

Creating a Peer-Reviewed Open Textbook

BJ Robinson, Ph.D. | Director, UNG Press

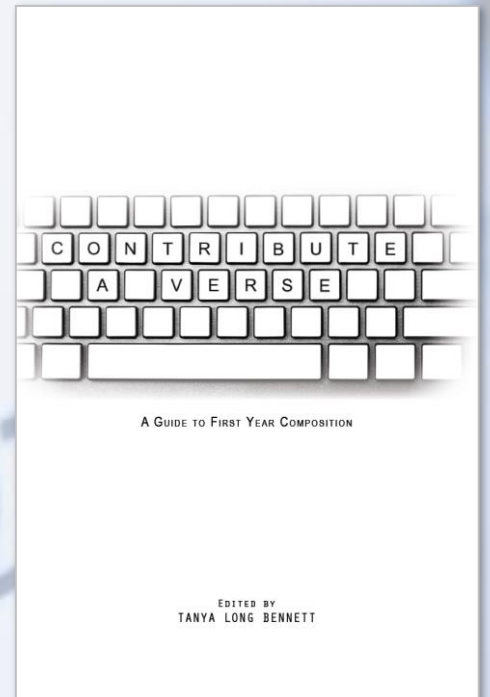
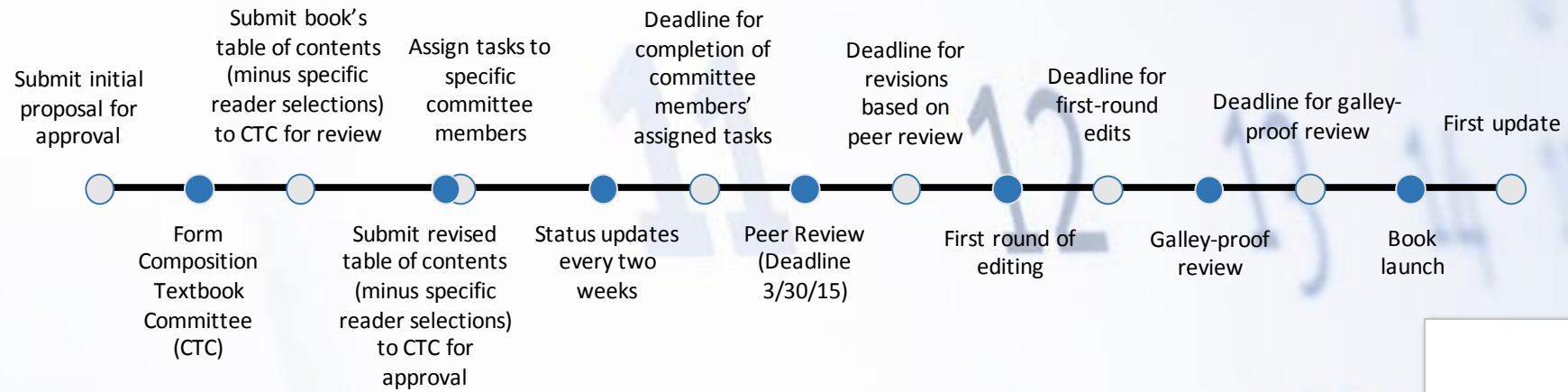
Pamela Sachant, Ph.D. | Editor-in-Chief, *Introduction to Art: Design, Context, and Meaning*

Corey Parson | Managing Editor, UNG Press

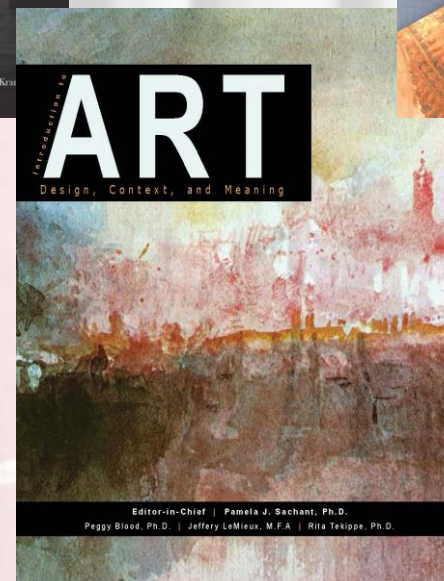
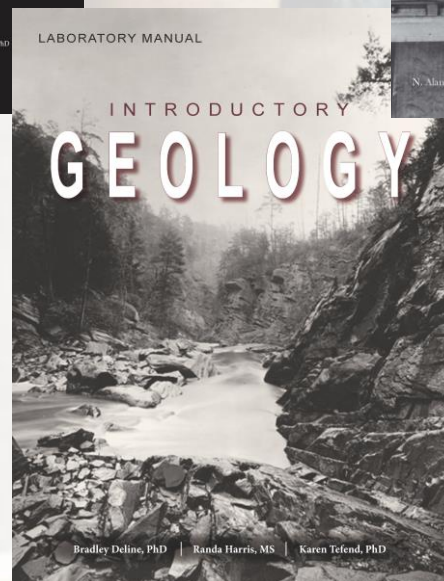
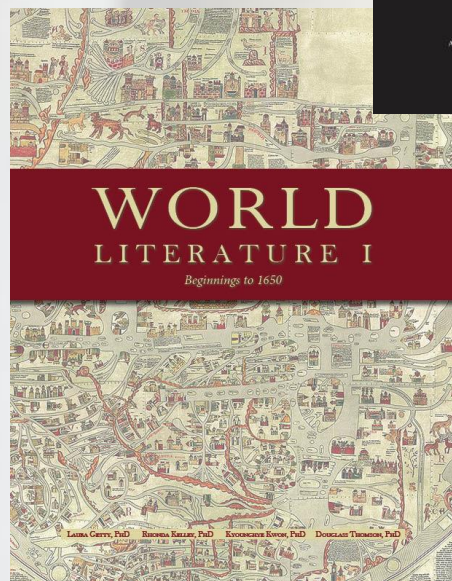
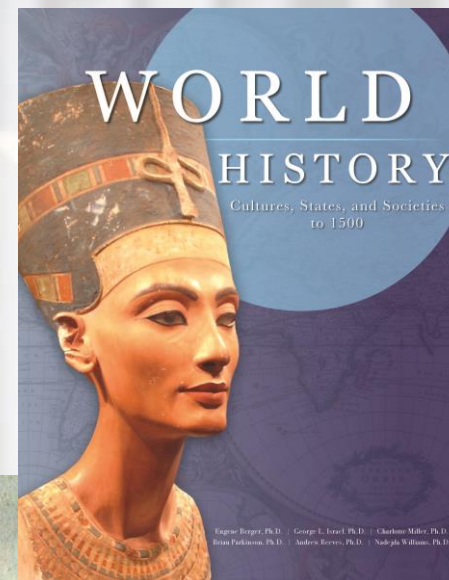
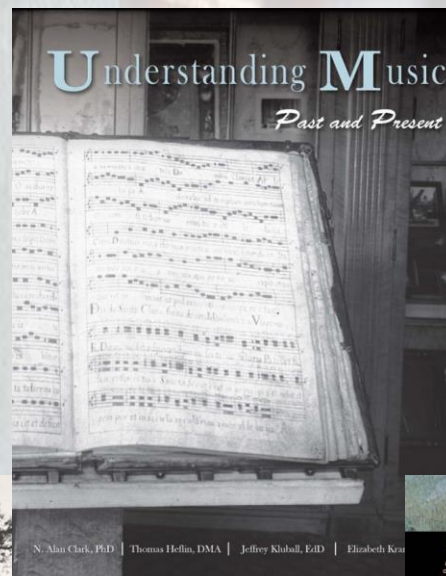
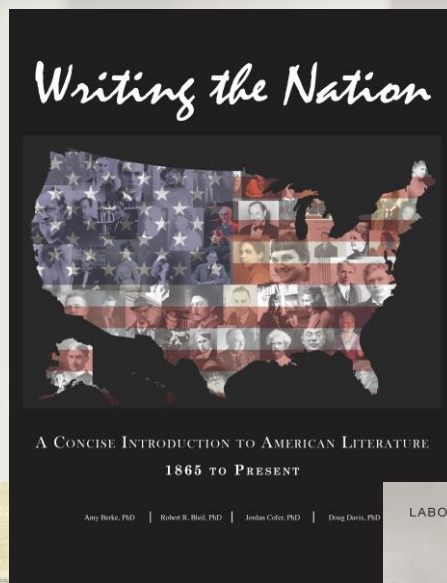
Amy Beard | Assistant Managing Editor, UNG Press



Timeline



eCore Textbooks Published



eCore Textbook Slotted for Publication


- Human Communication
- Intermediate Spanish I
- Intermediate Spanish II

Publication Process



Contract/MOU

Signature

A close-up photograph of a document with a 'Signature' line. A gold-tipped black pen is positioned over the line, ready to sign. Another pen is visible in the background.

Content Creation

Goals

- Goals of Text
- Organization
- Author Assignments
- Image Guidelines
- Schedule

Development

Research
Author Outlines

Implementation

- First Draft

Outline and Author Assignments

UPDATED BY ASHLEIGH 6/10 @ 1PM - ADDED IN PAM/RITA UPDATES AND SECTION NUMBERING

ART 1100 Chapter Outline and Summaries

CHAPTER 1: WHAT IS ART? - Jeff LeMieux and Pam Sachant

- 1.1 Introduction **Jeff LeMieux**
- 1.2 What is visual art? **Jeff LeMieux**
 - 1.2.1 How has the definition of “art” changed over time, in different places? (Brief overview of the chronology of the changing definitions of art).
 - 1.2.2 Definition of art
 - 1.2.2.1 Address the distinction of fine art
- 1.3 Who is considered an artist (what does it mean to be an artist)? **Pam**
 - 1.3.1 How has the definition of “artist” changed over time, in different places, for different purposes? (brief overview of the evolving concept and adaptation to purposes)
 - 1.3.2 Evolution of how an “artist” is defined based on philosophy and culture
 - 1.3.3 Occupational specialization vs. gifted expression (i.e. Greeks signing works)
- 1.4 The role of the viewer **Pam**
- 1.5 Why do humans make art? **Jeff LeMieux**
 - 1.5.1 The personal need to create
 - 1.5.2 Communal needs and purposes
- 1.6 Concepts to be presented, but explored in detail in later chapters: **Pam**
 - 1.6.1 Art and Identity
 - 1.6.2 Art and Power
 - 1.6.3 Art, Mortality, and Immortality
 - 1.6.4 Art and Ethics

CHAPTER 2: FORM AND DESIGN - Jeff LeMieux, Pam Sachant, and Rita Tekippe

- 2.1 Introduction **Jeff LeMieux**
- 2.2 Art specific vocabulary **Jeff LeMieux**
 - 2.2.1 Introduction
- 2.3 Art forms **Jeff LeMieux**
 - 2.3.1 2-dimensional (Painting, Drawing, Printmaking)
 - 2.3.2 3-dimensional (Sculpture, Architecture)
 - 2.3.3 4-dimensional (Performance, Video, Installation, etc.)
- 2.4 Form and Composition **Jeff LeMieux**

- 2.4.1 Elements of Form (actual and/vs. implied)
 - 2.4.1.1 Line
 - 2.4.1.2 Shape
 - 2.4.1.3 Mass/Volume
 - 2.4.1.4 Color
 - 2.4.1.5 Texture
 - 2.4.1.6 Time/Motion
- 2.4.2 Principles of Design
 - 2.4.2.1 Unity and Variety
 - 2.4.2.2 Scale/Proportion
 - 2.4.2.3 Balance
 - 2.4.2.4 Directional Forces
 - 2.4.2.5 Open vs. Closed Forms
 - 2.4.2.6 Rhythm/Repetition
 - 2.4.2.7 Accretion
- 2.5 Analysis **Jeff LeMieux and Rita Tekippe**
 - 2.5.1 Formal, addressing elements of form, principles of design
 - 2.5.1.1 Emphasis/subordination
 - 2.5.1.2 Contrast
 - 2.5.1.3 Scale
 - 2.5.1.4 Material and its implications **Rita**
 - 2.5.1.5 Style
 - 2.5.2 Contextual
 - 2.5.2.1 Historical events
 - 2.5.2.2 Technological limits
 - 2.5.3 Sociocultural **Rita**
 - 2.5.3.1 Recognizable symbolism/iconography
 - 2.5.3.2 Issues of Race/Gender/Class/Condition
 - 2.5.3.3 Cultural issues/Shared meanings
- 2.6 Interpreting Content and Deriving Meaning **Pam Sachant and Rita Tekippe**
 - 2.6.1 Symbolism and Iconography **Rita**
 - 2.6.2 Context: societal or personal **Pam**
 - 2.6.2.1 Historical
 - 2.6.2.2 Sociocultural
 - 2.6.2.3 Personal or creative narrative
 - 2.6.2.4 Political
 - 2.6.2.5 Scientific
 - 2.6.3 Style **Rita**
 - 2.6.3.1 Representational Naturalistic vs. Realistic
 - 2.6.3.1.1 Idealizing

Author Submission

CHAPTER 1

1.1.0 INTRODUCTION

Modern technology, and our contemporary ability to communicate electronically, has surrounded us with images. World quality visual arts museums are making large parts of their collections available online. We see full screen quality movies made with equipment that was unavailable ten years ago. Andy Warhol said that in the future everyone will get their fifteen seconds of fame. That prediction is coming true with the advent of personal electronics that rival the sophistication of the most advanced studios of 20 years ago. But for all our clever technical abilities, the fundamental dynamics of visual art remain the same.

The human encounter with visual art has been long ongoing. Wherever we encounter evidence of human beings, we see evidence of artmaking. This evidence creates questions about not only our ancestors but also the nature of art itself. What is art? Who is an artist? Why do artists make art? What is the role of the spectator? Does everything count as art? How have people defined art through time? How do we define art today?

In the following chapters, we will examine such questions in more detail. Through this examination, we intend to increase college students' awareness of the mechanics of visual images as well as their ability to critically analyze, and thus more effectively understand, the visual art that we increasingly encounter in our daily lives. Images are powerful. Our culture uses images in many ways, not all of which are benign. We begin this journey to visual literacy in order to raise awareness, protect the innocent, and

- Recognize various historical arguments about the definition of art and who is an artist.
- Engage with arguments that attempt to differentiate between art and craft.
- Critically evaluate from multiple points of view claims about whether an object qualifies as visual art.
- Begin to recognize your intuitive understanding of art, and potentially craft a broader, more comprehensive view of the nature and definition of visual art, one which incorporates historically- and culturally-diverse art objects and answers challenges.

1.2.0 WHAT IS VISUAL ART?

When exploring a subject, one should first define that subject. Defining art, however, proves elusive. You may have heard someone say (or have even said yourself) that "I might not know how to define art, but I know it when I see it."

Everywhere we look we see images designed to command our attention. Numerous types of images exist: religious images, images of desire or of power, images meant to recall memories, and images intended to manipulate our appetites. All these image types have in common the fact that they use visual means to produce a desired effect in the viewer. But are they art?

Some languages do not have a word for art. In those cultures, objects tend to be utilitarian in purpose, but are often adorned with the intent to delight, portray a special status, or commemorate an important event or ritual.

Many cultures through history, though, have embraced the idea of art as a special kind of production.

Developmental Edits

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Some languages do not have a word for art. In those cultures, objects tend to be utilitarian in purpose, but are often adorned with the intent to delight, portray a special status, or commemorate an important event or ritual.

Many cultures through history, though, have embraced the idea of art as a special kind of production. One early culture that made a study of art as a separate activity was ancient Greece. Their definition of

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Author Revisions

Name: Jeff LeMieux

Chapter Number: Chapter 1

Chapter Title: What is Art?

1.1 INTRODUCTION

Take a few minutes to look over the accompanying image. (Fig. 1-1 IMAGE: Bouguereau *Blind Homer with Guide*) It was painted by the leader of the French Academy in 1875 and serves as a good example of the kinds of paintings made in Europe during that time. But what could it have to do with us today?



We live in a rapidly changing world. With widespread use of personal electronics we instantaneously deliver and receive sound, video, and text messages. Corporations and governments worldwide recognize the power of advertising. Art museums worldwide are putting large parts of their collections online. Today we are seeing theater quality movies made with inexpensive equipment that was unavailable ten years ago. (Fig 1-2 IMAGE *Selfie toaster*) Selfies, personal video and memes are everywhere. Andy Warhol said that "in the future everyone will get fifteen minutes of fame". (Fig 1-3 *Warhol Portrait*) We are seeing that prediction come true with the advent of personal electronics that rival the sophistication of the most advanced studios of only 20 years ago. We are surrounded by images.

But for all our clever technical abilities, the fundamental dynamics of visual art remain the same.

Wherever we find human beings, we find visual art. Works of visual art raise questions

artist? Why do artists make art? What is the role of the spectator? Does everything count as art? How have people defined art through time? How do we define art today?

In this chapter we will examine these questions in more detail. The purpose of this examination is twofold: To increase the college student's awareness of the mechanics of those images and to increase the ability to critically analyze and thus more effectively understand the visual art that we encounter in our daily lives. Images are powerful. Images are used in our culture in many ways, not all of them benign. When we enhance our visual literacy, we raise our awareness of the powerful images that surround us.

(Fig. 1-4 IMAGE *Trojan Horse Pottery*) (Fig. 1-5 IMAGE *Trojan Horse Virus Warning*)

There are many historical connections between us today and the ancient Greeks. The French Academic artist Bouguereau's history painting *Blind Homer with Guide* is more than a literal presentation of a forgotten moment in ancient history. The painting challenges viewers from every age to go deeper and see the symbolism behind the history. Homer was the chief poet of the ancient Greeks. Their ideas about social roles and the nature of virtue come to us in part from Homer's epic poems the *Illiad* and the *Odyssey*. In Bouguereau's painting Homer becomes the symbol of culture. Homer wanders blindly through a savage wilderness with only a youth to shelter him. In this way, Bouguereau implies that wilderness is not only physical, but cultural. All of us wander through a wilderness that denies the human spirit found in culture. How are cultural values carried forward? In Bouguereau's work, the next generation is responsible for protecting the refined wisdom of the past. This image is a call to the youth of Bouguereau's generation (and to ours) to bring precious culture forward safely through an ever

Editorial Review

Instructional Design Review

CHAPTER 1 – WHAT IS ART?

Jeffery LeMieux and Pamela J. Sacboat

LEARNING OUTCOMES

After completing this chapter, you should be able to:

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- Productively speculate about various reasons why people have made and continue to make art.
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inexpensive equipment that was unavailable ten years ago. *Selfies*, personal video, and memes are everywhere. In 1968, artist Andy Warhol (1928-1967, USA) said, "In the future everyone will be world-famous for fifteen minutes." (Figure 1.1) We are seeing that prediction come true with the advent of personal electronics that rival the sophistication of the most advanced professional studios of only twenty years ago. We are surrounded by images, but, for all of our clever technical abilities, the fundamental dynamics of visual art remain the same.

Take a few minutes to look over the accompanying image, *Blind Homer and His Guide*. (Figure 1.2) It was painted by a leading member of the French Academy of Fine Arts, William-Adolphe Bouguereau (1825-1925, France), in 1875 and serves as a good example of the kinds of paintings made in Europe during that time. We might wonder what a painting made more than 100 years ago in a foreign country could have to do with us today.

The French Academic artist Bouguereau's painting is more than a literal presentation of a forgotten moment in ancient history. The painting challenges viewers from every age to go deeper, to see the symbolism behind the history. Homer, who is thought to have lived around 1000 BCE, was the chief poet of the ancient Greeks. Ancient Greek ideas about social roles and the nature of virtue come to us in part from Homer's epic poems the *Iliad* and the *Odyssey*. In Bouguereau's painting, Homer symbolizes civilization and culture. Homer wanders blindly through a savage wilderness with only a youth to shelter him. In this way, Bouguereau implies that a wilderness can be not only physical but also cultural, and in that sense, all of us wander through a

Line Edits

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Double Blind Peer Review



Peer Review Author Revisions

CHAPTER 1 – WHAT IS ART?

Jeffery ~~Lettsux~~ and Pamela J. ~~Sachast~~

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Peer Review Author Revision Approvals

(Figure 1.7)

The ancient Greeks felt that the visual artist's goal was to copy visual experience. This approach appears in the realism of ancient Greek sculpture and pottery. We must sadly note that, due to the action of time and weather, no paintings from ancient Greek artists exist today. We can only surmise their quality based on the obvious skill in ancient Greek sculpture and in drawings that survive on ancient Greek pottery.

This definition of art as copying reality has a problem, though. The work of Jackson Pollack, a leader in the New York Modernist School intentionally did NOT copy any existing object. (Figure 1.8) While painting these works, Pollack and his Abstract Expressionist peers would remove any mark or passage that resembled something else. They succeeded at making artwork that did not copy anything. The Ancient Greek view of art as mimesis—simple copying—does not sufficiently define art.

1.2.1.2 Communication

A later attempt at defining art comes from the nineteenth-century author Leo Tolstoy. Tolstoy wrote on many subjects, and is the author of the great Russian novel *War and Peace*. He was also an art theorist. He proposed that art is the communication of feeling:

Art is a human activity consisting in this, that one man consciously by means of certain external signs, hands on to others feelings he has lived through, and that others are infected by these feelings and also experience them. (123)

This definition does not succeed because it is impossible to confirm that the feelings of the artist have been successfully conveyed to another person. Further, suppose an artist created a work of art that no one else ever saw. Since no feeling had been communicated through it, would

it still be a work of art? Since the work did not "hand on to others" anything at all because it was never seen, it would fail as art according to Tolstoy's definition.

1.2.1.3 Significant Form

To address these limitations of existing definitions of art, art critic Clive Bell proposed that art is "significant form." **Significant form** is defined as "that quality that brings us aesthetic pleasure." Bell thought that "to appreciate a work of art we need bring with us nothing but a sense of form and colour" (27). In Bell's sense, the term "form" simply means line, shape, mass or color. Significant form is the line, shape, or mass or color (or collections of those elements) that rises to the level of your awareness and gives noticeable aesthetic pleasure. Unfortunately, aesthetic pleasure is impossible to measure or reliably define. What brings aesthetic pleasure to one person may not affect another. Aesthetic pleasure exists only in the viewer, not in the object. Thus significant form is purely subjective. While Clive Bell did advance the debate about art by moving it away from requiring strict representation, his definition gets us no closer to understanding what does or does not qualify as an art object.

1.2.1.4 Artworld

One definition of art widely held today was first promoted by George Dickie and Arthur Danto, and is called the "Institutional Theory" of art, or the "Artworld" theory. In the most simple version of this theory, art is an object or set of conditions that has been designated as art by a "person or persons acting on behalf of the artworld", (*Art and the Aesthetic: An Institutional Analysis*. Ithaca: NY: Cornell UP, 1974. P. 464), and the "artworld" is a "complex field of forces" that determine what is and is not art.

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CHAPTER 1WHAT IS ART?

Jeffery LeMieux, Pamela J. Sachant

LEARNING OUTCOMES

After completing this chapter, you should be able to:

Recognize various historical arguments about the definition of art and who is an artist.

Engage arguments that distinguish between art and craft.

Critically evaluate claims about whether an object is or is not art from multiple points of view.

Engage questions about who is considered an artist and the role of the viewer.

Productively speculate about various reasons why people have made and continue to make art.

Recognize your intuitive understanding of art, and potentially build a broader, more comprehensive view of the nature and definition of visual art, one which incorporates historically and culturally diverse art objects and answers conceptual challenges.

1.1 INTRODUCTION

Jeffery LeMieux.

We live in a rapidly changing world in which images play an important, even central, role. With widespread use of personal electronics, we instantaneously deliver and receive sound, video, and text messages. Corporations and governments worldwide recognize the power of advertising. Art museums worldwide are putting large parts of their collections online. Today we are seeing theater-quality movies made with inexpensive equipment that was unavailable ten years ago. Selfies, personal video, and

man has taken responsibility for protecting Homer, who symbolizes the refined wisdom of the past and the foundation of western culture. This image is a call to the youth of Bouguereau's generation (and to ours) to bring precious culture forward safely through an ever-threatening wilderness.

Wherever we find human beings, we find visual art. Works of visual art raise

memes are everywhere. In 1968, artist Andy Warhol (1928-1967, USA) said, "In the future everyone will be world-famous for fifteen minutes." (Figure 1.1) We are seeing that prediction come true with the advent of personal electronics that rival the sophistication of the most advanced professional studios of only twenty years ago. We are surrounded by images, but, for all of our clever technical abilities, the fundamental dynamics of visual art remain the same.

Take a few minutes to look over the accompanying image, *Blind Homer and His Guide*. (Figure 1.2) It was painted in 1875 by a leading member of the French École des Beaux Arts, or School of Fine Arts, William-Adolphe Bouguereau (1825-1925, France), and serves as a good example of the kinds of paintings made in Europe during that time. We might wonder what a painting made more than 100 years ago in a foreign country could have to do with us today.

The French Academic artist Bouguereau's painting is more than a literal presentation of a forgotten moment in ancient history. The painting challenges viewers from every age to go deeper, to see the symbolism behind the history. Homer, who is thought to have lived around 1000 BCE, was the chief poet of the ancient Greeks. Ancient Greek ideas about social roles and the nature of virtue come to us in part from Homer's epic poems the *Illiad* and the *Odyssey*. In Bouguereau's painting, Homer symbolizes civilization and culture. Homer wanders blindly through a savage wilderness with only a youth to shelter him. In this way, Bouguereau implies that a wilderness can be not only physical but also cultural, and in that sense, all of us wander through a wilderness that threatens the human spirit found in culture. His painting asks the question, "How are cultural values carried forward?" In Bouguereau's work, the young

Some languages do not have a separate word for art. In those cultures, objects tend to be utilitarian in purpose but often include in their design the intent to delight, portray a special status, or commemorate an important event or ritual. Thus, while the objects are not considered art, they do have artistic functions.

CHAPTER 1

Chapter Hea...

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Title

AaBbCcDdEe

Subtitle

AaBbCcDdEe

Subtle Emph...

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Emphasis

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INTRODUCTORY GEOLOGY

PLATE TECTONICS

Table 4.1. Characteristics of the different Plate Boundaries

Boundary Type	Plate Compositions	Earthquake Depth	Change in Crust	Identifying Features
Divergent	Continental-Continental	Shallow	No change	Rift Valley and Volcanoes
	Ocean-Ocean	Shallow	Formation of New Crust	Ocean Ridges
Convergent	Continental-Continental	Shallow to Intermediate	Metamorphism of Crust	Mountains
	Continental-Ocean	Shallow to Deep	Melting of Crust	Trench and Coastal Volcanoes
	Ocean-Ocean	Shallow to Deep	Melting of Crust	Trench and Volcanic Islands
	Ocean-Ocean	Shallow to Deep	Melting of Crust	Trench and Volcanic Islands
Transform	Continental-Continental	Shallow	No change	Offset ridges
	Ocean-Ocean	Shallow	No change	Offset associated with Ocean ridges

4.9 LAB EXERCISE

Part D – Origin of Magma

Magma is formed from the melting of rock at both convergent and divergent boundaries. However, the processes that occur to melt the rock are quite different. Three different processes are involved in the melting of rocks as we will explore in the following exercise. In Figure 4.7 you can see a graph depicting a variety of temperature and pressure conditions. The increasing temperature with pressure on rocks as you go deeper within the earth through the crust and mantle lithosphere is called the geothermal gradient (shown in black). This gradient shows the actual temperature conditions that exist in the lithosphere. Obviously, the addition or subtraction of heat or pressure can move rocks off that gradient and cause potential change. The orange line represents the temperature and pressure required for a dry mantle rock to start to melt and any point to the right of this line is where melting of lithospheric rock can occur. The blue line represents the temperature and pressure required for a lithospheric rock to melt if water is present.

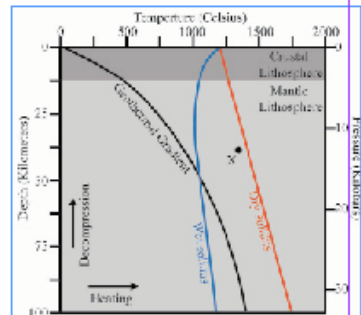


Figure 4.7 | Melting diagram for mantle rock.

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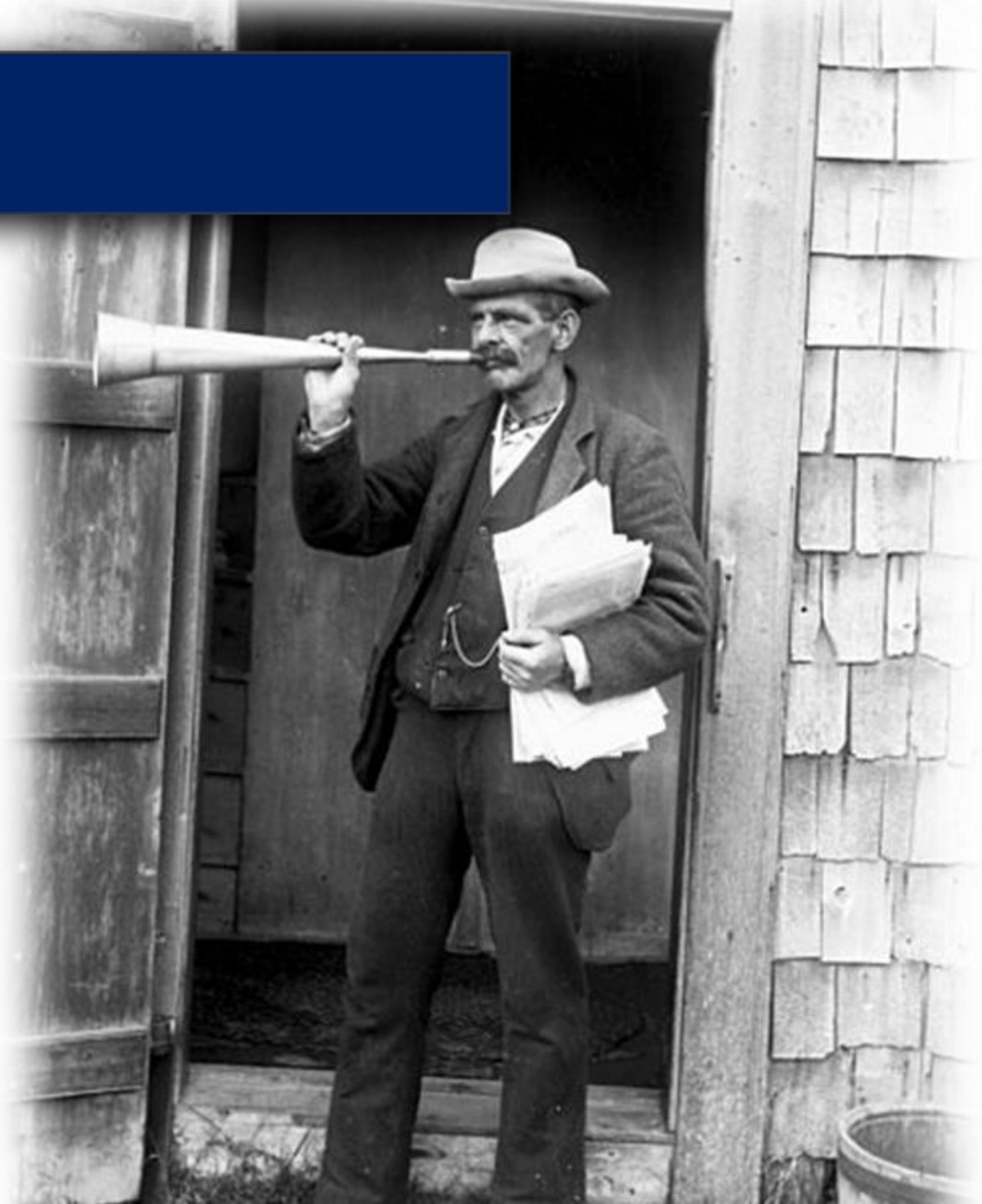
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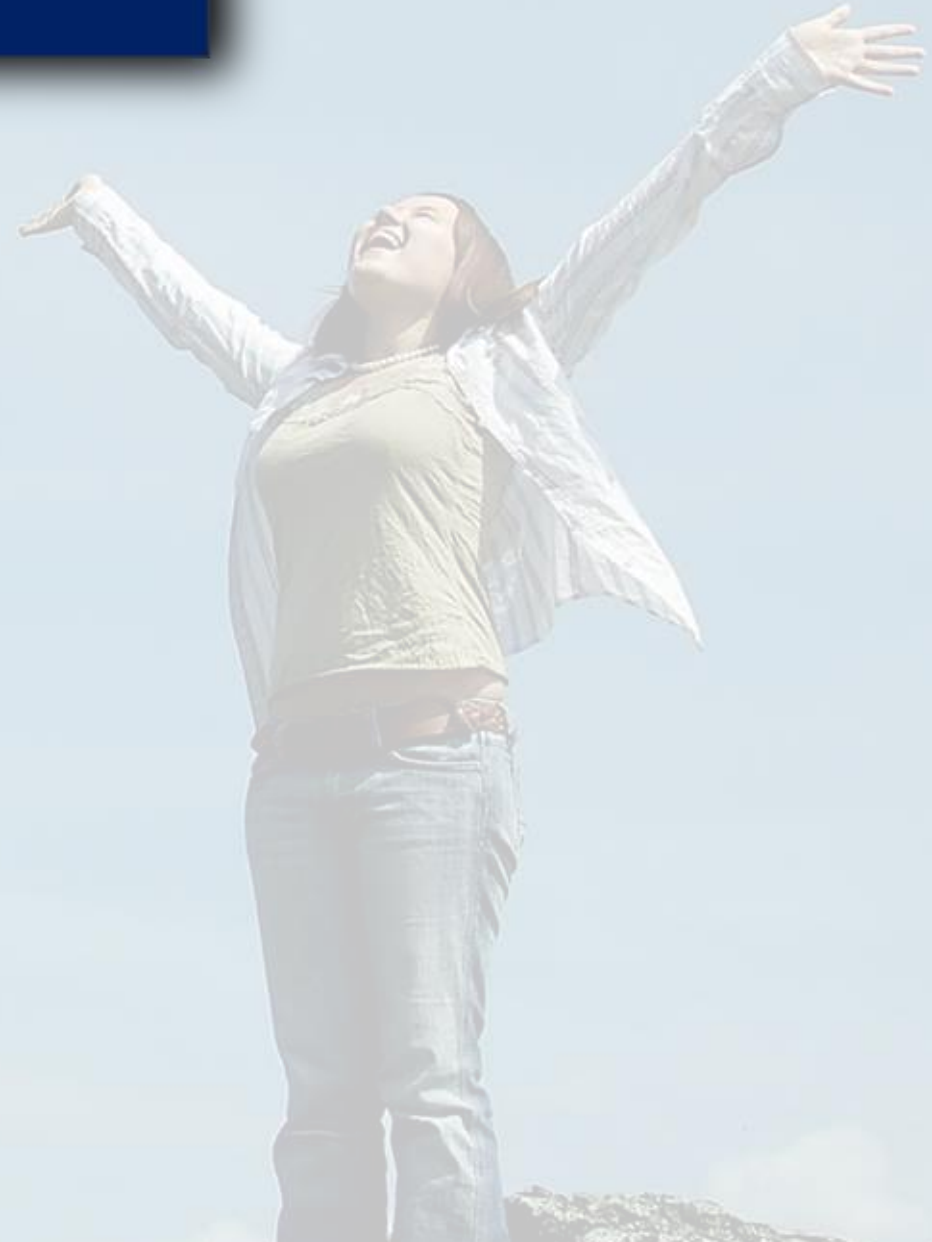
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Thank You!

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