search for originality led artists to reevaluate art. What could art do? What could it represent? Could you paint movement Cubism, Futurism? Could you paint the non-material Abstract Expressionism? A way of trying to solve this problem was to look beyond the work itself, and focus on the art world: Institutionalism has been the prevailing notion through the later part of the twentieth century, at least in academia, and I would say it still holds a firm grip on our conceptions. One example is the Swedish artist Anna Odell. Her film sequence Unknown woman , for which she faked psychosis to be admitted to a psychiatric hospital, was widely debated, and by many was not regarded as art.

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## Chapter 9 : Neil Harbisson - Wikipedia

*The nine-dot puzzle and the phrase "thinking outside the box" became metaphors for creativity and spread like wildfire in marketing, management, psychology, the creative arts, engineering, and.*

Take an inventory of what you see. List everything that is in front of you. Imagine that you are taking a report, do not leave anything out. Formal Analysis What is the mood of the painting? What is your initial reaction to it? How has the artist utilized the elements of composition line, texture, space, color and shape to create this mood, or establish the content of the work? How would you describe the line quality? How would you describe the brushwork? What is the focal point? How do the elements of composition, draw you into the painting? Is the texture slick or matte? Describe the color harmonies and contrasts in the composition. Are warm colors those colors that are warm in nature, red-yellow-orange used by the artist? Are cool colors those colors that are cool in nature, violet-green-blue used by the artist? Is there an overall color theme or tonality used? Has the artist used dramatic light and dark lighting effects, much like stage lighting chiaroscuro effects in the painting or work of art? Where are you the viewer in relationship to the painting? Are forms organized on a flat plane or are they set deep into space? How does the artist achieve this? What objects are low on the compositional plane? What objects are high? What objects or figures are clear and distinct? What object are blurry? Is the composition closed or open? Is harmony achieved in the composition through formal, asymmetrical, or intuitive balance devices? Are the shapes biomorphic? Are the shapes diffused? What are the relationship of the elements of composition to the overall meaning of the work of art? Interpretation What does the painting "say" to you personally? How has the artist used the elements of composition-line, texture, space, color, and she to create meaning or content? What is the function of this work of art? What connection do you see between subject matter and the techniques used? How successful has the artist been in presenting and synthesizing the elements of composition with the overall content of the work of art? What is your subjective reaction to the work of art? What is the cultural meaning and context of the work of art? How does the work of art reflect the social, political, aesthetic, psychological, or cultural ideas of its time? What do you know about other works of art by this artist? What is the function of the work? Who might the audience or buyer be for this piece? How do others react to this work? How do they interpret it?