

Art Paintings Essay Example Essay

Art paintings are my favorite type of art. These types of art can carry so much within so little space. Unlike other forms of art, art paintings have silent noise in which only the viewer can hear it. Each person will have their version of interpretation but they are all correct in some way. I think that painting is one of the true art forms that can connect the other art forms. In a way it is also the most common but I think that is what makes it interesting. Humans had naturally evolved to identify color and shades which makes painting our natural form of art. If given a chance I would study painting because of my strong interest in the media for painting.

The media of painting are "tempera, fresco, oil, water color and acrylic" (Martin 64). The most intriguing elements that I would like to understand better are tempera, fresco and other media or mixed media. For instance, I know that tempera is a pigment bound by egg yolk and used on wood panels, but their ability to bring high level is of detail is what intrigues me. Tempera as a media of painting has been existent for a long time but I would like to know which property within this media makes it preferable and which type of egg. Whether using various types of egg yolks could produce a different result.

The level of expertise that goes into fresco is attractive. There is more than one activity that is happening at the same time. There is the drying of the paint and the drying of the plaster. According to O'Hanlon, "As the plaster cures, a layer of crystal forms over the pigment, locking it into the surface"(n.p). These are levels of details that require high precision. I would very much like to know how that is done because, the plaster dries uniformly. Painting on the wall however will require the artist to paint for more than a day. It could take weeks depending on the level of detail and the size of the paint. Therefore, there is the issue of painting on dry plaster which won't allow the color to penetrate into the plaster. There is also the issue of the paint drying non-uniformly while the plaster dries uniformly. Martin says in *The Humanities, Through the Arts*.

There is little room for error because the plaster dries relatively quickly, and the artist must understand how the colors will look when embedded in plaster and no longer wet (67).

I would also like to know more about modern paint such as ducro and aluminum paint. Modern painters seem to combine all these media in their art and I think that is going to be the trend in the future. As Hagan says, "Like the magician's guild we don't need to promote magic or art, we need to practice it and do it better and better"(1-3). Therefore to be good at art I need to study painting further to hone my skills and understand it better.

Works Cited

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Paintings Essays On Art

John Updike



Paintings Essays On Art:

Looking at the Overlooked Norman Bryson, 1990 Historically and culturally the societies that produced still life painting could hardly be more diverse What is it then that allows us to place such different types of image in a single category Norman Bryson argues that the family resemblances between the different types of still life stem from their common portrayal of a level of material culture that retains its fundamental outlines through long spans of time and across the boundaries and divisions of national culture the culture of domestic routine and the rituals of hospitality How this low plane reality is historically viewed and inflected by the higher levels and discourses of the surrounding culture is the fundamental subject of this book

Conceptual Art and Painting Charles Harrison, 2001 Further critical and theoretical essays by a long time participant in the Art Language movement

Still Looking John Updike, 2005-11-08 From a master of American letters and the author of the acclaimed Rabbit series comes a richly illustrated book of eighteen insightful essays about American art written while he was the art critic at The New York Review of Books Remarkably elegant little essays dense in thought and perception but offhandedly casual in style Their brevity makes more acute the sense of regret one feels to see them end Newsday When in 1989 a collection of John Updike's writings on art appeared under the title Just Looking a reviewer in the San Francisco Chronicle commented He refreshes for us the sense of prose opportunity that makes art a sustaining subject to people who write about it In the sixteen years since Just Looking was published he continued to serve as an art critic mostly for The New York Review of Books and from fifty or so articles has selected for this book eighteen that deal with American art After beginning with early American portraits landscapes and the transatlantic career of John Singleton Copley Still Looking then considers the curious case of Martin Johnson Heade and extols two late nineteenth century masters Winslow Homer and Thomas Eakins Next it discusses the eccentric pre moderns James McNeill Whistler and Albert Pinkham Ryder the competing American Impressionists and Realists in the early twentieth century and such now historic avant garde figures as Alfred Stieglitz Marsden Hartley Arthur Dove and Elie Nadelman Two appreciations of Edward Hopper and appraisals of Jackson Pollock and Andy Warhol round out the volume America speaks through its artists As Updike states in his introduction The dots can be connected from Copley to Pollock the same tense engagement with materials the same demand for a morality of representation can be discerned in both

Art Essays Alexandra Kingston-Reese, 2021-12-15 Art Essays is a passionate collection of the best essays on the visual arts written by contemporary novelists This vibrant and diverse selection includes essays by award winning writers such as Zadie Smith Chris Kraus Teju Cole Orhan Pamuk and Jhumpa Lahiri From the art of Sonia Delaunay to contemporary photography from the docks of Malaysia to Leonora Carrington's home in Mexico City and from reflections on modern Black British paintings to meditations on the female gaze these essays bring together blazing insights to the visual world with personal intimate reflections With an introduction by literary critic and editor Alexandra Kingston Reese Art Essays is an enthralling vision of a new wave of

literary essays shaping contemporary culture Contributors Chloe Aridjis Tash Aw Claire Louise Bennett Teju Cole Geoff Dyer Sheila Heti Katie Kitamura Chris Kraus Jhumpa Lahiri Ben Lerner Orhan Pamuk Ali Smith Zadie Smith Heidi Sopinka Hanya Yanagihara *The Passionate Spectator* John Yau, 2021-08-02 The *Passionate Spectator* collects essays reviews and art criticism by John Yau an internationally lauded poet critic and curator In this wide ranging collection Yau explores the intersection of art and poetry dissolving boundaries between the artistic traditions and reimagining what it means to see and to write Whether he is interpreting the poetic use of titles in Jessica Stockholder s paintings reviewing the collaborative book project between American poet Robert Creeley and German artist Georg Baselitz or considering the significance of Frank O Hara s decision to have his portrait drawn wearing nothing but army boots Yau is consistently daring original and contemporary Yau s diverse critical sensibilities permeate *The Passionate Spectator* as he moves seamlessly between the visual and literary arts Highlights of this collection include an essay on the poet as art critic a study of the relationship between Kevin Young s poetry and the paintings of Jean Michel Basquiat and an imaginative piece in which Yau speculates about what Jorge Luis Borges would have created had he been a visual artist In the title essay Yau lays out the duty of the spectator a duty shared by viewer reader critic and artist it is up to us to experience art to engage and believe in its power

A Thousand Words Robert Beck, 2020-12-15 **Art and Objecthood** Michael Fried, 1998-04-18 Much acclaimed and highly controversial Michael Fried s art criticism defines the contours of late modernism in the visual arts This volume contains 27 pieces uncompromising exciting and impassioned writings aware of their transformative power during a time of intense controversy about the nature of modernism and the aims and essence of advanced painting and sculpture 16 color plates 72 halftones **The Art of Fine Art** Eo Omwake, 2011-12 The *Art of Fine Art* by artist and teacher Eo Omwake is for anyone who wishes to increase their understanding of Fine Art Painting It is for advanced artists already working and for beginners It is also for those contemplating making art for the first time and for art appreciators who would like to understand Art at a higher level The ideas herein distill much of what Eo has learned throughout fifty years of making art They are what he considers crucial for making and understanding paintings indeed art at a high level There are notes by Eo and quotes by Eo and the famous artists of Art history If you want to know many of the secrets of Fine Art and what it means to be a world class artist this book is for you Among others there are essays about Composition Color Inspiration the Art Making Process and Creativity Eo also includes much that pertains to Philosophy and Spirituality A must read book for anyone who loves Fine Art *The Painter's Eye* Henry James, 1989 Between 1868 and 1897 Henry James wrote a number of short essays and reviews of artists and art collections these essays were published in magazines such as *Atlantic Monthly* and *Harper s Weekly* and in newspapers such as the *New York Tribune* They included James s comments on Ruskin Turner Whistler Sargent and the Impressionists among many others Thirty of these essays were collected and first published in a modern edition in 1956 accompanied by John Sweeney s introduction which sketches James s interest in the visual arts over a

period of years focusing on the ways in which painting and painters entered his work as subjects Susan Griffin's new forward places James's observations in a contemporary context Some of the novelist's judgements will seem wrong to today's readers he was critical of the Impressionists for example But all of these essays bear the stamp of James's critical intelligence and they tell us a great deal about his development as a writer during those years *Always Looking* John Updike, 2012-11-27 A dazzling collection of remarkably elegant essays Newsday on art and the companion volume to the celebrated *Just Looking* and *Still Looking* from one of the most gifted American writers of the twentieth century In this book readers are treated to a collection in which the psychological concerns of the novelist drive the eye from work to work until a deep understanding of the art emerges The New York Times Book Review *Always Looking* opens with *The Clarity of Things* the Jefferson Lecture in the Humanities for 2008 Here in looking closely at individual works by Copley Homer Eakins Norman Rockwell and others the author teases out what is characteristically American in American art This talk is followed by fourteen essays most of them written for The New York Review of Books on certain highlights in Western art of the last two hundred years the iconic portraits of Gilbert Stuart and the sublime landscapes of Frederic Edwin Church the series paintings of Monet and the monotypes of Degas the richly patterned canvases of Vuillard and the golden extravagances of Klimt the cryptic triptychs of Beckmann the personal graffiti of Mir the verbal visual puzzles of Magritte and the monumental Pop of Oldenburg and Lichtenstein The book ends with a consideration of recent works by a living American master the steely sculptural environments of Richard Serra John Updike was a gallery goer of genius *Always Looking* is like everything else he wrote an invitation to look to see to apprehend the visual world through the eyes of a connoisseur *Pictures and Painters*, 1849

Mysteries of the Rectangle Siri Hustvedt, 2005-08-11 From Siri Hustvedt author of the bestselling novel *What I Loved* comes this inspired collection of essays on painting Here Hustvedt concentrates her narrative gifts on the works of such masters as Francisco de Goya Jan Vermeer Jean Baptiste Simon Chardin Gerhard Richter and Joan Mitchell Hustvedt is concerned with the very act of looking and the limitless rewards to be gleaned from sustained careful attention Unlike film and books which progress over time Painting is there all at once she writes it is only with patience and repeated viewings that elusive meanings present themselves Through her own personal experiences Hustvedt is able to reveal things until now hidden in plain sight an egg like detail in Vermeer's *Woman with a Pearl Necklace* and the many hidden self portraits in Goya's series of drawings *Los Caprichos* as well as in his infamous painting *The Third of May* Most importantly these essays exhibit the passion thrill and sheer pleasure of bewilderment a work of art can produce if you simply take the time to look A *Decade of Negative Thinking* Mira Schor, 2009 A *Decade of Negative Thinking* brings together writings on contemporary art culture by painter feminist art theorist Mira Schor **Crumbling Idols** Hamlin Garland, 2015-06-25 Excerpt from *Crumbling Idols* Twelve Essays on Art Dealing Chiefly With Literature Painting and the Drama This book is not a history it is not a formal essay it is a series of suggestions I do not assume to speak for any one but myself being an individualist and the

power of this writing to destroy or build rests upon its reasonableness simply It does not carry with it the weight of any literary hierarchy It is intended to weaken the hold of conventionalism upon the youthful artist It aims also to be constructive by its statement and insistent re statement that American art to be enduring and worthy must be original and creative not imitative My contention is not against literary artists of the past but against fetishism Literary prostration is as hopeless and sterile as prostration before Baal or Isis or Vishnu It is fitter to stand erect in these days About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works **Painting**

as Model Yve-Alain Bois,1993-05-04 Informed by both structuralism and poststructuralism these essays by art critic and historian Yve Alain Bois seek to redefine the status of theory in modernist critical discourse Warning against the uncritical adoption of theoretical fashions and equally against the a priori rejection of all theory Bois argues that theory is best employed in response to the specific demands of a critical problem The essays lucidly demonstrate the uses of various theoretical approaches in conjunction with close reading of both paintings and texts *American Views* John

Wilmerding,1993-11-01 A leading figure in American art scholarship John Wilmerding has been instrumental in the acceptance of American painting as a special area of art history and has brought many eighteenth and nineteenth century American artists to public attention *American Views* is a richly illustrated anthology of his work **An Essay on the Theory**

of Painting Jonathan Richardson,1725 [Search for the Real](#) Hans Hofmann,1967 The writings of the dean of the New York School of Abstract Expressionist Painting The creative process lies not in imitating but in paralleling nature translating the impulse received from nature into the medium of expression thus vitalizing this medium The picture should be alive the statue should be alive and every work of art should be alive Thus Hans Hofmann wrote nearly half a century ago He left the Old World Germany for the New at the age of 50 In 1948 when the retrospective exhibition was held at the Addison Gallery of American Art Hofmann was 68 he had been in the United States for 18 years a citizen for seven years Yet he was scarcely recognized in Europe or America as an artist of significance and had never had a full scale retrospective exhibition of his work Beginning with a group exhibition in Germany in 1909 he had been given 12 one man shows and had been included in four group exhibitions before the exhibit at Andover Subsequently he was to have 33 one man shows and to be in over 60 group exhibitions including the 1960 Venice Biennale in which he was one of the four artists chosen to represent America The catalogue of the 1948 retrospective at the Addison Gallery incorporated Hofmann's writings all originally written in German some pieces translated fluently others awkwardly paraphrasing the original He had written them over a period of 40

years for periodicals journals or his own teaching purposes occasionally they overlapped there was no sequence of development In the original volume of Search for the Real published in 1948 it was felt desirable to edit his writing as little as possible nevertheless to present the essays in the most lucid English true to his meaning printed only with his approval The Search for the Real in the Visual Arts Sculpture and Painting and Culture were all printed in full The section Excerpts from the Teaching of Hans Hofmann was composed of selections from his essays On the Aims of Art and Plastic Creation The last brief section Terms was gleaned from the other essays lectures diagrams notes and cryptic memoranda written to himself headed by one of Hoffman s diagrams It was a further distillation of his own definitions in the nature of a vocabulary In the last 18 years of his life recognition was his nationally and internationally in proportion to the originality and depth of his thinking his versatility and comprehensiveness his productivity and vigor His was a prophetic visual expression of action in a three dimensional world on a vibrating two dimensional surface He was a dynamic teacher the wide range of his influence is to be seen in the list of artists comprising an exhibition Hans Hofmann and His Students circulated in America and abroad during the three years before his death in 1966 Among the 32 painters and sculptors in this exhibition were students as varied in their developed personal idioms as Helen Frankenthaler Larry Rivers Louise Nevelson Richard Stankiewicz and Alan Kaprow Running simultaneously and also shown in South America and Europe as well as in the United States a one man show of 40 major works initiated by the Museum of Modern Art New York is a testimony to the words of the dean of the New York School of Abstract Expressionist Painting **Essays on the Blurring of Art and Life** Allan Kaprow,2003-12-15 Allan Kaprow s sustained enquiry into the paradoxical relationship of art to life and into the nature of meaning itself is brought into life in this expanded collection of his most significant writings *Conceptual Art and Painting* Charles Harrison,2001 In *Conceptual Art and Painting* a companion to his *Essays on Art and Language* Charles Harrison reconsiders Conceptual Art in light of renewed interest in the original movement and of the various forms of neo Conceptual art Publisher s description

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