

***An art miscellany  
for the weary  
& perplex'd***



Conceived and compiled for the benefit of  
*[inter alios]*  
novice teachers by

**Richard Hickman**  
*Founder of ZArt*



For Anastasia, Alexi.... and Max

Cover:

*Poker Game*

Oil on canvas 61cm X 86cm

Cassius Marcellus Coolidge (1894)

Retrieved from Wikimedia Commons

[<http://creativecommons.org/licenses/by-sa/3.0/>]

Frontispiece:

*(My Shirt is Alive With)*

*Several Clambering Doggies of Inappropriate Hue.*

Acrylic on board 60cm X 90cm

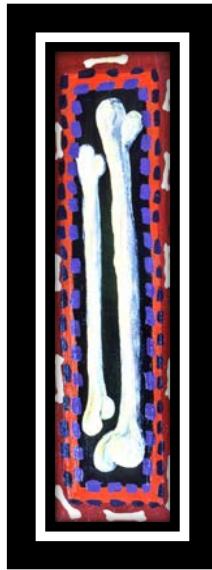
Richard Hickman (1994)

[From the collection of Susan Hickman Pinder]

***An art miscellany  
for the weary & perplex'd***

First published by NSEAD [[www.nsead.org](http://www.nsead.org)]  
ISBN: 978-0-904684-34-6

This edition published by  
Barking Publications, Midsummer Common,  
Cambridge.



© **Richard Hickman 2018**

## Contents

Acknowledgements	vi
Preface	vii
<b>Part I: Hickman's Art Miscellany</b>	
Introductory notes on the nature of art	1
DAMP HEMs	3
Notes on some styles of western art	8
Glossary of art-related terms	22
Money issues	45
Miscellaneous art facts	48
Looking at art objects	53
Studio techniques, materials and media	55
Hints for the traveller	65
Colours, countries, cultures and contexts	67
Colours used by artists	75
Art movements and periods	91
Recent art movements	94
World cultures having distinctive art forms	96
List of metaphorical and descriptive words	106
<b>Part II: Art, creativity, &amp; education: a canine perspective</b>	
Introductory remarks	114
The nature of art	112
Creativity (1)	117
Art and the arts	134
Education	
Issues pertaining to classification	140
Creativity (2)	144
Culture	149
Selected aphorisms	
from Max 'the visionary' dog	156
<b>Part III: Concluding observations</b>	
The tail end	157
Bibliography	159
Appendix I	164

## Illustrations

<b>Cover:</b> <i>Poker Game</i> , Cassius Coolidge (1894)	
<b>Frontispiece:</b> <i>(My Shirt is Alive With) Several Clambering Doggies of Inappropriate Hue</i> , Richard Hickman (1994)	ii
<i>The Haywain</i> , John Constable (1821)	3
<i>Vagveg</i> , Tabitha Millett (2013)	5
<i>Series 1, No. 8</i> , Georgia O'Keefe (1919)	6
<i>Dogs Playing Poker: Waterloo</i> , Cassius Marcellus Coolidge (1906)	7
<i>Early Morning</i> , Samuel Palmer (1825)	8
<i>Keep on Truckin'</i> , Robert Crumb (1971)	9
<i>Sad Eyed Puppy Planter, Pink and Turquoise</i> (n.d.)	16
<i>Existential Dog</i> , Richard Hickman (2004)	23
<i>Hello Graffiti</i> , Thessaloniki (2014)	31
<i>Skeleton Dog Graffiti</i> , Thessaloniki (2012)	32
<i>The smiling dog</i> by Jean Labourdette (2016)	32
<i>Boxing Dog Graffiti</i> , Thessaloniki 2015	33
<i>A Suicide and His Dog [Sero sed serio]</i> , Thomas Bewick, (c1804)	46
<i>Merda d'artista</i> , Piero Manzoni (1961)	52
<i>Self-portrait with bandaged ear and pipe</i> , Vincent van Gogh (1889)	54
<i>Self-portrait with bandaged ear</i> , Vincent van Gogh (1889)	55
<i>At the Sign of the Dancing Dogs</i> , Richard Hickman (2004)	67
<i>Bulgarian postage stamp</i> Vladimir Dimitrov	69
The art of North Korea	70
<i>A Touch of Purple</i> , Richard Hickman (1978)	72
Common Madder ( <i>Rubia tinctorum</i> ) Franz Eugen Köhler <i>Medizinal-Pflanzen</i> (1887)	93
I like a nice landscape, Richard Hickman (1982)	96
Yoruba-bronze-head Ife, c12th century	100

## Illustrations (continued)

<i>Muhammed Shah Making Love,</i> Chitarman II (1735)	102
<i>Mount Fuji seen through the waves at</i> <i>Manazato, Hiroshige (1852)</i>	103
The Aztec god Painal	104
Gecko, Richard Hickman (1990)	106
<i>I Plunged my Snout Deeply into the</i> <i>Vessel of Bliss, Richard Hickman (1990)</i>	113
<i>Het Zinneke, Tom Frantzen, (erected 1998)</i>	119
<i>Balinese Dog driven to badness by an</i> <i>unfortunate combination of circumstances</i> Richard Hickman (1990)	123
<i>Dog Fight: Death may indeed be Sweet;</i> <i>it is surely the agent of Liberation</i> <i>from the Misery of our Furry Bodies [No II],</i> Richard Hickman (1994)	130
<i>Dancing with Bones,</i> Richard Hickman (2004)	133
Ghosts still bite I, Richard Hickman (1994)	139
Ghosts still bite II, Richard Hickman (2004)	140
<i>Sniff this not that, Richard Hickman (1990)</i>	147
<i>Moon over Scrap:</i> <i>Death may indeed be Sweet;</i> <i>it is surely the agent of Liberation from the</i> <i>Misery of our Furry Bodies [I],</i> Richard Hickman (1988)	151
<i>Dogs Playing Poker: Poker Sympathy</i> Cassius Marcellus Coolidge (1903)	166
<i>Art is literacy of the heart (Elliot Eisner)</i> J. Labourdette (2016) Street art, Montréal	166

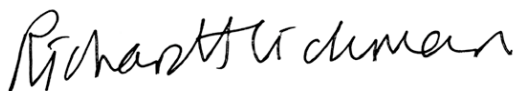
## Acknowledgements

I would like to thank all of my students of forty years – school pupils, trainee teachers and higher degree students – for their inspirational love of learning. In particular, Dr Pallawi Sinha for invaluable practical assistance in producing this edition

I thank also the publications board of the NSEAD for their guidance and to Emese Hall of Exeter University and other reviewers for their perceptive comments on earlier drafts. Also to Revd Professor Michael Reiss, University College London, and Professor Toshio Naoe, University of Tsukuba, for their observations.

Particular thanks are given to those art educators and students who participated in the research that underpins this miscellany.

Many others have helped in tacit ways but any mistakes, errors of judgment or just plain bad writing are entirely my own.

A handwritten signature in black ink, reading 'Richard Hickman'. The script is fluid and cursive, with the first name 'Richard' being more prominent and the last name 'Hickman' following in a similar style.

Richard Hickman  
Professor of Aesthetic Development, University of  
Cambridge; Professorial Fellow and Dean of  
Homerton College.



## Preface

This publication was produced in response to requests from art teachers and art students who felt in need of an up-to-date resource that synthesized research and contemporary writing and presented it in accessible form. *An art miscellany for the weary & perplex'd* is the result of several years' work. In addition to being based on a synthesis of the literature, Part I is informed by interviews with 8 university art educators and 12 senior art & design teachers; questionnaires were also completed by 32 students. Part II is largely derived from a thorough analysis of relevant texts (and not simply the result of telepathic communication from a particularly erudite and bombastic dog), with a bit of nonsense thrown in to check readers' attention.

There was considerable reflection and experimentation on how best to present the material. The result is this concise illustrated work, written in a self-ironical style, mixing the serious with the jocular. Rather like teaching. Or life. As Professor Toshio Naoe notes (see back cover):

"Newly-employed art teachers facing a harsh reality in schools will be relieved by the practical knowledge, not-so-practical knowledge and humour in this book. Readers as experienced art educators will appreciate the author's sophisticated cynicism (British nature?), passion for art and caring eye for the younger generation"

## **Part I**

### **Introductory notes on the nature of art**

(cf part II)

The general association of art with creativity and the imagination in many societies did not become prevalent until the late nineteenth century. In industrialised societies a commonly accepted notion of what art is includes the concepts of not just skill, but also expression and organisation, in addition to creativity and imagination.

The distinction between ‘art’ and ‘design’ and that between ‘art’ and ‘craft’ is relatively recent, and is generally regarded by many commentators as a Western phenomenon. However, there are certain distinctions that can be made, and some authorities have felt it necessary to distinguish between art and craft, drawing attention to what are sometimes considered to be basic characteristics of craft that are absent in art. Firstly, crafts involve the idea of an end product, such as a basket or pot, which has some utility; secondly, there is a distinction which exists between the planning and the execution of a craft; thirdly, every craft requires a particular material which is transformed into an end product and which thereby defines the particular craft.

There may be some degree of overlap between the concept of art and the concept of design. The main area of difference seems to lie in the extent to which the notion of producing something to fit a particular requirement is considered important. There is clearly a lot of scope for confusion, as the terms ‘art’ and ‘design’ are

both used in a number of ways. In the case of art, we also have the distinction between using the term 'art' in its classificatory or categorical sense – as a means of categorising or classifying it from other things – and using the word 'art' in its evaluative sense, that is, giving value to something as in 'a work of art'. What is commonly known in industrialised societies as 'art' has undergone many changes. The concept of art does not reside in art objects, but in the minds of people; the content of those minds has changed radically to accommodate new concepts and make novel connections. It is perhaps odd that what is popularly referred to as 'modern art' is often work from the early part of the last century.

There are at least fourteen different senses of the word 'art' as it relates to skill (as opposed to, for example, the old English phrase 'thou art'). It is interesting to note that only one of these is in the sense of what is often referred to as 'Fine Art'. No English dictionary before 1880 defined art in the sense of having an association with the creative and the imaginative; this association, as a means of classification, dates from the late eighteenth century. At that time, the distinction between 'artisan' and 'artist' became more general; the terms share the same root - the Latin 'artis' or 'artem' which refer to 'skill'). It would appear that a commonly accepted notion of what art can be, includes the concepts of skill, expression, organisation, and, to a lesser extent, beauty.

**DAMP HEMs**  
**Dead Artists, Mainly Painters,**  
**Heteronormative, European and Male**

Paul Cezanne; John Constable; Gustave Courbet; Edgar Degas; Claude Monet; Edouard Manet; John Everett Millais; Jean Millet; Pablo Picasso; Rembrandt van Rijn; Henri Rousseau; JMW Turner; Vincent Van Gogh...



Painting of someone getting their hem damp:  
*The Haywain*  
John Constable (1821)

Retrieved from Wikimedia Commons  
[see <http://creativecommons.org/licenses/by-sa/3.0/>]

## **Some artists who could not appear on the list above for one or more reasons**

Bani Abidi: video artist, Pakistan, b.1971.  
Vanessa Bell: painter, England, 1879-1961.  
Elizabeth Blackadder: painter and printmaker, England, b.1931.  
Louise Bourgeois: sculptor, France/USA, 1911-2010.  
Sonia Boyce: multimedia artist, England, b.1962.  
Judy Chicago: installation and conceptual artist, America, b.1939.  
Tacita Dean: film and mixed media, England, b.1965.  
Cathy de Moncheaux: sculptor, England, b.1960.  
Tracey Emin: multimedia artist, England, b.1963.  
Elisabeth Frink: sculptor and printmaker, England, 1930-1993.  
Gilbert & George: A collaborative duo working as 'living sculptures', England, (Gilbert Prousch, b.1943 and George Passmore, b.1942).  
Maggi Hambling: sculptor and painter, England, b.1945.  
David Hockney: painter, UK, b.1937.  
Mona Hatoum: installation artist, Palestinian Territories, b.1952.  
Barbara Hepworth: sculptor, England, 1903-1975.  
Richard Hickman: painter, England, b.1951.  
Gwen John: painter, UK, 1876-1939.  
Frida Kahlo: painter, Mexico, 1907-1954.  
Naiza Khan: mixed media, Pakistan, b.1968.  
Bharti Kher: painter, England/India, b.1969.  
Laura Knight: figurative painter, UK, 1877-1970.  
Kathe Kollwitz: printmaker, draughtswoman, Germany, 1867-1945.  
Barbara Kruger: conceptual artist, USA, b.1945.  
Yayoi Kusama: Mixed media, Japan, b.1929.  
Sarah Lucas: sculptor, installation artist, photographer, England, b.1962.

Filani Macassey: mixed media, Fiji/New Zealand, b.1964.

Julie Mehretu: painter, Ethiopia, b.1970.

Tabitha Millett: Painter, England, b.1987.



*Vagveg* digital print, 59.4cm x 84.1cm  
Tabitha Millett (2013) Courtesy of the artist

Georgia O'Keeffe: painter, USA, 1887-1986.



Series 1, No, 8  
Georgia O'Keeffe (1919)  
Retrieved from Wikimedia Commons

Yoko Ono: Multi-media, Japan, b.1939.  
Grayson Perry: ceramicist, raconteur and mixed media artist, England, b.1960.  
Pushpamala N: Sculptor, India, b.1956.  
Paula Rego: painter, printmaker, England, b.1935.  
Tracey Rose: Multimedia artist, South Africa, b.1974.  
Bridget Riley: painter (hard-edge), England, b.1931.  
Cindy Sherman: photographer, United States, b.1954.  
Yinka Shonibari: mixed media, Nigeria/UK b.1962.  
Sam Taylor-Wood: video artist, England, b.1967.  
Lin Tianmiao: textile artist, China, b.1961.  
Luisa Tora: painter, Fiji, n.d  
Ai Weiwei, sculptor/installation artist, Beijing b.1957  
Kara Walker: paper cut silhouettes, USA, b.1969.  
Gillian Wearing: Photographer, England, b.1963.  
Rachel Whiteread: sculptor, England, b.1963.

**Some male artists of particular interest** [*ie the author's favourites*]:

William Holman Hunt, England. Notable art work: *The Finding of the Saviour in the Temple*

Marcel Duchamp, France, USA. Notable art work: *Fountain* (1917)

Cassius Coolidge, USA. Notable art work: *Dogs Playing Poker* (series) 1903



*Dogs Playing Poker: Waterloo*  
Cassius Marcellus Coolidge (1906)

Retrieved from Wikimedia Commons  
[see <http://creativecommons.org/licenses/by-sa/3.0/>]

See also Appendix I



Samuel Palmer, England. Notable art work:  
*Early Morning*.

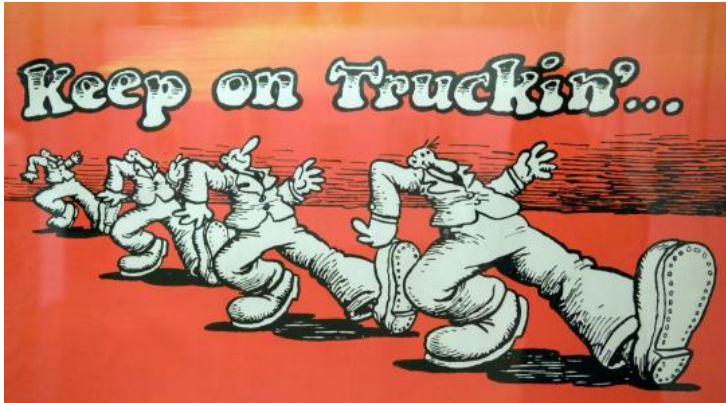


*Early Morning*

Pen and ink and wash, mixed with gum arabic,  
varnished, 188 x 232cm  
Samuel Palmer (1825)

Retrieved from Wikimedia Commons

Robert Crumb, USA, France. Notable art work:  
*Keep on Truckin*:



*Keep on Truckin*  
Robert Crumb  
(16th printing, 1983 original, 1971)

*Keep on Truckin* has been the subject of several copyright battles. However, as a 'small enterprise', I am going by the notice that Mr. Crumb put in his comic book, *Home Grown Funnies*:

*"All material herein may be reprinted for free by any underground publication or other small enterprise. All fat capitalists who reprint without permission will be sued for breech [sic] of copyright! Nyahh."*

## **Notes on some styles of Western art and art movements**

### **ABSTRACT EXPRESSIONISM**

This is a style of non-representational painting that combines Expressionism with abstraction. An early abstract expressionist painter was Wassily Kandinsky, later ones include Mark Rothko (1903-1970) and Willem de Kooning (1904-). Their paintings are typically large and bold, often with unrestrained use of colour.

### **ACTION PAINTING**

An off-shoot of abstract expressionism, usually associated with Jackson Pollock (1912-1956). Pollock's works are sometimes referred to as 'gestural abstraction'. In most of his paintings, the paint is spontaneously dribbled, splashed thrown and/or smeared onto the canvas in a state of 'meditative frenzy'.

### **ART DECO**

Art Deco is a style of design that became popular in the 1920s. It grew out of Art Nouveau, and is characterised by its geometric forms, rather than curving and flowing lines. Many cinemas were built in the art deco style.

### **ART NOUVEAU**

Art Nouveau is a style found in the art, craft and design of the turn of the 20th century. Its motifs were often based on plants and flowers. In drawing, look at the work of Aubrey Beardsley; in interior design, at Charles Rennie Mackintosh and in architecture at the work of Gaudi.

### **BAROQUE**

Baroque is a style of painting and sculpture that dominated European art (and architecture) during the 17th century; it is very complex and lively. There is often a feeling of movement in Baroque art works which are also characterised by their symmetry. Painters considered to have

worked in the Baroque style include the Italian painter Caravaggio (1573-1610) and the Dutch painter Rembrandt (1606-1669).

#### BLAUE REITER

Blaue Reiter means 'Blue Rider' in German. It refers to a group of artists who adopted an abstract approach to expressionism in their painting. The group included Wassily Kandinsky (1866-1944), who founded the group in 1911, Franz Marc (1880-1916) and Paul Klee (1879-1940).

#### CLASSICISM/CLASSICAL

Classical art is characterised by harmony and balance; it is rational and controlled and keeps to well-defined rules. Its origins lie in Greek art of 400 BC, reaching its peak in 5th century Greece. It flourished as Neo-Classicism in the rest of Europe in the 17th and 18th centuries. Classical art is often contrasted with Romantic art.

#### CONCRETE ART

Nothing to do with using concrete as a medium; it is a kind of abstract art which has no reference at all to representation, and is concerned with pure form. The term was first used in this way by the painter Theo van Doesburg (1883-1931), in his *Manifesto of Concrete Art* (1930). Doesberg claimed that this form of Abstractionism must be free from any symbolic or other association with reality, arguing that visual forms are concrete by themselves.

#### CONCEPTUAL ART

Conceptual art became prominent in the late 1960s, its main characteristic being a focus on the idea behind an art work rather than the finished product. This means that the act of creating the art-work (or art event) is considered

to be of more importance and therefore of greater value than what is finally created. In this way it undermines the commercial aspect of art to which most conceptual artists are opposed. Conceptual artists include Victor Burgin, Joseph Kosuth and Sol de Witt. Challenging the notion of art as a commodity, that is something that can be bought and sold, can be traced back in modern times to the Dada movement (see below).

#### COBRA

The Cobra movement consisted of a group of European artists living in Copenhagen, Brussels and Amsterdam between 1948 and 1951. Their aim was to produce highly expressive paintings, usually with thick paint applied vigorously, showing forms derived from mythology and the unconscious mind.

#### CUBISM

Cubism is a term that was first used in 1908 to describe the work of George Braque. This artistic style had three phases: the first was a development of Cezanne's ideas about painting from nature - that artists should look for the cone the sphere and the cube in nature and based their work upon those elements. The second phase is called analytical cubism and is characterised by an emphasis on geometric shapes, with one viewpoint superimposed upon another. The third phase is called synthetic cubism; this phase is characterised by the addition of collage.

#### DADA

The Dada movement was started in 1916 in Zurich by a French writer Tristan Tzara and artist Hans Arp. Tzara named the group by opening a French dictionary at random and finding the word *dada* - a child's word for a

hobbyhorse. Randomness and chance were key aspects to the work of the Dada artists, but their main aim was to question everything that was called art and to challenge middle class values. Many of the ideas associated with the Dadaists continue to influence contemporary artists, particularly conceptual artists; some commentators believe that Dada was the last truly innovative art form. Perhaps the most influential artist associated with Dada was Marcel Duchamp, who will be remembered for (amongst other things) exhibiting a porcelain urinal entitled *Fountain*.

#### DIE BRUCKE

*Die Brücke* means 'The Bridge' in German. It was the name taken by a group of expressionist artists in 1905. Their work was influenced by artists such as Van Gogh and the work of the Fauves. Their work was much more representational than that of the Blaue Reiter group. A leading exponent was Ernst Ludwig Kirchner (1880-1938).

DIVISIONISM - See Neo Impressionism

#### EXPRESSIONISM

Expressionist artists attempt to convey emotions through their exaggerated use of colour and form. Expressionism describes art forms which put aside established rules for the use of colour, proportion etc. in favour of expressive and emotional qualities. Early individual exponents of this approach to painting were Hieronymous Bosch (1475-1516) and Matthias Grunewald (1475-1528); other later pioneers include George Roualt (1871-1958) and Vincent Van Gogh (1853-1890). German artists working in the first part of the 20th century formed a more coherent movement, with smaller groups developing their own styles, such as Blaue Reiter, die Brücke,

and Neue Sachlichkeit groups. Look also at the work of the Norwegian artist Edvard Munch (1863-1944).

#### FAUVISM

Upon seeing a traditional sculpture surrounded by paintings with violent and crude colours at an exhibition in 1902, a French art critic remarked that the sculpture stood out like a Donatello (a Classical painter) amongst wild beasts (*fauves*). Fauvism is a term applied to a group of painters who used bold, clashing and unnatural colours in their work. Fauvist paintings are emotionally charged with very expressive brushwork. Painters closely linked with this style are Henri Matisse (1869-1954), Andre Derain (1880-1954) and Maurice de Vlaminck (1876-1958).

#### FIGURATIVE

Representing the human form, usually in a Naturalistic way.

#### FUTURISM

Futurism was a movement that flourished between 1909 and 1915 in Italy, founded by Umberto Boccioni. Futurists were sympathetic to the Italian Fascists and greatly admired all things modern: speed, energy, power, technology and machines. They wanted to capture in an original way the dynamism of the modern world, and reacted against what they saw as the dead, static art of their day. Other Futurist artists include Giacomo Balla (1871-1958) and Gino Severini (1883-1966).

#### GENRE

Genre has two meanings: its general meaning refers simply to a type of painting, such as landscape, still life or abstract. Its more specific meaning refers to the everyday subject matter in a painting, such as domestic interiors. It was

the main art form in 17th century Holland - it is typified by the work of Jan Vermeer (1632-1675).

#### GROUP ZERO

A German movement, founded in the 1950s by artists Otto Piene and Heinz Mack. They were concerned with promoting art that artistic was not held back by artistic tradition. The group shared some similarities with Minimalism and Arte Povera; Hans Haacke was a notable member.

#### IMPRESSIONISM

Impressionism is the term given to a movement of 19th century French artists whose major concern was with the effect of light. To achieve the right effects in their paintings, impressionists would often paint out of doors rather than in a studio - this is known as *plein air* painting. Their work is characterised by everyday subject matter and the loose quality of the brushwork. Paint was often applied in separate strokes of pure colour - an approach which became fully developed in pointillism. Prominent impressionist painters include: Claude Monet (1840-1926), Camille Pissarro (1830-1903), Edouard Manet (1831-1883) and Pierre Renoir (1841-1919). See also post-impressionism and neo-impressionism

#### INSTALLATION ART

Installation art is a contemporary art form that is related to, and developed from, Conceptual art. Installation artists sometimes work anonymously (as a reaction against the notion of the individual artist being 'special'). Mixed media installations are 'installed' in both art galleries and non-art spaces and often, but not always, aim to challenge ideas about what art is and who produces it.



## KITSCH

The word Kitsch is from a German word *verkitschen* which means to make cheap. It refers to mass-produced artefacts which are often gaudy and sentimental; things which pretend to be authentic art works of quality, but are not. Some people collect Kitsch *because* it is so un-artistic, so much so that it is humorous. Some artists, such as Jeff Koons, have even made use of the Kitsch style in their work. An excellent example of the genre, combining mawkishness with pseudo-functionality:



*Sad Eyed Puppy Planter, Pink and Turquoise*

Retrieved from:

[www.etsy.com/uk/listing/156874539/hull-pottery-sad-eyed-puppy-planter-sad](http://www.etsy.com/uk/listing/156874539/hull-pottery-sad-eyed-puppy-planter-sad)

## LAND ART

Land art is related to conceptual art in several ways: it often needs to be documented, it challenges accepted notions about what art is, and, in particular, tries to get away from the idea of art as a commodity which can be bought and sold. It differs mainly in that it is a rural activity rather than urban, and makes use of

natural rather than made materials. Look at the work of the English artist Richard Long for typical examples.

#### MANNERISM

Mannerism is a term applied to an artistic style which developed in Italy in the 16th century. It reacted against the balance and harmony that was typical of much Renaissance art, by using exaggeration and distortion in paintings. It was much more expressive than previous art forms. El Greco (1541-1614) and Tintoretto (1518-1594) are considered to be major Mannerist painters; some of Michaelangelo's later sculptures have Mannerist qualities.

#### MINIMALISM

Minimalist aesthetics was shaped by a reaction against Abstract Expressionism. Minimalists wanted to remove suggestions of self-expressionism from the art-work. The aim is simplicity, allowing the viewer to interact with the art-work more intensely, without the distractions of traditional formal properties.

#### MODERNISM/MODERN ART

Much of the art of the first half of the 20th century can be called 'Modern'. It is characterised by a concern for new ways of representation and the use of new materials. Modernism was essentially rebelling against anything which had gone before; eventually, once Modern art became established, there was a need to rebel against itself - resulting in Post-Modernism. Modern art should not be confused with Contemporary art.

#### NATURALISM/NATURALISTIC

See Realism.

#### NEO-IMPRESSIONISM

'New' Impressionists - usually referring to work by Seurat (1859-1891) and Paul Signac (1863-

1935) who experimented with colour, characterised by the use of 'optical mixing', where colours placed next to each other on the canvas are blended in the eye. For example, dabs of blue paint placed next to dabs of red paint would appear from a distance to blend into violet. This approach to painting is also called Divisionism and Pointillism.

#### NEUE SACHLICHKEIT

Sometimes called 'New Objectivity', this was a branch of German Expressionism which was more concerned with social comment rather than the artists' emotions. It is characterised by a concern for detail and exaggerated representation. Look at the work of Otto Dix (1891-1969) and George Grosz (1893-1959) for typical examples.

#### OP ART

Op art stands for 'optical art' and is an art form based on abstract geometric patterns, usually lines circle sand squares painted in strongly contrasting colours. The effect of such pictures is such that it produces optical shimmers, flickering and after-images in the eye of the spectator. Bridget Riley and Victor Vasarely are leading exponents of this style.

#### PHOTOREALISM

Sometimes called 'Super Realism', this is a type of art-work which started in the 1960s and aimed to reproduce photographic reality in paintings and sculptures. The resulting work is often so skilfully produced that it is impossible to tell if the painting is a photograph or not.

#### PLEIN AIR

Plein Air is French for 'open air', it is a term used to describe paintings which were done out of doors. This influenced the size of paintings, as they had to be carried, and perhaps explains

some of the popularity of Impressionist and Post-Impressionist paintings, such as those of Claude Monet and Vincent van Gogh - the simple fact that they are small enough to be accommodated inside the average home.

#### POINTILLISM

A method of painting which was based on optical mixing - see Neo-Impressionism.

#### POP ART

Pop Art refers to works of art that make use of images from popular culture, such as food labels and other mass-produced images. Many examples of Pop Art are larger scale versions of everyday objects, such as Andy Warhol's soup and Roy Lichtenstein's paintings of comic strips.

#### POST IMPRESSIONISM

The term Post Impressionism is usually applied to the work of Paul Cezanne (1839-1906), Vincent van Gogh (1853-1890) and Paul Gauguin (1848-1903). These three painters were not closely linked in terms of style, but were influenced by, and developed their own styles from, the Impressionist painters who preceded them - hence 'post' meaning 'after'.

#### POST MODERNISM

After Modernism. In particular, Post Modernism refers to a style or approach, particularly in architecture, which self-consciously combines a range of different styles. It is derived in part from the writings of twentieth century philosophy (especially French philosophy), in particular those influenced by Marxist theory. It has generated a whole new range of issues; these include the notion that art is a redundant concept, and that it is inextricably bound up with hierarchies, elites and repression. In particular, many artists working within the post-modernist framework, consciously seek to

challenge and subvert many of the presuppositions which have been made about the nature of art over the past two centuries. These pre-suppositions include the notions that an art object is made by one person, usually a white male [see DAMP HEMs]; that it is of value as a commodity, and that the viewer needs to be educated and informed (usually by a critic) in order to appreciate it fully. Further to this, if the art work is deemed to be of value (by critics acting on behalf of the art establishment), then it should be in an appropriate setting, i.e. an art gallery or museum, where it will be seen by suitably educated and respectful people for years to come. As a reaction to these notions therefore, we have instances of art works which are made by groups of people, rather than individuals; by minority groups and by women who celebrate their status through their art work; art works which are not meant to last, created from non-traditional materials (or no material at all), displayed in non-reverential places, (ie, not in museum and galleries) and which are conceived as being of no monetary value.

#### PRE-RAPHAELITE ART

The Pre-Raphaelite artists were formed in 1840 by a group of English artists, notably William Holman Hunt (1827-1910), John Everett Millais (1829-1896) and Dante Gabriel Rossetti (1828-1882). Their 'Brotherhood' wanted to produce a kind of art that they felt existed before Raphael (1483-1520) and they therefore held Mediaeval art in high esteem. Their work combined a Romantic idealism with a detailed realism. Their paintings were often concerned with Biblical, Shakespearean or Arthurian themes and told a moral story, often with elaborate symbolism.

Pre-Raphaelite paintings were mostly painted directly from real life (rather than according to rules) and are characterised by vivid colours and attention to detail. Pre-Raphaelite women, wives and girlfriends include Elizabeth Siddal, Annie Miller, Fanny Cornforth, Jane Morris and Effie Millais.

#### QUATTROCENTO

This is a term commonly used to refer to Italian art of the 15th century.

#### REALISM

As an art movement, Realism refers to the social realism of 19th century painters like Gustave Courbet (1819-1877) and Honore Daumier (1808-1879). They preferred to paint non-idealised versions of the world, including depictions of poverty and ordinary life. In a more general sense, Realism refers to a type of art that attempts to re-create the world as it appears to be, without distortion or stylisation. In this sense, it is sometimes less ambiguous to use the term 'Naturalism'.

#### ROMANTICISM

A movement that rebelled against the formality and rationality of Classicism. It was most prominent in the 19th century, however, perhaps because of its emphasis on imagination, expression and individual creativity, it is still prominent in the art of today.

#### ROCOCO

A highly ornamental style of art and design popular in 18th century France, particularly during the period 1735 to 1745 (Louis XV). The style was a reaction to Baroque and was characterised by its more dainty, delicate motifs in the form of rocks, shells, foliage etc.

#### SITE-SPECIFIC ART

Art-work that has been made especially for a certain place, making use of the visual aspects of that place.

#### SURREALISM

An artistic movement that was started in France by the poet Andre Breton, in 1924. It was influenced by the then new study of psychology and sought to represent the sub-conscious world of dreams and visions. It is characterised by the juxtaposition of incongruous objects. It lasted from the 1920s to the 1960s, and still influences many artists and designers. See the work of Salvador Dali (1904-1989), Rene Magritte (1898-1967) and Giorgio de Chirico (1888-1978).

#### VORTICISM

An abstract art movement influenced by both Cubism and Futurism, founded by the British artist and writer Wyndham Lewis in 1912. The sculptors Henri Gaudier-Brzeska (1891-1915) and Jacob Epstein (1880-1959) were associated with it.

#### Z ART or Zart

A movement made up by the author, there being no worthwhile art movements beginning with 'z'. It is characterised by a concern for ensuring that there is an art movement beginning with the letter 'z'. Group zero doesn't count as it begins with 'G'. A zartist is an artist who eschews established orthodoxies and does not belong to any genre, style or movement and, moreover, does not have a recognizable 'style'... See the next page and also page 96.



*Existential Dog*  
Aquarelle on paper 30 X 30 cm

Richard Hickman (2004)

[from the collection of Professors Paul and Jane  
Warwick, Whittlesford, Cambs]



## **Glossary of other art-related terms**

### **ABORIGINAL ART**

Aboriginal means the original inhabitants of a place, and so we could say that the aboriginal people of parts of Norway were Vikings or the aboriginal people of parts of North Western America were Inuit. Many people use the term for the aboriginal people of Australia, whose culture is probably the oldest continuous culture in the history of mankind. Australian aboriginal art is characterised by its use of earth colours and use of particular symbols. Typically, it represents journeys, often portrayed by a plan view - from above. Dots of paint are used extensively and give Australian aboriginal art its characteristic look. Many designs have become very popular and work can be found completely out of its original context, for sale in modern galleries.

### **ABSTRACT**

When applied to art, it usually refers to work which is not representational. Abstract art is concerned with ideas that are drawn away from everyday reality and given expression. The artist's starting point is sometimes based on aspects of reality but is often concerned with the depiction of ideas that have no basis in everyday reality. Work that is recognisably drawn from real life is sometimes called 'semi abstract'.

### **ACRYLIC**

Acrylic paint can be used thickly, like oil paint or watered down to be like watercolour. It dries very quickly and once dry it is waterproof. Brushes must be washed out immediately with water after use.

#### AERIAL PERSPECTIVE

Sometimes called 'atmospheric perspective', it is a method which artists use to convey a feeling of distance in a painting by varying the colour: The tone becomes paler, the hue becomes bluer and the saturation is less intense.

#### AESTHETICS

Aesthetics is a branch of philosophy that is mainly concerned with making judgements about what art is and is not.

#### ANALOGOUS

In a colour wheel, colours which are next to each other, such as red and orange; it is the opposite of complementary.

#### ARABESQUE

Arabesque refers to a type of pattern, often found in Islamic art, which is very complex and endlessly repetitive; it revolves around a central point - this has a spiritual significance.

#### ARMATURE

An armature is the framework around which a clay, plaster, paper or soft sculpture is modelled.

#### ART CRITICISM

Art Criticism is concerned with judging the value of art.

#### ARTEFACT

This word comes from the Latin words *ars* meaning art and *fact* meaning made. It is something made with skill by someone.

#### ART HISTORY

Art History is the study of art works from an historical viewpoint. It usually involves looking at the various contexts in which art works were made.

#### ATMOSPHERIC PERSPECTIVE

see aerial perspective

### AXONOMETRIC

This is a drawing system, often used by architects. It is sometimes called planometric, as the drawing is based on a plan, with vertical lines projecting upwards.

### BATIK

Batik is a method of printing on textiles that is based on using wax to resist dye.

### BISQUE FIRED

Sometimes referred to as biscuit fired, this refers to clay that has been heated in a kiln to a high temperature (around 900 degrees C.) At this temperature, the clay undergoes a chemical change and fuses - it cannot be dissolved in water, unlike unfired clay. This means that once an item is fired, it can remain in that state for thousands of years if left undisturbed. Once a piece of clay-ware has been bisque fired, it can be coated with a liquid glaze and given a glaze firing.

### CANVAS

Canvas is a heavy woven fabric, made of linen or heavy cotton. It is the preferred painting surface for many artists using oil or acrylic paint. It needs to be prepared by tacking it onto a frame (stretcher) and primed.

### CARICATURE

A comic drawing that shows exaggerated features.

### CARTOON

The word 'cartoon' comes from an Italian word for paper; it has changed its meaning from referring to the material used in drawing to the drawing itself. If someone said 'I have just seen the Leonardo cartoon in the National Gallery' would they have seen: a) a comic drawing by Leonardo de Caprio? b) a feature-length movie about mutant Ninja turtles? or c) a Renaissance

drawing of the Virgin Mary by Leonardo da Vinci?

The answer is c).

Of course, the most popular use of the word is when referring to a comic drawing, such as that of Mickey Mouse or Homer Simpson.

#### CERAMICS

Ceramics is a term that covers products such as pottery sculpture and tiles involving clay (and sometimes glass); the common factor is that the material used is fired in a kiln before completion.

#### CHARCOAL

A piece of burnt twig, usually willow, used for drawing. Drawings done in charcoal need to be 'fixed' to stop them smudging, this can be done with hairspray as well as with specialist 'fixative'. Interesting effects can be had by using white chalk to give a range of tonal values.

#### CHIAROSCURO

This refers to the dramatic effect of light and dark in a painting to create atmosphere and depth. See the work of Caravaggio (1573-1610) and Rembrandt (1606-1669).

#### CLIP ART

Professionally prepared graphics, which are available on computer programs.

#### COLLAGE

The term Collage is derived from the French *coller* meaning to glue or stick. It is a two-dimensional technique (when three-dimensional, it is called assemblage), usually involving gluing down bits of paper, fabric or other material to create or add to an art work.

#### COLLAGRAPH

A collagraph is a printmaking process, usually intaglio (that is, the print comes from beneath the surface, as in etching or drypoint). It is based on gluing down paper and card of

different textures (hence collagraph, as in collage) and then inking it up and taking a print from it.

#### COLOUR

Colour is made up of different aspects. The most useful terms used to describe these aspects are probably: hue, tone, saturation, complementary, analogous, tint, shade, primary and secondary.

#### COLOUR WHEEL

A colour wheel is a circular chart that is divided into segments, each showing the main primary and secondary colours. The colours that are least alike in terms of hue (complementary), such as blue and orange, are on opposite sides of the wheel. Colours that are similar (analogous), such as blue and violet, are next to each other.

#### COMPLEMENTARY

Not to be confused with complimentary! Colours that are least alike - see COLOUR WHEEL above.

#### COMPOSITION

A composition is something that is put together - it is an arrangement of different elements. In art, the visual elements are combined by paying attention to things such as balance, harmony, rhythm and contrast to give a unified whole. Sometimes composition is used to refer to one piece of art work, such as a painting.

**CONCEPTUAL ART** conceptual art, the idea is more important than the art object. See relevant section above on 'Notes on some styles of Western art and art movements'.

#### CONTEMPORARY ART

Contemporary art is art work which is currently being produced by living artists. It is often concerned with contemporary issues and can take many forms. See for example conceptual art and site-specific art.

## CONTENT

The content of and art work is its subject matter. In a painting, for example, it is what is depicted, such as buildings, people and plants, or what it appears to be about. A work of art is often said to be made from two elements: form and content. CUBISM - see p. 12.

## DIGITAL CAMERA

Pictures taken by digital cameras (including videos) are stored in computer memory rather than on film. A sensor in the camera converts light into digital data that can be stored and loaded into a computer.

## DRAWING SYSTEMS

This is a term which refers to internally consistent ways of drawing to represent the three dimensional world. Examples are: Perspective, axonometric, orthographic, isometric and oblique drawing.

## EASEL

A structure, usually wooden, for holding a painting while it is in progress. It usually has three legs and ledge for holding brushes etc.

## ENGRAVING

This is a process that involves cutting a composition or design into wood, metal or stone. It is usually done as a basis for printing.

## EYE LEVEL

In linear perspective, the eye level is an imaginary line that corresponds to a viewer's height relative to the horizon line. All vanishing points would converge on the eye level.

FAUVISM - see section on Western art and art movements. Fauvist paintings are those done by a group of artists known as the 'Fauves' and are characterised by bright and unnatural colours. The term is derived from a French word meaning

'wild beasts', as the artists' work was seen at the time to be crude and wild.

#### FOREGROUND

In a picture, the foreground is the part that appears to be nearest to the viewer.

#### FORESHORTENING

The term foreshortening refers to the depiction of objects (such as parts of the human figure) that are shortened to give the impression of depth.

#### FORM

The overall unity of the visual elements in an art work; it is usually contrasted with content. Form is sometimes used to refer to the three dimensional aspect of an art work, as opposed to shape, which is seen as referring to two dimensional aspects.

#### FROTAGE

An art-work made by taking rubbings from a textured surface.

#### GLAZE

The word glaze is related to the word glass. It is a term used in ceramics that refers to the thin shiny coating that is fused onto fired clay (see BISQUE FIRED).

#### GOUACHE

A type of water based paint that is quite thick and opaque. It can be used to give colours that are flat yet saturated.

GRAFFITO - See sgraffito.

#### GRAFFITI

This is the plural of graffito. It has come to mean writing, spraying, drawing or scratching words or images onto a (usually public) surface, such as a wall. It is usually illegal and this adds to its counter culture kudos. Quality varies enormously; for the purposes of this *Miscellany* I focus here on 'street art' rather than on other

forms such as 'Tagging'. See also STREET ART. Examples of contemporary Graffiti from Thessaloniki in northern Greece follow:



*Hello Graffiti, Thessaloniki 2014*





*Skeleton Dog Graffiti, Thessaloniki 2012*



*The smiling dog Jean Labourdette SPCA de  
Montréal 2016*



Boxing Dog Graffiti, Thessaloniki 2015

#### GRAPHIC DESIGN

This is a branch of design that is concerned with the communication of ideas and information by visual means.

#### GROG

Grog is usually ground or broken up bisque ware that is added to clay in order to give additional strength.

#### GROUND

Ground has three different meanings in art: it can refer to the foundation base for a painting (e.g. gesso or acrylic paint on canvas); in etching, it refers to the acid-resistant waxy layer on metal which is scratched through to reveal the

metal which will be etched away with acid; it also refers to the background area of a picture, as opposed to the main objects or figures.

HISTORY OF ART - See Art History

HUE

Hue is an aspect of colour that is concerned with the yellowness, redness or blueness of a particular colour; there are over 150 discernible hues.

ICONOGRAPHY

Iconography refers to the careful study of the content of art works rather than their form or style. In particular, it refers to the symbolism that can be found in many paintings.

IMPASTO

Thickly applied paint. See entry under oil paint.

INTAGLIO

A type of print where the image comes from beneath the surface of the printing block (sometimes made of plastic, as in drypoint).

ISOMETRIC

A drawing system which is used to show three sides of a three-dimensional object, based on angles of 30 degrees.

KILN

A kiln is a kind of oven used to bake clay. It 'fires' at very high temperatures and causes clay to chemically change, so that once fired it can not be made soft again.

LANDSCAPE

In painting and other two dimensional works, landscapes are scenic pictures, either natural of a natural scene or made up. It is sometimes used to refer to the way up a painting is - either landscape (width longer than height) or portrait (height longer than width).

## LINE

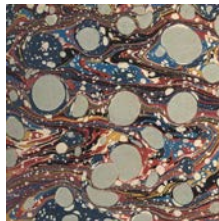
Line is one of the visual elements. It is the path of a moving point, such as a pen, pencil or brush. In your work, it is important to vary the quality of lines, making them bold and heavy or light and delicate to suggest different things. Line can be used to give the impression of different textures and tones as well as simply showing where the edge of an object meets space - remember that objects do not have outlines in real life.

## LINEAR PERSPECTIVE

A drawing system that is based on lines converging on one or more vanishing points on the viewer's eye level.

## MARBLING

Marbling is the process of floating paints or inks on the surface of a thick cellulose solution; this 'size' I often made from a seaweed extract - carrageenan. The effect is rather like oil on water. Suminagashi (floating ink) is a Japanese form of marbling, dating back at least to the 12th century. Ground sumi inks were floated on water, then lifted onto paper. The random patterns formed were revered for the way they emulated natural phenomena such as the waves created by wind in fields of grain. A more tightly controlled type, with which we are more familiar, in the West was developed in 15th century Persia, and called ebru (cloud art).



Marbling spread to Europe by the 17th century, and up until the present day is primarily connected with the bookbinding trade, decorating endpapers and book covers.

#### MASTERPIECE

Originally a test piece given to an apprentice to see if they were worth of being a master in their craft. It is usually applied to an art work which is considered to be outstanding and the best of its kind.

#### MODERN ART

Not necessarily abstract art, it usually refers to art work produced during the latter part of the nineteenth and up to the middle of the twentieth century. Art produced currently is often referred to as Contemporary art.

#### MONTAGE

This term is from the French *monter* meaning to fix objects into or onto something. A montage is a two-dimensional art work made up from overlapping images; in photomontage, only photographs are used, often combined to give a different overall effect (for example, putting photos of animals' heads onto photos of human bodies).

#### OBLIQUE (See also DRAWING SYSTEMS)

A drawing system that shows three sides of an object, with the projection lines at 45 degrees.

#### OIL PAINT

Oil paint is made from pigments mixed with oils. Brushes and palettes need to be cleaned with white spirit or turpentine, which can, along with linseed oil, be used to thin it. It can be applied very thickly with a knife as well as a brush (this technique is called *impasto*) and is very slow drying, in the case of *impasto* works this can take many weeks.

## ORTHOGRAPHIC

A drawing system that is based on each side of an object (plan, base, sides) being drawn straight on, in a particular order.

## MAQUETTE

A maquette is a small-scale model, made as a three dimensional preliminary sketch.

## MEDIA

Media is the plural of MEDIUM. In this context, it refers to the thing, substance or process you use to produce an art work. For example, an oil painting is painted using the medium of oil paint; paint, ink and clay are different media. It is also used to refer to something that binds pigments together, such as oil, acrylic, gum, egg yolk or wax.

## MONOPRINT

Sometimes called a monotype print, a monoprint is a process whereby one print at a time is taken. Using a piece of paper lying face down on an inked-up surface, an image is drawn on the back; the pressure of the drawing picks up ink on the front with a resulting image [see section on printmaking].

## MOTIF

Motif usually refers to a repeated visual element or combination of elements found in a pattern or composition. It can also refer to the dominant theme or idea in an art work.

## MURAL

A large-scale painting, usually done on a wall or side of a building. Murals are often painted to make a political or social comment. See also 'GRAFFITI'.

## PAINT

Paint is made up from three main things: pigment, to give it colour; a medium, (such as oil) which is used to support the pigment; and

something to thin it down, such as water or turpentine.

#### PAINTING

An art object made using paint (noun).

#### PALETTE

This is a portable tray which artists use for mixing colours upon. The term 'artist's palette' refers also to the range of colours that an artist uses. A palette knife is a flexible blunt knife used for both mixing and applying paint.

#### PAPIER MACHE

This is a material made from torn up paper (often newspaper) and soaked in water with the addition of glue or paste; it is often used in small sculptural works.

#### PASTEL

Pastel crayons are made from pigment and gum. Chalk pastels easily smudge and need to be fixed. Oil pastels have an oil to bind them and are easier to blend; they do not smudge so easily but, like oil paint, take a long time to dry. The term 'pastel' also refers to colours which are delicate tints.

#### PASTICHE

Pastiche literally means things pasted together. In the context of painting it refers to an imitation of someone else's painting style.

#### PATTERN

Pattern has three main meanings: 1) a decorative design, usually of a repeated motif or figure; 2) the composition or layout of an art work; 3) the model or mould used for casting. In the first kind of definition, visual forms, or motifs are repeated, often in a systematic manner, such as in the repeated geometric forms found in Islamic art.

#### PERSPECTIVE

See linear perspective and aerial perspective.

## PHOTOMONTAGE

A pictorial composition made up from an arrangement of photographs or parts of photographs. See the work of John Heartfield who used photomontages effectively as anti-Nazi propaganda in the 1930s.

## PIGMENT

The actual colouring matter in paint and ink.

## PLANOMETRIC

See Axonometric

## PORTRAIT

An art work which represents a particular person (or sometimes animal), often just the head and shoulders. A picture that is portrait way up has its height longer than its width.

## PRIMARY

Red, blue and yellow are the primary colours in painting, they cannot be mixed from other colours; when two of them are mixed together, a secondary colour is formed. In physics, or where coloured light is used, the primary colours are magenta, cyan and green.

## PRIME

To prime a canvas or other surface is to make it suitable for painting upon by providing a white base that gives the right amount of absorbency. Priming is done with primer, a white coating known as ground. Canvases can be bought ready primed.

## PROCESS

The procedures that one goes through in creating an art-work, e.g.: the process of printmaking.

## PUG/PUGMILL

To pug, which is usually done in a machine called a pugmill, is to squash clay in readiness for use. See wedge.



## RAKU

Raku is a form of hand-built earthenware pottery. It is produced by a technique where previously fired pots are coated with a thick glaze and placed in a kiln. When red hot, they are removed and placed in sawdust and finally plunged in water to cool. This process often gives a particular metallic quality to the pots. To withstand the extremes of temperature, grog is added to the clay to give added strength.

## RELIEF

In printmaking, a relief print is one that is taken from the surface of an image, either gouged out as in a line-print, or built up, as in a string print. Relief also refers to a sculptural composition, where an image is carved out to stand above the background.

## RENAISSANCE

This word means re-birth - it refers to a period of time when art and science were felt to be re-born in the spirit of an earlier, Classical period. It began in Italy, particularly Florence, at around 1400 and spread to most of Europe throughout the 16th and 17th centuries. In England it is said to have lasted into the 18th century. Important developments in this period were: the use of oil paint; the introduction of linear and aerial perspective; the development of anatomy and of Naturalism. Significant artists, of which there are many associated with this period, are: Michaelangelo Buonarroti (1475-1564), Leonardo da Vinci (1452-1519). Sandro Boticelli (c.1445-1510) Albrecht Durer (1471-1528) and Raphael Sanzio (1483-1520).

## SATURATION

Is an aspect of colour concerned with its purity, richness or brilliance. Saturation can be high

intensity or low intensity; it is sometimes referred to in terms of its brightness or dullness.

#### SCALE

Scale refers to the relative proportion of one thing to another. Something that is drawn on a scale of a tenth is ten times smaller than the original.

#### SCANNER

A flat-bed scanner (the most common) looks like a photocopier. Images (or text) can be placed on it and converted into digital information which can be fed into a computer.

#### SCREEN PRINT

Sometimes called silk-screen printing, it is a process of printmaking based on using stencils. The ink is forced through a fine mesh (the 'silk') with a squeegee onto the receiving paper underneath the screen.

#### SCULPTURE

A sculpture is a three-dimensional art-work (produced by a sculptor). Sculptures can be carved or modeled, using a wide range of materials. In contemporary art, light is sometimes used; boundaries are also blurred between traditional approaches to sculpture and performance.

#### SECONDARY

In colour theory, secondary colours for pigments are orange, green and violet (or purple); they can be mixed from two primary colours - using paint, red and yellow will make orange, blue and yellow will make green and violet can be made from blue and red.

#### SGRAFFITO

Sometimes known as graffito, this term refers mainly to the technique of scratching away a surface to reveal other layers of material underneath. Originally, this was a popular art

form in 16th century Italy (the word means scratched drawing) that involved cutting away plaster to reveal a different colour underneath. Nowadays, the term is often used to refer to work done in ceramics, where slip is cut through to reveal a different surface.

#### SFUMATO

This is from an Italian word, used in painting to describe the gradual, soft changes in tone, from dark to light. It is a useful term to describe mellow, atmospheric effects, particularly in the paintings of Leonardo da Vinci.

#### SHADE

A shade is an aspect of colour that has had black added (and is therefore a darker tone) it is the 'opposite' of tint.

#### SLIP

The word slip is derived from the Old English word *slipa* which meant slime. It is very fine clay mixed with water. It can be used for decorative effects or, more commonly, as a kind of glue to fix two pieces of clay together (the surfaces should be scratched or scored first).

#### SQUEEGEE

A squeegee is a thick piece of rubber set into a piece of wood. It is used for squeezing printing ink through the screen used in screen-printing.

#### STENCIL

A stencil is thin sheet of metal, cardboard or plastic in which a design (or letters and numbers) is cut. The uncut areas act as a mask. Stencils can be used in screen-printing, where the masked part prevents the printing ink from going through the screen.

#### STILL LIFE

A painting or drawing of a group of objects, selected by the artist.

### STREET ART

Street art (or Urban/Guerilla Art) can take many forms - it refers to visual art, usually spray-painted onto public surfaces. It is invariably sprayed from aerosol cans, often using stencils. A recent phenomenon includes 'Yarn bombing' where yarn (wool and other fabrics) is knitted or crocheted onto public objects such as street lights. See also GRAFFITI.

### STRETCHER

This is a wooden framework upon which an artist's canvas is stretched and tacked.

### SYMBOL

An image which represents something. It can be a traffic sign (such as a train to warn of a level crossing), or it can be a white dove to represent peace. If you were to see a light bulb above someone's head in a comic book, you would know that it stood for a sudden brilliant idea - the light bulb would be a symbol.

### SYMBOLISM

Apart from its simple association with symbols, the term symbolism also refers to a movement in art. The symbolists were a group of artists living in 19th century France. They rejected naturalism and wanted to vividly express thoughts and feelings using fantasy and symbols. Odilon Redon (1840-1916) and Gustave Moreau (1826-1898) were among its chief practitioners.

### SYMMETRY

Symmetry is related to the idea of balance and refers to parts of a figure being the same as other parts. A typical example would be a perfectly proportioned face or a building that is exactly the same on either side of a central dividing line. The term is common in

mathematics and is often used as a basis for inter-disciplinary work.

#### TEMPERA

Tempera is a kind of paint that is water soluble. It is traditionally made using pigment and egg yolk.

#### TENEBRISM

This term is derived from an Italian word meaning dark or gloomy. It is used to refer to the technique of painting using dark and dramatic tones. Paintings that show tenebrism tend to have more shadows than those showing chiaroscuro.

#### TEXTURE

Texture is the surface quality of an object. In art, it can refer to an illusion of texture, for example in a painting that shows the smoothness of a child's face and the rough surface of a tree. It can also refer to actual texture, as in a collage. In your own work, you can achieve different textures by adding different materials to your paint, or by incorporating things such as fragments of hard clay, sawdust or sand into the medium you are using.

#### THREE-DIMENSIONAL

Sometimes written or said as '3-D', it refers to art works that are solid, having height, width and depth, such as models and sculptures.

#### TINT

A tint is an aspect of colour that has had white added (and is therefore a lighter tone) it is the 'opposite' of shade.

#### TONE

Tone is normally seen as one aspect of colour, concerned with its lightness or darkness; in painting, if different amounts black and white are added to a hue, the results are different tones.

### TRIPTYCH

A set of three paintings on a related theme. They are often altarpieces, originally placed in churches.

### TWO-DIMENSIONAL

Sometimes written or said as '2-D', it refers to art works that have a height and width but no obvious thickness or depth, such as paintings, drawings and prints.

### VANISHING POINTS

In Linear Perspective, a vanishing point is the point where imaginary lines that recede from objects converge on the eye level.

### VIEWFINDER

This is a piece of card with a small rectangular shape cut in the centre, used to isolate parts of a scene or picture.

### VISUAL [AND TACTILE] ELEMENTS

this is a phrase which is sometimes used to cover all of the parts we can see (visual) or touch (tactile) in a work of art, such as: colour, form, line, pattern, texture and tone.

### WATERCOLOUR

Watercolour is a kind of paint which is mixed with water, either from a tube or a hard slab. It usually applied onto heavy paper in translucent washes. As it is often applied onto a damp surface, it is better for the paper to be previously stretched so as not to cause buckling. When it is dry it cannot be easily altered.

### WEDGE

To wedge clay is to manipulate and pound it until all of the air bubbles come out. This ensures that a finished piece will not explode in the kiln due to air expanding inside the clay.

### WOOD ENGRAVING/WOOD CUT

Wood engraving is a variety of woodcut where ink is applied to the face of the block and

printed by using relatively low pressure. Wood engravers traditionally use the end grain of wood as a medium for engraving, while in the older technique of woodcut the softer side grain is used. In wood engraving, unlike the woodcut, an engraving tool (a 'burin') is used to create very thin lines. An example from one of the most well-known wood-cut artists is shown below:



*A Suicide and His Dog [Sero sed serio]*  
(Wood cut) Thomas Bewick, c1804

Retrieved from [bewick.society@ncl.ac.uk](mailto:bewick.society@ncl.ac.uk)

## Money issues

### The 'most expensive'

Painted between 1490 and 1519, Leonardo Da Vinci's *Salvator Mundi* was sold in December 2017 for \$450.3million (about £321.6million). It shows Christ, giving the traditional Christian benediction with his right hand, while his left hand holds a transparent orb signifying the role of Christ as the Saviour of mankind. In May 2015, Picasso's *Women of Algiers* was the most expensive painting to sell at auction (as opposed to a private sale), going for \$179m (£116m) at Christie's in New York. The oil painting is a cubist depiction of nude courtesans, and is part of a 15-work series that Picasso created between 1954 and 1955. These records are likely to be broken many times over; Gauguin's 1892 painting of two Tahitian girls *Nafea Faa Ipoipo* was sold privately in February 2015 for £197m. When Cezanne's *The Card Players* sold for £160m it was the highest price ever paid for a painting until 2014; both were bought by the Gulf kingdom of Qatar.

The most expensive *pastel* work sold at auction (up to Spring 2012) was Edvard Munch's *The Scream* which fetched \$119.9m (£74m) in May 2012. The 1895 pastel was bought by an anonymous buyer at Sotheby's in New York, with bidding lasting twelve minutes. This particular work is one of four in a series by the Norwegian expressionist artist and was the only one still owned privately. A year previously, a 1932 painting by Pablo Picasso sold for \$106.5m (New York Christie's). The painting, *Nu au Plateau de Sculpteur* (Nude, Green Leaves and Bust), has the artist's mistress (Marie-Therese Walter) reclining and also in a bust. Other



records include one of \$104.3m was for a Giacometti sculpture, entitled *Walking Man I* (London, Sotheby's). An oil painting *Abstraktes Bild* (1994) by the German artist Gerhard Richter sold for £21m (\$34m) in October 2012; this made it an auction record for a work by a living artist up to that time. Sotheby's, the auctioneers, apparently referred to it as a 'paradigm of Gerhard Richter's mature artistic and philosophical achievement'.

The most expensive artists' brush: Kolinsky sable size 12 (recommended retail price in 2016: £85). Cost of 40 ml tube of series 6 oil paint: £44.08 (r.r.p. 2015)

Sales RECEIPT	
ction #:	134236
24/02/2016	Time: 11:47:01
r: Lily H	Register #: 1
Description	Amount
=====	=====
3159640HV 250ML Refined Linseed Oil	£10.50
985665A0C 200ml Ivory Black	£26.50
985597A0C 200ml Titanium White	£26.50
098869AQUAFINE SYNTH ONE STROKE AF	£12.95
098722AQUAFINE SKYFLOW AF278-3IN	£12.95
=====	=====
Sub Total	£74.50

### **Economic value of the creative industries**

The Creative Industries are defined as 'those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the

generation and exploitation of economic property'. They include:

- Artistic creation
- Translation and interpretation activities
- Performing arts
- Photographic activities
- Radio broadcasting
- Specialised design activities
- Architectural activities
- Public relations and communication activities
- Publishing of journals and periodicals
- Support activities to performing arts
- Motion picture, video and television programme
- Manufacture of jewellery and related articles
- Computer programming activities
- Sound recording and music publishing activities
- Television programming and broadcasting
- Advertising agencies
- Book publishing
- Publishing of newspapers
- Media representation
- Publishing of computer games
- Other software publishing
- Operation of arts facilities
- Other publishing activities
- Cultural education
- Computer consultancy activities
- Publishing of directories and mailing lists
- Library and archive activities
- Museum activities

The UK government has ascribed a 4-digit Standard Industrial Classification (SIC) code to each creative area. Bizarrely, the 'creative intensity' of each SIC code was calculated and published by the Department for Culture, Media and Sport (DCMS) in 2015; the alleged 'creative

intensity for 'artistic creation' was deemed the highest, at 91.5% ...

[Information retrieved from *Creative Industries Economic Estimates January 2015: Statistical Release*. London: DCMS].

Creative industry's Gross Value Added (GVA) for 2012-13 increased by 9.9 per cent - more than three times that of the UK economy as a whole, and higher than any other industry. GVA of the Creative Industries was £76.9bn in 2013 and accounted for 5.0 per cent of the UK Economy. The Creative Industries accounted for 1.71m jobs in 2013, 5.6 per cent of total UK jobs. The value of services exported by the Creative Industries was £17.3bn in 2012, 8.8 per cent of total UK service exports. Between 2011 and 2012 the value of service exports from the Creative Industries increased by 11.3 per cent. This compares with an increase of 2.8 per cent for total UK service exports. The creative industries generated £83bn in 2015.

Regarding design in particular, there are (2015 figures) around 177,000 UK design jobs in the creative economy. This encompasses product, graphic and fashion design, and includes design role in non-design agencies. The largest concentrations are in London, South East and North West of England. The design sector was responsible for an estimated £3.1bn of Gross Value Added (GVA) in 2013 - a 23.8 per cent rise on the figure in 2008. Between 2008 and 2013, GVA in the design sector increased by an average of 10.8 per cent a year - the highest increase of all the UK creative sectors. The value of exported design services from the UK was estimated at £190m in 2012, a 45 per cent increase over the 2011 figure. Design was the

fastest growing employer among the creative industries in 2013. The number of jobs in the product, graphic and fashion design sector increased by 17.7 per cent from 151,000 to 177,000 between 2011 and 2013; this area has seen a particularly fast rise in the number of female employees. Note also that around 43% of UK design jobs in the creative industries require a degree level education or its equivalent.

See:

[www.gov.uk/government/statistics/creative-industries-economic-estimates-january-2015](http://www.gov.uk/government/statistics/creative-industries-economic-estimates-january-2015)  
and <http://www.thecreativeindustries.co.uk/>

## **Miscellaneous art facts**

### **Big Art**

Australian artist Ando created a 4,000,000 sq metres (about 1.5 sq miles) portrait located at Mundi Mundi plains, NSW. Ando's artwork is more than six times larger than a previous "largest work of art in the world" done by Christo who wrapped 11 islands in Florida, USA. Jim Denevan is credited with creating the world's largest artworks - one of his more recent pieces has been dubbed the 'largest freehand drawing in the world' at 3 miles across. In March of 2010, Jim Denevan and his crew created a large-scale artwork on the frozen surface of Lake Baikal, Siberia. The spiral of circles, along a Fibonacci curve, grow from an origin of 18 inches to several miles in diameter. Previous to this, he created one of the world's largest single artwork, *Black Rock Desert* in Nevada. Based on a mathematical theorem called an Apollonian Gasket, the design is based on circular motifs. The largest lines of the design, dug into the sand, are 28 feet wide and nearly 3 feet deep in places.

## Shit art

Chris Ofili might be the shit artist *par excellence*, achieving fame through *The Holy Virgin Mary* (1999), which was encrusted with elephant dung, but he is trumped by an earlier work, *Artist's Shit* or *Merda d'artista*, (1961) by Italian artist Piero Manzoni. The work consists of 90 tin cans, each with a label in Italian, English, French, and German stating: Artist's Shit, Contents 30 gr net, Freshly preserved, produced and tinned.



### *Merda d'artista*

Piero Manzoni (1961)

Faeces in steel, tin with paper label  
(with content) h. 4.8cm / diam. 6.5cm.

NB: Lot #41, signed and numbered 051 realised  
a price of \$140,796 at Sotheby's/Milano Arte  
Moderna e Contemporanea in May 2013

[information retrieved from:  
[www.sothebys.com/en/auctions/ecatalogue/2013/arte-modernacontemporanea/lot.41.lotnum.html](http://www.sothebys.com/en/auctions/ecatalogue/2013/arte-modernacontemporanea/lot.41.lotnum.html)]

### **Also...**

Bernd Eilts, a German artist, turns dried cow manure into wall clocks and small sculptures. He expanded his business to include cow dung wrist watches. Martin Gostner's *The Oriel of the Blue Horses*, is a tribute to Franz Marc's work *The Tower of Blue Horses* which was seized by the Nazis in 1937. Gostner's installation features four piles of fake blue manure, with each pile corresponding to one of the horses in Marc's painting. Susan Bell of Denver USA, apparently inspired by Ofili, produces 'eco-sculptures' – of frogs, birds and bunnies, out of manure she collects from her horses.

### **Ears**

Headline from *Mail online* 11 October 2007:  
'Artist implants "third ear" on his own arm':

*Performance artists are known for pushing the boundaries [sic], but one Australian has astonished his contemporaries by having a third ear implanted onto his arm. The Cypriot-born eccentric Stelios Arcadiou spent 10 years searching for a surgeon willing to perform the controversial operation.*

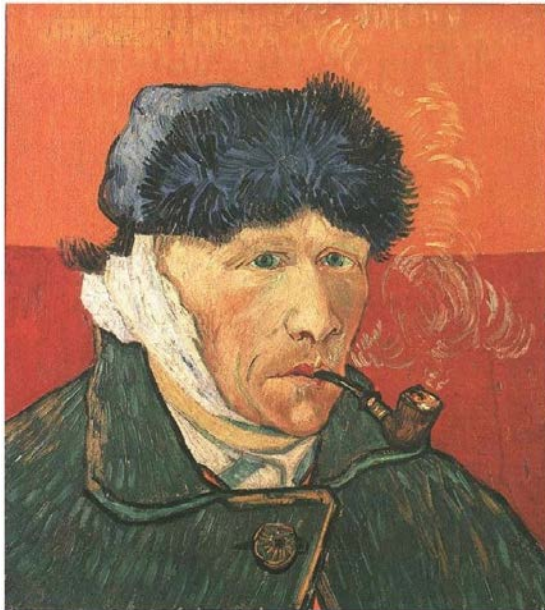
### **Number of times Vincent Van Gogh uses the word 'ear' in his letters: Seventeen...**

The following paragraph (from a letter to Theo van Gogh, dated Monday, 28 January 1889) is the only one to refer directly to his own injury:

*Je crois et croirai toujours à l'art à créer aux tropiques et je crois qu'il sera merveilleux, mais enfin personnellement je suis trop vieux et*

*(surtout si je me faisais mettre une oreille en papier maché) trop en carton pour y aller.*

*I believe and will always believe in the art to be created in the tropics, and I believe it will be marvellous, but well, personally I'm too old and (especially if I get myself a papier-mâché ear) too jerry-built to go there.*



*Self-portrait with bandaged ear and pipe*  
Vincent van Gogh (1889)



*Self-portrait with bandaged ear*  
Vincent van Gogh (1889)

The portrait with the pipe is in a private collection; the portrait with the Japanese print in the background is in the Courtauld Gallery, London

Both images were retrieved from Wikimedia Commons  
[see <http://creativecommons.org/licenses/by-sa/3.0/>]



## **Looking at art objects**

There are different ways of, and approaches to, looking at art works; the following '4R' approach is a useful one:

**REACT** - this is your first reaction to the art work (how do you feel about it? What does it remind you of? How do you 'relate' to it?). You might well see a piece of art in a modern gallery and say 'my dog could do better than that!' which is a perfectly reasonable initial response, but you need to go further and ask yourself why the art object is in a gallery in the first place - are other people seeing something that you're missing? Note down your first feelings and ideas about it.

**RESEARCH** - this is an important second step, involving a systematic examination of the art work in two stages - firstly of the art work itself and then the circumstances surrounding its production. The first stage of the research involves looking carefully at the art work, either as a reproduction or (much more preferable) in real life. Examine the visual and tactile elements, (colour, pattern, texture, composition, shape, form, line, space, tone) and their relationship to each other. You should look at the art-work's content - what is it about? Look carefully at what it is made of - what kind of paint seems to be used? Is it a collage or montage? Is it a painting or a sculpture? How is it put together? Is it made of metal? If so what kind and why? Make a list of all the things which you can see, dividing the list into different categories, such as 'subject matter' 'colour' and 'composition'.

The second stage of the Research part of this approach involves inquiry *without* the art-work. This is where really involved research comes in,

and can get quite complex, but you can discover a great deal of interesting stuff. You could investigate the artist's intention, perhaps looking up things the artist has written (see for example Van Gogh's letters). You should look at the relationships between the content and process, and the various contexts (see the section on 'drawing upon the work of others') in which the art work was produced. If you are feeling brave and intelligent (!) you might want to consider the theoretical and philosophical issues which may have influenced it.

RESPOND - This third step is concerned with making a considered response, based on what you have discovered through systematic inquiry (having found out about the artist and her/his circumstances, how do you *now* feel about the art work?). This is an opportunity for you to talk or write in an informed way about the art-work, and to use an appropriate art specialist vocabulary, using some of the words found below.

REFLECT - An opportunity to think over and contemplate the meaning and nature of the art work in the light of the above (what does it mean to you? How does it relate to issues which concern you?). It is important to let things sink in, to give yourself time to build upon what you have learned and to think about the art-work you have looked into. Art objects, after all, are often made to have a significant, deep and moving effect upon those who look at them. Art has been, and still is, considered to be very important for all cultures, since the beginning of time - have you ever thought why?

## **Studio techniques, materials and media**

### **The humble pencil**

The 'lead' of pencils is actually graphite, it comes in varying degrees of softness: most pencils in everyday use have HB written on them, this stands for Hard Black. Hard pencils sometimes have F written on their side (standing for Fine) and then going from H through to 6H. These pencils are suited to very precise technical drawing. Softer pencils go from B through to 9B; they are used for sketching where large areas of dark shading is needed.

### **Colour**

Have you ever tried to mix a colour and you couldn't get it right? You might know that red and blue make violet or purple, but sometimes when you try it, all you get is a reddish brown colour.... This is because there are different kinds of reds and different kinds of blues (see the lists below... ). It is important to be aware of the actual name of the colour you are using. For example, if we use any blue or any red we might end up with a brown rather than a violet (if using cadmium red and cerulean blue); the 'best' violet can be obtained by mixing Alizarin Crimson and Ultramarine Blue. You should experiment as much as you can with different types of paint and different colours - be bold and build up your confidence, remember that not every effort has to be a finished masterpiece.

All colours are said to have three aspects: hue, saturation and tone. Hue refers to the actual 'yellowness', 'redness' or 'blueness' of a colour; for example, the difference between the scarlet and crimson is one of hue. There are about 150

perceptible differences of hue. When using pigment, such as oil paint or watercolour, the three traditional artists' primary hues are yellow, red and blue; these cannot be mixed from other colours. Secondary hues in the artists' palette are green, orange and violet, and can be mixed using primary colours. When working with coloured light (e.g. on a TV screen or computer), the primary hues are cyan, magenta and green; when added together, they make white. These primary hues of physics and the four 'psychological' hues (blue, green, yellow and red) should not be confused with the primary hues of artists. Saturation refers to the purity of a colour and is often used in the same way as intensity or occasionally brilliance. A really deep rich colour is said to be highly saturated. Tone refers to differences in the lightness or darkness of a hue. Tint is the usual term for a light hue, being a colour to which white has been added. Shade usually refers to dark hues where black has been added.

Some colours are said to advance while others are said to recede. This phenomenon can be used in landscape painting where an effect of distance is desired - this is called aerial or atmospheric perspective. The effect of distance can be achieved by using cooler and less saturated colours, which are often also paler in tone; this can be done very simply by thinning down the paint (with water if it is water based, such as gouache and acrylic, or white spirit if it is oil paint). Advancing colours are usually 'warm' (mainly reddish) while receding colours are usually 'cool' (mainly blueish). In addition, saturated colours tend to advance while less saturated colours tend to recede. Abstract

artists can make use of this to create an illusion of space and depth.

Complementary colours are those that contrast with each other; in a 'colour wheel' they are opposite. Analogous colours harmonise and are found next to each other in a 'colour wheel'. Two complementary colours next to each other will appear to increase in intensity. The addition of a complementary colour (e.g. adding blue/green to yellow/red) will result in a duller colour - the saturation will have been reduced. Generally speaking, the more colours are mixed with other colours the duller they get. The impressionist painters, particularly the neo-impressionists such as Seurat used 'optical mixing' to achieve a fresher appearance. This involves placing, for example, blue and red specks of paint next to each other so that from the distance they appear violet.

### **Drawing systems**

Drawing Systems include all of those methods used in technical drawing, such as orthographic projection, isometric projection, oblique projection and planometric projection, but in art it is usually linear perspective projection that is used. Linear perspective is different from aerial perspective; the latter refers to the effect of the atmosphere on the appearance of distant objects and is sometimes called atmospheric perspective.

Perspective projection is a very good system for creating the effect of depth and distance in a drawing - but remember that it is not the only way. There are at least three kinds of linear perspective: one point, two point and three point, and they each follow the same rules. The main

rule is that all lines converge on one or more vanishing points.

In one and two point perspective, the vanishing points are always on the eye level, which is simply an imaginary horizontal line level with wherever your eyes happen to be above the ground, and corresponds with the horizon. Try crouching down and then standing on a chair, noting how your view of the world changes and particularly how the horizon moves up and down.

If you can see buildings through the window of your bedroom, try using a marker pen and a rule to follow the lines of the buildings: keeping your head at the same level, trace a line directly on the glass to correspond with the floors and roofs of any buildings you can see, you will find that they all converge on a line level with your eyes. Alternatively, you can draw directly onto an old magazine, perhaps on a picture of a room interior - draw lines along all of the surfaces and edges and find out where the eye level and vanishing points are.

In a one-point perspective drawing, all of the 'depth lines' go to one vanishing point; in two-point perspective, there are two vanishing points on the eye level. In three-point perspective, the third vanishing point is above or below the eye level.

### **A few words on Printmaking**

Artists' prints have a very special quality, there is something very beautiful and individual about each print which is produced, whatever the process. There are several different types of

printmaking processes. The most commonly used broad classifications are: Relief, intaglio, and stencil. Another form is called planographic, this refers to processes such as lithography which nowadays is most commonly used in commercial printmaking.

### **Relief Printing**

Relief Printing can include what are sometimes called 'Lino' prints, as well as any form of printing where the image is taken from the surface. In Lino printing, you cut away areas and the parts that are left are the areas which will be printed after printing ink has been applied (usually with a roller). *Always cut away from you*, keeping both hands *behind* the cutting tool. Hold tool firmly with the index finger applying pressure nearer to the tip (as you would hold a pencil). The other hand can steady the bottom of the lino or can help apply more pressure to the tool. Resting your arm on the table will increase stability. Use a bench hook wherever possible.

Select an appropriate blade, make sure it is sharp, as the sharpest blades are safest. Small V-shaped blades are good for fine lines and U-shaped blades for broad lines. Try and make a variety of marks. Put the tip of the blade into the lino at a slight angle and slowly push tool away from you. Make sure you don't 'dig' too deep with the tool otherwise you will make holes in the lino. Keep your cutting controlled so that you don't slip and make unwanted nicks on the surface

### **Relief Collagraphs**

A collagraph is a print taken from a collaged base made up from different textured surfaces. There are many ways that you can create

texture in a collagraph. Try some of the following ideas, building up a textured surface on a piece of thick card:

Score lines into the card using a craft knife and peel away parts of the card surface to reveal the soft texture underneath. Glue on thin shapes out of a variety of textured papers or fabrics to create areas of texture e.g. wallpaper, sandpaper, tissue paper, corduroy, dried flowers. Crumple aluminium foil and then smooth it out- this creates subtle lines on the surface of the print. Use PVA glue to add to these textures and lines: squeeze white glue onto the plate to create lines; use brushes, spatulas, sticks and combs to build up areas of texture in the glue and let it dry.

Because these collagraphs have more materials stuck to them they will probably absorb greater amounts of printing ink during printing. To overcome this you can varnish the surface (usually with something called 'Button Polish'). The surface of a collagraph is uneven so apply printing ink by dabbing with a rag, making sure all parts of the surface have been evenly covered and the ink is pushed into the cracks and crevices.

### **Intaglio Prints: Taking a Print using a Printing Press**

If you have access to an etching press or even an old-fashioned mangle, you can make an intaglio print. This is a term which is used to describe prints which come from below the surface, as opposed to a relief print. For an intaglio print based on a collagraph board, you will need to clean off the ink from the surface, leaving the textures lines and creases filled. The



collagraph board is then squeezed through a mangle-type press which forces the ink from below the surface and gives a print. You will need: Oil based ink, 'Yellow Pages', newspaper, rags, cotton buds, heavy watercolour paper, tray, blotting book, mangle-style printing press, newsprint, surgical gloves. It is necessary to use oil-based ink when making a print using a press. This is because you will be printing onto damp paper and water based ink would just run everywhere. You may like to wear surgical gloves when using oil-based ink as it is hard to get off your hands without using a solvent. Protect surfaces with newspaper and keep a bin handy to dispose of inky paper and rags.

- Ink up the collagraph with a rag dipped in oil based ink.
- Take away ink from the surface using pieces of paper - Yellow Pages paper is ideal for this. By taking away ink you can control areas of lightness and darkness on the collagraph. Use cotton buds to achieve even finer detail, especially in receding areas.
- Make sure hands are thoroughly clean. Put some heavy watercolour paper (cut slightly larger than the print block) into a tray of water to soak.
- Take watercolour paper out of the tray and put into a blotting book. Dampening the paper will allow it to stretch when run through the press.
- Place newsprint on the bed of the press to protect it. Place the collagraph (face up) on top of the newsprint and then finally lay the dampened watercolour paper on top. Lay blankets over the top of the or the paper and make sure they are smoothed out.

- Roll the print through the press. The paper will have stretched over the slightly raised surface and so will be embossed.

You will be able to make several prints from one collagraph.

### **Drypoint**

Drypoint is another intaglio process. You will need the following:

Plastic, craft knife, sharp nails, oil based ink, tile, rollers, newspaper, variety of papers for printing, mangle-style printing press.

- Cut plastic print block to size (by scoring with a knife against a steel ruler and then snapping).
- 'Draw' into the surface by scratching it with nails or other sharp implements - a variety of tools will allow for a greater range of lines.

You could place a drawing under the plastic and trace it onto the plastic by scratching the surface or you may prefer to work freely. If you put a darker colour paper under the plastic sheet the lines will show up better as you work.

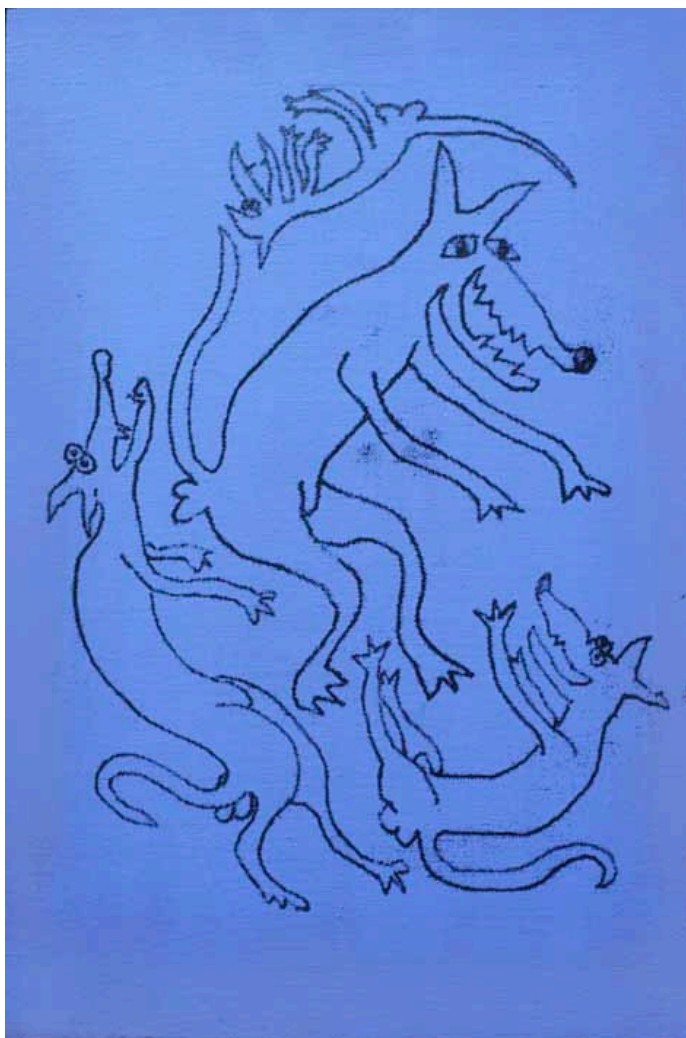
Photocopying the scratched plastic sheet will allow you to see your drawing as it will appear as a print at different stages. This means that you can add more detail and get the drawing as you want it before taking a print. Ink up the plate using oil based ink and a rag. Use circular movements and really work the ink into the lines. Remove ink from the surface of the plastic using clean rags, newsprint and cotton buds. Only the ink in the lines should remain. Put through a press as described for the collagraph..

## **Monoprints**

Monotype prints are one-off prints - they are very quick and easy to do. Simply ink up a tile using a roller, and lightly place paper over the top of the inked tile without applying any pressure to the surface. Draw onto the back of the paper using a cocktail stick or something similar (or even a pencil).

It might be helpful to rest your arm on a pile of books to keep it steady and to stop it touching the paper and pressing on the surface, then peel off the paper to reveal what you have drawn. The resulting image, as with all prints, is much more interesting and appealing than a simple drawing, prints have a particular aesthetic quality that can makes them have a particular quality that some find very attractive...

See the next page!



*At the Sign of the Dancing Dogs.*  
Richard Hickman (2004).  
Monoprint on canvas 45 X 36 cm.

## **Hints for the Traveller with an interest in art**

- A screw-top jar with a good seal makes a handy receptacle for water if you intend to do watercolour sketching.
- *Kunsthalle* is German for art gallery.

### **Selected places to see art in Khazakhstan:**

#### **Art Shop Gallery at Kasteev National Museum**

30a, Satpaev Str.

#### **Almaty Art Centre**

151 Suyunbai Ave. Corner of Bayanaulskaya str.

#### **Almaty - House of Peace**

181 Zheltoksan Ave.

#### **Ark Gallery**

240 Dostyk Ave. Dostar Business Centre, office: 107

#### **Arkhon**

62 Abylai Khan Ave., Zangar Centre, 3<sup>rd</sup> floor

#### **Art-Navat Gallery**

19 Dostyk Ave. Corner of Bogenbai Batyr str.

#### **Arteast Gallery**

Zheltoksan street, 129. Corner of Kabanbai Batyr str.

#### **Rysbek Akhmetov Art Gallery**

Panfilov Street Corner of Aiteke Bi str.

#### **Tengri Umai Gallery**

103 Panfilov Str.

#### **Tribune**

14a Republic Square

#### **Ular**

29 Kyrmangazy Str., 3<sup>rd</sup> floor

**and not forgetting...**

#### **Vernisage House of Artists**

92 Panfilov Str. Corner of Aiteke Bi str.

[Allegedly] the best Mongolian art museum where you can 'Enjoy the Best of Mongolian Art!': Tsagaandarium Art Museum.

### **Notable Bulgarian artist**

Vladimir Dimitrov is considered by many Bulgarians to be one of the most talented 20th century Bulgarian painters. His portraits and compositions are said to 'have expressive colour, idealistic quality of the image and high symbolic strength' - see below:



Bulgarian postage stamp featuring the work of  
Vladimir Dimitrov

## The art of North Korea



Hand-painted posters and giant sculptures are produced at a studio complex in Pyongyang; about 1,000 artists work at the Mansudae art studio. The BBC reports that it is a highly successful export business...

[see <http://www.bbc.co.uk/news/magazine-35569277>]

## Colours, countries, cultures and contexts

The colour **blue** is probably the least 'contentious' colour to use in different parts of the world, as its connotations are generally considered to be favourable, notwithstanding its association with pornography, Conservatism and 'feeling blue'. In the West, blue has some association with trust and authority, peace and calm; there is also the bridal tradition of wearing 'something blue'. It is the preferred colour for baby boys (apart from Belgium where it is

apparently favoured for girls) and is hence seen as a masculine colour.

I have found the following countries to have other associations with colours starting with blue...

**BLUE:**

**Iran:** Immortality (also colour of mourning), heaven and spirituality

**China:** Immortality

**India:** Spirituality, especially associated with Lord Krishna

**Japan:** everyday life

**Korea:** mourning

**Thailand:** colour for Friday

**Mexico:** mourning, trust, serenity

**Egypt:** virtue, protection - to ward off evil

**Colombia:** associated with soap

**USA:** liberalism

**RED:**

**Turkey:** Death

**China:**

- Good luck and celebration, used for festive occasions and weddings
- Vitality, happiness, long life
- Traditionally worn on Chinese New Year to bring luck and prosperity

**India:**

- Purity, fertility, love, beauty
- Wealth, opulence and power
- Used in wedding ceremonies; a sign of a married woman
- Fear and fire

**Thailand:** Colour for Sunday

**Japan:** life, anger and danger

**Cherokee Native American:** success, triumph

**South Africa:** mourning



**Nigeria:** Usually reserved for ceremonies and worn by chiefs.

**Russia:**

- Associated with the Communism (the red army),
- Means beautiful in Russian language
- Often used in marriage ceremonies

**Australian Aboriginal:** Represents the land and earth; ceremonial colour

**Jewish:** Sacrifice, sin

**Christian:** sacrifice, passion, love

**PURPLE:**

Brazil: death and mourning

Ancient Rome: High office. This association with imperial Rome has left a legacy of association with royalty, wealth, fame and Military Honour (Purple Heart). It is also seen as a symbol of expense in some Asian cultures.



*A Touch of Purple.* Mixed media 32 X 32cm  
Richard Hickman (1978)

The script on *A Touch of Purple* is loosely translated as 'on great and grave works of art, a bit of purple makes all the difference'...

**India:** sorrow; comforting

**Japan:** privilege, wealth

**Thailand:** mourning; colour for Saturday

**GREEN:**

It was supposedly the Prophet Mohammed's favourite colour and therefore it is sometimes associated with luck, strength and fertility in parts of the Middle East; this might also explain why it is considered to be a forbidden colour in Indonesia. In Egypt, green is a symbol of hope and of spring, while in **Saudi Arabia** it represents wealth and prestige. In **South America** and countries with dense jungle areas, green is sometimes associated with death – contrary to the notion of environmental friendliness, organic foods, freshness, and good health found in many Western nations. **USA** and many western countries: money, jealousy, naivety ('greenhorn'). In **Ireland** and elsewhere it is the colour for Saint Patrick's Day and is a symbol of Ireland - the Emerald Isle (presumably from grass).

Other Western associations:

- spring, new birth, regeneration
- 'go' (eg traffic lights)
- greed

**Japan:** High-tech, associated with new life, regeneration and hope

**China:** new life, regeneration and hope, fertility also disgrace (giving a Chinese man a green hat is said to indicate that his wife is cheating on him)

**India:**

- the colour of Islam,
- hope, new beginnings

- harvest, virtue
- 

**Thailand:** colour for Wednesday.

In some countries (eg France), green is considered to be unsuitable for packaging, while in North Africa it is sometimes seen as synonymous with corruption and the drug culture.

### **YELLOW:**

**United States** and many Western countries: cowardice, femininity. It is also associated with happiness, joy and hope (yellow ribbons). Additionally, because of its high visibility, it is used to caution, and warn of hazards and hazardous substances.

**Egypt, Burma and Mexico:** Mourning

**Saudi Arabia:** strength and reliability:

**China:** sacred, imperial, royalty, honour

**India:** sacred and auspicious

In **Thailand** yellow is considered auspicious as the bright yellow flower 'cassia fistula' is a national symbol. It represents Buddhism and yellow is considered the royal colour, the colour of Monday which is the King's birthday.

**Japan:** courage, beauty and refinement, aristocracy and cheerfulness

**France:** Jealousy

**Greece:** Sadness

### **PINK:**

Western, especially **United States:** femininity, gay, love and romance. In Europe generally it is considered to be a feminine colour and used for baby girls, except in Belgium where pink is used for baby boys.

**Thailand:** Colour for Tuesday

**Korea:** trust

**BLACK:**

Most Western nations associate black with mourning; in modern times it is also related to style and elegance, also (ironically) anarchy and rebellion. On the other hand, some African cultures associate black with age and wisdom while in China the association is often with trust and high quality; it is the preferred colour there for young boys.

In **Japan** black is the colour of mystery and the night and may be associated with feminine energy - either evil and a threat or provocative and alluring.

**India:**

- evil, negativity, darkness
- lack of appeal
- anger and apathy
- used to ward off evil

**Thailand:**

- unhappiness,
- bad luck, evil

**Judaism:**

- unhappiness,
- bad luck, evil

**Middle East:**

- evil
- mystery

**WHITE:**

Western nations: cleanliness and purity, including the following:

- brides and weddings
- angels
- hospitals, doctors
- peace - the white dove

In **Japan**, a white carnation symbolizes death; other Far Eastern nations include mourning and

sadness. In China, white is also associated with virginity, purity and humility and sometime age and misfortune.

**India:**

- unhappiness
- symbol of sorrow in death of family member; funerals
- traditionally the only colour a widow is allowed to wear
- peace and purity

**Thailand:**

white elephants are considered auspicious; white symbolizes purity in Buddhism.

**Korea:**

- purity, innocence,
- morality,
- birth and death

**Middle East:** purity, mourning

**BROWN:**

**Nicaragua:** Disapproval

**General Western:**

- down-to-earth, practical
- comfortable
- stable, dependable,
- wholesome, 'organic'
- dull and boring

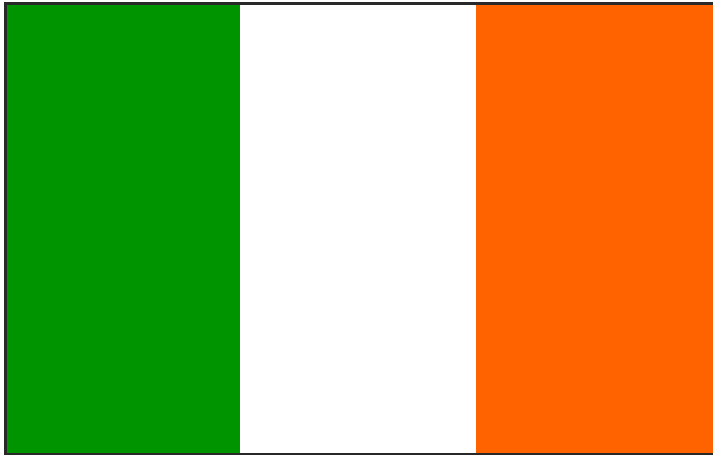
In Chinese Horoscopes brown is the colour for earth.

**ORANGE:**

In Western cultures it is sometimes associated with affordable or inexpensive items (Sainsburys?) and also Halloween, (presumably from the colour of pumpkins). In Eastern cultures, especially Thailand, (where it is the colour for Thursday) orange is associated with

happiness and spirituality. Saffron, a soft orange colour, is considered to be auspicious and sacred amongst Buddhists and Hindus. In the Netherlands, it is the colour of the Dutch Royal Family and subsequently a religious colour for Protestants (such as the orange order in N. Ireland).

Orange appears on the Irish flag along with white for peace and green for Catholics.



The previous list only covers a handful of colours, there are more... Lots more!

## **COLOURS USED BY ARTISTS**

**AMARANTH  
APRICOT  
APPLE  
AQUAMARINE  
BABY BLUE  
BEIGE  
BLUE  
BLUE GREEN  
BLUE VIOLET  
BOTTLE GREEN  
BRONZE  
BRAWN  
CANDY  
CARAMEL  
CARMINE  
CELADON  
CERULEAN  
CHERRY  
CHESTNUT  
CINNAMON  
CITRINE  
CITRUS  
CLARE  
COBALT  
COFFEE  
COPPER  
CORAL  
CRIMSON  
CYCLAMEN  
DUN  
EMERALD  
FAWN  
FUCHSIA  
GLAUCOUS  
GOLD  
GRASS  
GREY  
HENNA**

HORIZON  
HYACINTH  
HYPOYELLOW\*  
INDIGO  
IVORY  
JADE  
JASMINE  
JET  
JONQUIL  
LAVENDER  
LEMON  
LILAC  
LIME  
LINCOLN GREEN  
MAGENTA  
MAGNOLIA  
MARIGOLD  
MAUVE  
MUSTARD  
OLIVE  
ORANGE YELLOW  
PEACH  
PEACOCK  
PEA GREEN  
PINK  
PLUM  
POWDER BLUE  
PRIMROSE  
PRUSSIAN BLUE  
PUCE  
PURPLE  
RED  
RED ORANGE  
RED VIOLET  
ROSE  
RUFIOUS  
RUST  
SAFFRON  
SAGE GREEN  
SALMON



**SCARLET**  
**SEPIA**  
**SHELL PINK**  
**SILVER**  
**SKY-BLUE**  
**SLATE BLUE**  
**SLATE GREY**  
**STEEL BLUE**  
**STEEL GREY**  
**SULPHUR YELLOW**  
**TAN**  
**TAUPE**  
**TEAL**  
**TESTACEOUS**  
**TOPAZ**  
**TURQUOISE BLUE**  
**TURQUOISE GREEN**  
**ULTRAMARINE VERMILION**  
**VIOLET**  
**VIRIDIAN**  
**YELLOW**  
**YELLOW OCHRE**  
**ZINC WHITE**

**\* HYPOYELLOW IS ROUGHLY EQUIVALENT TO  
OCHRE IN THE HUMAN PALETTE, BUT OF A  
DISTINCTLY MORE VIBRANT AND LUSTROUS  
NATURE (SEE SECTION II)**

Just when you thought that you had seen  
enough colour names there follows a further list  
of colour names, based on pigment...



**ACADEMY BLUE**  
**ACRIDONE RED**  
**ALIZARIN BLUE**  
**ALIZARIN CRIMSON**  
**ALIZARIN VIOLET**  
**ALUMINA HYDRATE**  
**ANTHRAPYRIMIDINE YELLOW**  
**ANTIMONY WHITE**  
**ANTWERP BLUE**  
**ARMENIAN BOLE**  
**ARSENIC ORANGE**  
**AUREOLIN**  
**AURORA YELLOW**  
**AZO**  
**AZURE COBALT**  
**AZZURO DELLA**  
**ACETYLENE BLACK**  
**ALEXANDRIAN BLUE**  
**ALIZARIN BROWN**  
**ALIZARIN CRIMSON, GOLDEN**  
**ALIZARIN YELLOW**  
**ANILINE COLOURS**  
**ANTIMONY ORANGE**  
**ANTIMONY YELLOW**

ANTWERP RED  
ARNAUDON'S GREEN  
ASPHALTUM  
AURIPIGMENTUM  
ARUM MUSSIVUM  
AZURE BLUE  
AZURITE  
AZZURO OLTREMARINO  
BARYTA GREEN  
BARIUM YELLOW  
BARYTA WHITE  
BENAOL BLACK  
BIACCA  
BICE  
BITUMIN  
BLACK OXIDE  
BLANC FIXE  
BARYTES  
BERLIN BLUE  
BIANCO SANGIOVANNI  
BISTRE  
BLACK LEAD  
BLADDER GREEN  
BOLE  
BOLOGNA CHALK  
BONE BLACK  
BOUGIVAL WHITE  
BREMEN BLUE  
BRILLIANT SCARLET  
BRONZE BLUE  
BROWN MADDER  
BROWN PINK  
BRUNSWICK GREEN  
BURNT CARMINE  
BURNT OCHRE  
BURNT UMBER  
BOLOGNA STONE  
BONE BROWN  
BRAZILWOOD LAKE  
BREMEN GREEN

BRILLIANT YELLOW  
BROWN LAMPBLACK  
BROWN OCHRE  
BRUNSWICK BLUE  
BURGUNDY VIOLET  
BURNT GREEN EARTH  
BURNT SIENNA  
BYZANTIUM PURPLE  
CADMIUM  
CALEDONIAN WHITE  
CARBAZOLE DIOXAZINE VIOLET  
CARMINE  
CASALI'S GREEN  
CASSEL EARTH  
CASSEL YELLOW  
CELESTIAL BLUE  
CHALK  
CHESSYLITE  
CHINA CLAY  
CHINESE INK  
CHINESE VERMILION  
CHINESE YELLOW  
CHROME ORANGE  
CINNABAR  
CALEDONIAN BROWN  
CAPPAGH BROWN  
CARBON BLACK  
CARTHAME  
CASHEW LAKE  
CASSEL GREEN  
CELADON GREEN  
CERULEAN BLUE  
CHARCOAL  
CHESTNUT BROWN  
CHINESE BLUE  
CHINESE RED  
CHINESE WHITE  
CHROME GREEN  
CHROMIUM OXIDE GREEN  
CITRON YELLOW

COBALT BLACK  
COBALT GREEN  
COBALT BLUE  
COBALT ULTRAMARINE  
COBALT YELLOW  
COBALT VIOLET  
COKE BLACK  
CONSTANT WHITE  
CREMNITZ WHITE  
CYANINE BLUE  
COELIN  
COLOGNE EARTH  
COPPER MAROON  
CRIMSON LAKE  
DAVY'S GRAY  
DERBY RED  
DIAMOND BLACK  
DRAGON'S BLOOD  
DUTCH PINK  
DEVONSHIRE CLAY  
DINGLER'S GREEN  
DROP BLACK  
DUTCH WHITE  
EGYPTIAN BROWN  
EGYPTIAN GREEN  
EGYPTIAN BLUE  
EMERALD GREEN  
EMERALD CHROMIUM OXIDE  
ENAMEL WHITE  
FLAKE WHITE  
FLEMISH WHITE  
FLORENTINE LAKE  
FRENCH BLUE  
FRENCH ULTRAMARINE  
FRIT  
FAWN BROWN  
FLAME BLACK  
FLORENTINE BROWN  
FRANKFORT BLACK  
FRENCH CHALK

FRENCH VERONESE GREEN  
FULLER'S EARTH  
GAHN'S BLUE  
GALLSTONE  
GARANCE  
GELLERT GREEN  
GERMAN BLACK  
GRAPE BLACK  
GRECIAN PURPLE  
GALLIOLINO  
GAMBOGE  
GAS BLACK  
GOLDEN OCHRE  
GERANIUM LAKE  
GRAPHITE  
GREEN GOLD  
GRISAILLE  
GREEN BICE  
GREEN EARTH  
GREEN VERDITER  
GUIGNET'S GREEN  
GULF RED  
GYPSUM  
HATCHETT'S BROWN  
HANSA YELLOW  
HELLY GREEN  
HORACE VERNET GREEN  
HOOKER'S GREEN  
HUNGARIAN GREEN  
INDANTHRONE BLUE  
INDIAN BLUE  
INDIAN RED  
INDIGO  
IODINE SCARLET  
IRON BLACK  
IRON BROWN  
ISO VIOLANTHRONE BLUE  
IMPERIAL GREEN  
INDIA INK  
INDIAN LAKE

INDIAN YELLOW  
IRIS GREEN  
IRON BLUE  
IRON YELLOW  
IVORY BLACK  
JACARARANDA BROWN  
JAUNE BRILLIANT  
KAOLIN  
KASSLER YELLOW  
KING'S YELLOW  
KING'S BLUE  
KREM'S WHITE  
LAMPBLACK  
LAKE BASE  
LAPIS LAZULI  
LEEK GREEN  
LEITHNER BLUE  
LEYDEN BLUE  
LIME BLUE  
LITHOPONE  
LEAF GREEN



LEIPZIG YELLOW  
LEMON YELLOW



LIGHT RED  
LITHOL RED  
MADDER BROWN  
MAGENTA

**MAGNESITE**  
**MADDER LAKE**  
**MAGNESIA WHITE**  
**MAGNESIUM**  
**MAHOGANY**  
**MANGANESE BLACK**  
**MANGANESE DIOXIDE**  
**MANGANESE VIOLET**  
**MARC LACK**  
**MAUVE**



**MICA**  
**MINETTE**  
**MITTIS GREEN**  
**MONTPELIER GREEN**  
**MOSS GREEN**  
**MALACHITE**  
**MANGANESE BLUE**  
**MANGANESE GREEN**  
**MARBLE DUST**  
**MARS COLOURS**  
**MERCURY YELLOW**  
**MILORI BLUE**  
**MINIUM**  
**MITTLER'S GREEN**  
**MONTPELIER YELLOW**  
**MUNICH LAKE**  
**MYRTLE GREEN**  
**NAPLES YELLOW**  
**NATIVE GREEN**  
**NEUTRAL TINT**



NEUTRAL ORANGE  
NEW BLUE  
NITRATE GREEN  
NICKEL-AZO YELLOW  
OCHRE  
OIL GREEN  
OIL BLACK  
OLIVE GREEN  
OLEUM WHITE  
ORANGE MINERAL  
ORIENT YELLOW  
OSTRUM  
ORANGE VERMILION  
ORPIMENT  
PANNETIER'S GREEN  
PARIS BLACK  
PARIS GREEN  
PARIS YELLOW  
PARA RED  
PARIS BLUE  
PARIS WHITE  
PASTE BLUE  
PATENT YELLOW  
PAYNE'S GRAY  
PERMANENT CARMINE  
PERMANENT VIOLET  
PERMANENT YELLOW  
PERSIAN RED  
PERMANENT GREEN  
PERMANENT WHITE  
PERSIAN GULF OXIDE  
PERSIAN ORANGE  
PERSIAN SCARLET  
PHTHALOCYANINE BLUE  
PHTHALOCYANINE GREEN  
PIESSY'S GREEN  
PINE SOOT BLACK  
PIGMENT YELLOW  
PLUMBAGO  
POMPEIAN RED

POZZUOLI BLUE  
PRIMROSE YELLOW  
PRUSSIAN BROWN  
PRUSSIAN RED  
PURE SCARLET  
POLIMENT  
POTTER'S PINK  
POZZUOLI RED  
PRUSSIAN BLUE  
PRUSSIAN GREEN  
PUMICE  
PYRANTHRONE RED  
QUINACRIDONE PIGMENTS  
RAW UMBER  
RED OCHRE  
RINMAN'S GREEN  
ROMAN OCHRE  
ROSE PINK  
ROUGE  
ROYAL GREEN  
ROYAL YELLOW  
RUBENS MADDER  
SAFFLOWER  
SATIN WHITE  
SAXON BLUE  
SCARLET VERMILION  
SCHNITZER'S GREEN  
SELENIUM RED  
SHALE  
RAW SIENNA  
RED LEAD  
RED OXIDE  
RISALGALLO  
ROSE MADDER  
ROSENSTIEHL'S GREEN  
ROYAL BLUE  
ROYAL RED  
RUBES BROWN  
RUBIGO  
SAP GREEN

SATURNINE RED  
SCARLET LAKE  
SCHEELE'S GREEN  
SCHWEINFURT GREEN  
SEPIA  
SICILIAN BROWN  
SIENNA  
SILICA  
SINOPIA  
SLATE BLACK  
SNOW WHITE  
SOLUBLE BLUE  
SPANISH BROWN  
SPANISH WHITE  
SIGNAL RED  
SILVER WHITE  
SKY BLUE  
SMALT  
SOLFERINO  
SPANISH BLACK  
SPANISH RED  
STEEL BLUE  
STIL-DE-GRAIN  
STONE GREEN  
STRONTIUM WHITE  
STRONTIUM YELLOW  
TALC  
TERRA COTTA  
TERRA ROSA  
THENARD'S BLUE  
TIMONOX  
TITANIUM GREEN  
TITANIUM PIGMENT  
TRANSPARENT BROWN  
TRANSPARENT OXIDE OF CHROMIUM  
TERRA ALBA  
TERRA OMBRE  
TERRA VERTE  
THIO VIOLET  
TIN WHITE

TITANIUM OXIDE  
TOLUIDINE RED  
TRANSPARENT GOLD OCHRE  
TURKEY BROWN  
TURNER'S YELLOW  
TUSCAN RED  
TURKEY RED  
TURQUOISE GREEN  
TYRIAN PURPLE  
ULTRAMARINE ASH  
UMBER  
ULTRAMARINE BLUE  
ULTRAMARINE GREEN  
URANIUM YELLOW  
VANDYKE BROWN  
VELVET BROWN  
VANDYKE RED  
VENETIAN RED  
VERDETTA  
VERDET  
VERDE  
VERDIGRIS  
VERMILLION  
VERNET GREEN  
VERONA GREEN  
VERNALIS  
VERONA BROWN  
VERONESE GREEN  
VERT EMERAUDE  
VICTORIA GREEN  
VIENNA GREEN  
VIENNA WHITE  
VIOLET CARMINE  
VIOLET ULTRAMARINE  
VIRIDIAN  
VERT ANTIQUE  
VESTORIAN BLUE  
VIENNA BLUE  
VIENNA LAKE  
VINE BLACK

**VIOLET MADDER LAKE\***  
**VIRIDE AERIS**  
**WHITE EARTH**  
**WHITING**  
**WHITE LEAD**  
**WOAD**  
**YELLOW OXIDE OF IRON**  
**ZILLABONGIUM**  
**ZINC YELLOW**  
**ZINC WHITE**  
**ZINNOBER**  
**ZIRCON WHITE**

\*To make violet madder lake and similar dyes, the red-hued compounds found in some plants (the madders, see the illustration on the next page) is 'laked' onto a substance composed of white diatomaceous earth (which consists of microscopic fossilized remains of diatoms). In order for the plant compounds to combine with the base material, weak acid is necessary; urine was found to be the most effective agent for this. Urine was much sought after by dyers; they established public urinals near their businesses. Once the desired amount of urine was collected, garments for dying were placed in a shallow pool and men trod barefoot in it until the garments were ready to receive the dye.



Common Madder (*Rubia tinctorum*)

From Franz Eugen Köhler's publication  
Medizinal-Pflanzen (1887)

Retrieved from Wikimedia Commons  
[see <http://creativecommons.org/licenses/by-sa/3.0/>]



**Try putting the following art movements and periods into chronological order:**

Abstract expressionism

Action painting

Analytical Cubism

Antique

Art deco

Art nouveau

Avant-garde

Barbizon School

Baroque

Bauhaus

Beaux-arts

Blaue Reiter

die Brücke

Byzantine

Caravaggisti

Classicism

Cloisonnism

Conceptual art

Concrete art

Construction

Cubism

Dada

De Stijl

Divisionism

Emotionalist

Environmental art

Expressionism

Expressionist

Expressivist

Fauve

Flemish

Florentine

Formalism

Futurism

Gothic  
Hard Edge  
Hellenic  
Hellenistic  
High Renaissance  
Iconoclasm  
Jugendstil  
Kinetic art  
Kitsch  
Mannerist  
Minimal art  
Modernism  
Nabis  
Naive  
Nazarene  
Neo-Classical  
Neo-Impressionist  
Neo-Plasticist  
Neo-Romantic  
Op-art  
Organicism  
Orphism  
Plein air  
Pittura Metafisica  
Pointillism  
Pop art  
Post-impressionism  
Pre-Raphaelite  
Psychedelic art  
Quattrocento  
Rayonnism  
Ready made  
Realism  
Renaissance  
Rococo  
Romanesque  
Romantic/ism  
Suprematism



Surrealism  
Symbolist  
Synthetic cubism  
Synthetism  
Trecento  
Trompe l'oeil  
Truth to Nature  
Venetian  
Vorticism  
Zartism  
(see below)



*I like a nice landscape*  
Cellulose paint on board 38 X 52cm  
Richard Hickman (1982)

## **MORE RECENT ART MOVEMENTS**

**ABSTRACT ILLUSIONISM**  
**ACTIVIST ART**  
**AFROCUBANISMO**  
**ALTERMODERN**  
**APPROPRIATION ART**  
**ARTE POVERA**  
**ARTIST'S BOOK**  
**ASCH ART**  
**BAD PAINTING**  
**BIO ART**  
**BODY ART**  
**CLASSICAL REALISM**  
**CONTEMPORARY REALISM**  
**CULTURE JAMMING**  
**CYBERARTS**  
**CYNICAL REALISM**  
**DEFASTENISM**  
**DIESEL PUNK**  
**DEMOSCENE**  
**DIGITAL ART**  
**ELECTRONIC ART**  
**ENVIRONMENTAL EARTHWORKS**  
**FEMINIST ART**  
**FIGURATION LIBRE**  
**FUNK ART**  
**GRAFFITI ART**  
**INFORMALISM**  
**INFORMATION ART**  
**INSTALLATION ART**  
**INSTITUTIONAL CRITIQUE**  
**INTENTISM**  
**INTERNET ART**  
**LAND ART**  
**LIVE ART**  
**LONDON SCHOOL**

**LOWBROW ART**  
**MAIL ART**  
**MASSURREALISM**  
**MAXIMALISM**  
**METAMODERNISM**  
**MISSION SCHOOL**  
**NEO-CONCEPTUAL**  
**NEO-EXPRESSIONISM**  
**NEO-POP**  
**NEW AESTHETICS**  
**NEW EUROPEAN PAINTING**  
**NEW GOTHIC**  
**NEW LEIPZIG SCHOOL**  
**NEW MEDIA ART**  
**NEW SUBJECTIVITY**  
**NOTINISM**  
**PHOTOREALISM**  
**POSTMINIMALISM**  
**PROCESS ART**  
**POSTMODERN ART**  
**PSEUDOREALISM**  
**RELATIONAL ART**  
**RENEWABLE ENERGY SCULPTURE**  
**SIGNALISM**  
**SLOFLO SUPERFLAT**  
**SOFTWARE ART**  
**SOUND ART**  
**STEAMPUNK**  
**STREET ART**  
**STUCKISM**  
**SUPERFLAT**  
**SUPERSTROKE**  
**TACHISME**  
**TARING PADI**  
**TOYISM**  
**TRANSAVANTGARDIA**  
**TRANSGRESSIVE ART**  
**TRANSHUMANIST**

**URBAN ART**  
**VIDEO ART**  
**VIDEOGAME ART**  
**VIDEO INSTALLATION**  
**VJ ART**  
**VIRTUAL ART**  
**WESTERN DESERT ART**  
**YOUNG BRITISH ARTISTS**  
**ZART**

**SOME WORLD CULTURES THAT  
HAVE SHOWN DISTINCTIVE ART  
FORMS**

**AFRICAN ART**

Ashanti  
Azande  
Babembe  
Bafo  
Baja  
Bakongo  
Bakota  
Bakuba  
Bakundu  
Baluba  
Bambara  
Bapende  
Barotse  
Basonge  
Basuku  
Bateke  
Baule  
Bayak  
Bobo  
Boki  
Dan

Dogan  
Ekoi  
Fang  
Fon  
Grebo  
Ibibio  
Ibo  
Ife  
Igala  
Kran  
Makonde  
Mangbetu  
Mende  
Mossi  
Ngere  
Senufo  
Tikar  
Tiv  
Toma  
Yoruba



*Yoruba-bronze-head*

Ife, c12th century

Photo: WaynaQhapaq Wikimedia Commons

Retrieved from Wikimedia Commons

<http://creativecommons.org/licenses/by-sa/3.0/>

### **NATIVE AMERICAN ART**

Algonquin

Apache

Blackfoot

Crow

Hohokan

Hopi

Iroquois

Narauz

Pueblo

**EGYPTIAN ART**

Alexandrian

Amarnan

Ptolomaic

Assyrian

**Australian-** aboriginal

**Cambodian**

**Burmese**

**Carolingian**

**Camurian**

**Ceylonese**

**Celtic**

**CHINESE**

Chin

Ch'ing or Manchu

Chou

Han

Ming

Shang or Yin

Sui

Sung

T'ang

Wei

Yuan

**GREEK ART**

Coptic, Cycladic

Etruscan, Hittite

**INDIAN ART**

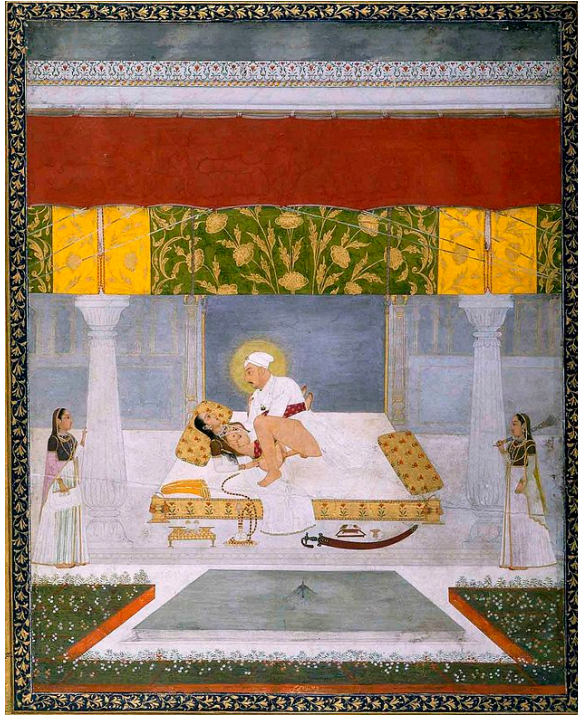
Mauryan, Mathura, Raiput, Tantric

Image below: Chitarman II (1735)

*Muhammed Shah Making Love*

Retrieved from Wikimedia Commons

<http://creativecommons.org/licenses/by-sa/3.0/>



## **INDONESIAN ART**

Balinese, Javanese

## **ISLAMIC ART**

Umayyad, Abbasid, Maghreb, Arab Mashriq, Ilkhanids, Ottoman

## **JAPANESE ART**

PERIODS: Jomon Yayoi Kofun Asuka Nara

(Hakuho, Tenpyo) Heian (Konin-Jogan,

Fujiwara) Kamakura Muromachi (Ashikaga)

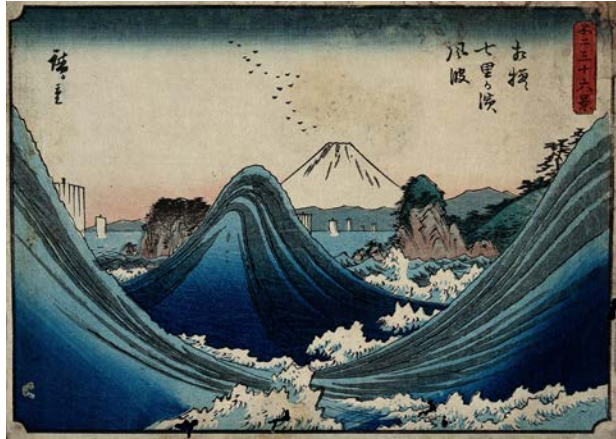
Momoyama Edo

SCHOOLS: Yamato-E; Korin; Suiboku; Nanga;

Tosa; Nagasaki; Kano;

Maruyama (Tokugawa)





*Mount Fuji seen through the waves at Manazato  
no hama, in the Izu*

Colour woodcut by Hiroshige, 1852

[Retrieved via Wikimedia Commons from  
<http://catalogue.wellcomelibrary.org/record=b1195116>]

**Korean**  
**Malayan**  
**Maori**  
**Mozarabic**  
**Minoan**  
**Mycenaean**

#### **OCEANIC ART**

Melanesian, Micronesian, Polynesian

#### **PERSIAN ART**

Luristan, Mannai, Phoenician

#### **PRE-COLUMBIAN ART**



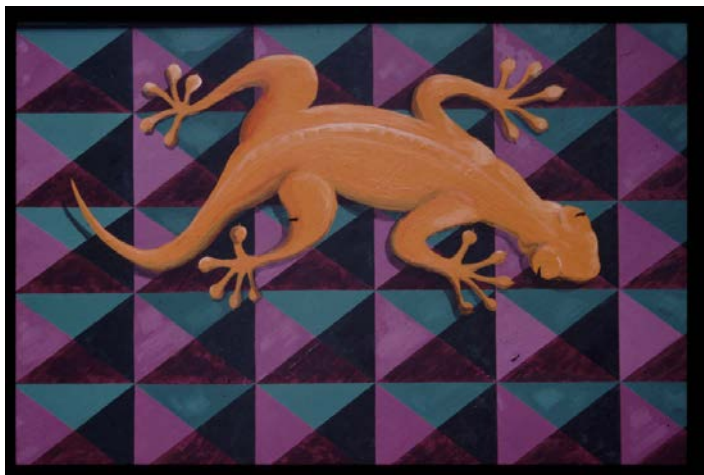
Above: The Aztec god Painal

[Retrieved from Wikimedia Commons at  
[http://commons.wikimedia.org/wiki/File:Painal\\_florentine](http://commons.wikimedia.org/wiki/File:Painal_florentine)]

Aztec  
Huastec  
Mayan  
Mixtec  
Teotikuacan  
Totonac  
Yucatan  
Zapotec  
**THAI**  
Ayudhya  
Bangkok  
Chieng Sen  
Dvaravati  
Khmer-Lopburi  
Shrivijaya

Sukhodaga  
U Thon

**Gratuitous picture of a Gecko**



*Gecko*

Acrylic on board 2m X 1m

Richard Hickman (1990)  
[British Council, Singapore]

**METAPHORICAL AND DESCRIPTIVE  
WORDS THAT MAY  
[or may not] BE APPLIED TO  
ASPECTS OF ART PHENOMENA:**

Albescent  
Arabesqued  
Attenuate  
Atavistic  
Aureate  
Bestial  
Bijou  
Bizarre  
Blush  
Bravura  
Bright  
Brilliant  
Bucolic  
Bumpy  
Chthonic  
Coarse  
Cold  
Contiguous  
Convolute  
Cool  
Coruscating Creamy  
Cruciform  
Crystalline  
Cuneiform  
Cupola  
Curled  
Damask  
Dappled  
Diaphanous  
Dim  
Disjointed  
Drab

Dreary  
Dull  
Dynamic  
Earthy  
Effulgent  
Elegant  
Encrusted  
Enigmatic  
Erubescant  
Ethereal  
Eye-catching  
Febrile  
Feculent  
Fiery  
Firm  
Flat  
Floral  
Fluted  
Frenzied  
Fuliginous  
Glaucous  
Glossy  
Grainy  
Grandiose  
Granular  
Graphic  
Grim  
Grizzly  
Grotesque  
Harsh  
Hazy

Heavy  
Incongruous  
Impastoed  
Incandescent  
Insipid  
Intensity  
Intricate  
Intwined  
Involute  
Iridescent  
Irradiant  
Irregular  
Kinetic  
Lentoid  
Ligniform  
Linear  
Lively  
Livid  
Lowering  
Luminance  
Luminosity  
Lurid  
Lustrous  
Luxuriant  
Lyrical  
Maculate  
Marine  
Masterpiece  
Matt  
Melancholic

Melanic  
Melody  
Mellow  
Metallic  
Mercurial  
Moire  
Meticulous  
Monumental  
Mottled  
Muted  
Mystical  
Nacreous  
Naive  
Nebulous  
Network  
Opalescent  
Organic  
Ornamental  
Pale  
Pavonine  
Peaceful  
Pearlescent  
Picturesque  
Plexus  
Potent  
Powerful  
Precision  
Pretentious  
Primitive  
Prosaic  
Protuberant  
Pulsating

Pyriform  
Radiant  
Ramiform  
Relucent  
Replete  
Resplendent  
Reticular  
Rhapsody  
Rigid  
Roseate  
Rotund  
Rough  
Round  
Rubicund  
Rustic  
Rutilant  
Sallow  
Sandy  
Satiny  
Saturnine  
Scabrous  
Scaly  
Schistaceous  
Sericeous  
Serpentine  
Sharp  
Sheen  
Shimmering  
Shining  
Shite  
Silky  
Silvery



Simple  
Sinuous  
Sleek  
Slender  
Slick  
Slimy  
Sludgy  
Slushy  
Smoky  
Smooth  
Sparse  
Spatulate  
Squat  
Stark  
Static  
Statuesque  
Stiff  
Stout  
Striated  
Subtle  
Sumptuous  
Syncopated  
Swirling  
Synthetic  
Tapering  
Tarnished  
Tense  
Tenuous  
Timid  
Tranquil  
Truncated  
Tubular

Tumescant  
Tumid  
Turbid  
Turgid  
Uneven  
Uniform  
Vague  
Variegated  
Velvety  
Verdant  
Vibrant  
Viridescent  
Visceral  
Viscous  
Vital  
Vitreous  
Vivaceous  
Vivid  
Voluptuous  
Zany  
Zartful

Try using the following words from the  
above list to describe the art-work  
below: *Vivid, shite, febrile, chthonic...*



*I Plunged my Snout Deeply  
Into the Vessel of Bliss□□*  
*Κακο Σκυλι Ψοφο Δεν Εχει*

Acrylic on board 40cm X60cm

Richard Hickman (1990)  
[From the collection of Mr. R. Keys, Cambridge]

## Part II: arts, creativity & education: a canine perspective



It is perhaps not universally known that a dog was responsible for bringing the world's attention to the ancient art found in the caves of Lascaux (see above). One day in 1940, Robot, a dog from near Montignac in France, went out to hunt rabbits with five boy companions. Robot fell down a hole and his barks attracted the boys. One of the boys climbed down into the hole and a cave. When he struck a match, he saw around him on the walls of the cave, paintings of animals -seen for the first time in 15,000 years.

To honour Robot and the canine race in general, the following homage is presented. This *homage* is a *mélange* of the fanciful and the scholarly; it is hoped that the perceptive reader will distinguish between the two...

This section - a modest tract - is an attempt to educate fellow Dogs who might have aspirations beyond what is immediately feasible or apparent. The author (I am known as Maxwell) is aware of a certain limited magniloquence to his writing; limited in that, the high, some would say bombastic, tone is tempered by the fact that the author's vocabulary contains few words beginning with those letters from the latter part of the alphabet; my knowledge of the Human and to some extent the Canine world being determined largely by the literature in my immediate environment during my formative (kennel-bound) years in Cambridge. I hope that I will be forgiven for drawing attention to the fact that only the first three quarters of the shorter (two volume) Oxford English Dictionary and only four volumes of a 1911 edition of Encyclopaedia Britannica were used to insulate my otherwise perfectly acceptable abode.

My understanding of the nature of the Canine race is that although there are manifold manifestations, varying in shape, colouration, size and temperament, we all belong to the same species; our differences are merely varietal and there are no intrinsic fundamental differences between Dogs that can be ascribed to difference of species. In short, there are more similarities between Dogs than there are differences and such differences are not the kind of difference normally associated with different species. However, it is possible to discern particular traits that may be seen as characteristic of certain varieties of Dog, but these are due to what we can loosely term contextual factors. For example, my erstwhile sojourner, Clarence, was by nature a nomadic Dog and his art work was

essentially ephemeral, while another artist of my acquaintance, a certain West Highland White, who was undeniably ensconced in human habitation produced work which was meant to be held in esteem for generations (whether it ever will, I doubt; his concern nevertheless was to create work which was possessed of a certain monumentality). What we must be wary of is using the same criteria for judgement for all types of art; our criteria should be flexible and be related in part to the intention of the maker. This is not to say that I have no concern for standards, or benchmarks if you will, but that emphases may vary.

### ***The nature of art***

The art of Humans has been concerned in the main with the art object. As Human culture evolves, its art and, more pertinently at this juncture, its conception of art moves towards one which is not unlike that of Canine culture, where the very act of showering the earth is an integral aspect of all art-work. Another developing feature of this evolution is the greater significance attached to the role of the spectator. This echoes the parallel move away from a conception of art that promotes and asserts individuality, towards one that is more socially-oriented; the social aspect is a notable characteristic of Dog art. Another characteristic (and it must be said that this and many other characteristics are shared by Human art) is a concern for colour and light. However, while Human artists (and here I refer specifically to painters) are in many ways trapped by their preoccupation with pigment, their Canine counterparts are liberated by their involvement with light. The art of the Dog is therefore

ethereal whereas that of the Man is material. Moreover, the relationship between the various art forms is developed to a higher degree in Dog art, where music and dance are regarded as essential to the act of creation.

Allow me to explain further the role of music and dance in Canine visual art: In order to achieve certain light qualities, the air has to be charged with a certain vibration, the frequency of which determines the quality of colour; appropriate use of dance and song sets up a resonance in the atmosphere which causes the colour entities to oscillate at particular frequencies. As is well known, the basic Canine palette is made up of four colours, from which all others can be made: magenta, cyan, green and hypoyellow, the latter being roughly equivalent to ochre in the Human palette, but of a distinctly more vibrant and lustrous nature.

As is evidenced by the dull and prosaic nature of much of Human art, Humans are not only afflicted with having no olfactory sense, but they also have a very limited ability to perceive the full range of colours. Dogs by comparison have a highly developed colour sense, aided by their affinity with colour entities. To avoid confusion and by way of elucidation, it would be pertinent at this juncture to explain the use of colour terms. Colour can be divided into four categories: tone, hue, saturation and oscillation. Tone refers to the lightness and darkness of a colour, and is sometimes referred to as 'value' (this is not to be confused with the *worth* of the colour quality). Tonal value is determined by the degree of translucency of the entities concerned. This in turn is determined by their level of

nourishment. Hue is the spectral quality, the redness, blueness or yellowness if you will; one could for example say that the difference between the red/yellow fluid used in the evening art making ritual and the yellow/green fluid used in the morning is one of hue. The saturation of a colour is dependent upon the health of the appropriate colour entities; those near to death, their life forces being greatly diminished, are invariably dimmer, while the newly engendered colour entities are quite radiant and are responsible for the brilliance of a colour. Oscillation is that quality of colour which is concerned with the rate of vibration given off, the point where visual and aural senses merge, this aspect of colour is usually measured on a scale of pitch from low to high while that of saturation is referred to in terms of dimness and brightness.

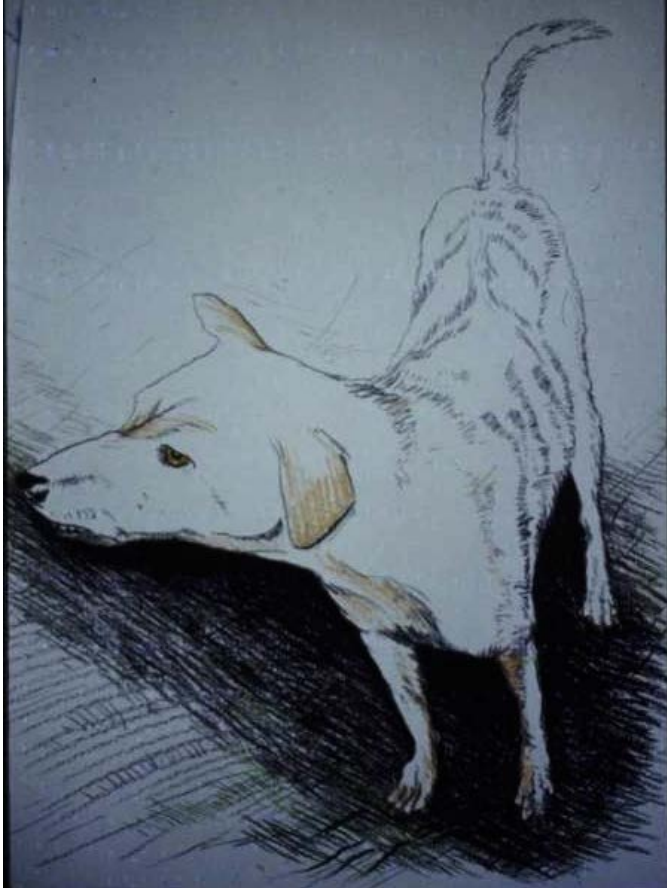
Does light give substance to form or does form give substance to light? This is a question I ask myself and, for the moment, it remains unanswered, save in any tacit way; similarly, we might ask ourselves 'what drives a Dog to make Art?' and the answer would have to be 'Art itself'. But in what form would 'Art itself' manifest? The answer to this cannot be given in so glib a fashion; we can however begin to explore possibilities by referring to the realm of entities. It is well known amongst many of my kind that entities of infinite variety play an important, if not fundamental, part in directing Canine action. In the present case - that of Art, the entities involved belong to a particular group known as the 'Protogenitors', a group responsible for initiating all creative action. On the physical level, they are associated with the pineal gland,



where many entities in fact live, feeding on protoplasmic serotonin. The metabolic by-products (excretions, if you will) of this feeding help maintain Dogs' endocrine balance, but more importantly (for the purposes of this exposition), they help generate visions and bring about a certain state of being which can best be described as 'relaxed urgency', it is a state of being which promotes focused action. The nature of this action is largely dependent upon the subject's preceding life-events; if they have been aesthetic in nature, then the action will be concerned with Art, and so in this way, Art generates Art. This is a brief and somewhat simplistic response to the question regarding the creative impulse. I must add here that I use the word 'creative' in a limited (if not lazy) way, by equating it directly with art making. Whether all art making is creative is doubtful; that other (non-art) activities can be classed as creative is certain.



Het Zinneke, bronze sculpture by Tom Frantzen, Brussels, 1998



*Balinese Dog driven to badness by an  
unfortunate combination of circumstances*

Crayon on paper 60 X 40 cm  
Richard Hickman (1990)

### ***Creativity (1)***

I now turn to the question of creativity. I say 'question' in a rhetorical sense - there is no question; I would not be so naive as to pose a grand question such as 'what is creativity' and so vain as to attempt to answer it. Nevertheless, art of Humans and Dogs alike has become intrinsically bound up with the notion of creativity, and so I must at least make a passing comment: creativity cannot exist in a vacuum - it needs to be nurtured and cultured. A genuinely creative act is original but it is conducted within an appropriate context; the products of creativity are characterised by their innovativeness and their intrinsic quality. The Dog who merely splashes against a tree in an unusual manner is not engaged in a creative act, but one who carefully selects an appropriate site and makes unique and original choices with regard to the nature of his fluid, and who deploys it in a manner which acknowledges tradition while pointing to new vision is indeed being a creative artist.

Dreams and visions facilitate creative action to some extent but on by themselves such things are as meaningless as the prattle of an untutored pup. Those of us who are afflicted (and I use the term advisedly) with dreams and visions are compelled by their very nature to reveal them in their art. The question here is: do all dreamers and visionaries create art, or do all artists have dreams and visions? Some commentators may well deem this question irrelevant, particularly those whose concern is with the faithful transmission of culture or the faithful reproduction of visible and present phenomena.

Let me state right now, that after many years of close observation and study of art, I can say with some degree of authority that process and product are inseparable. Distinctions between the making and the made are spurious; this becomes clearer if we consider the basic constituents of Canine art: earth, light, and body fluids, and that it is essentially a social activity characterised by ephemerality and precision. The rituals surrounding the creation of Dog art are as important as the art-work thus produced. We have only to consider the phrase *ars longa vita brevis* to realise that most Human notions of art are concerned with longevity. This, together with individuality, (with attendant notions of originality and novelty) in the context of a competitive society illustrates a fundamental difference between Human art and Dog art. However, as is often the case in complex societies, there are certain group of Humans whose art does not conform to these criteria [1].

The matters addressed in my writings are often, it must be said, of a weighty nature. To ease understanding and to facilitate concentration I have found it useful to give vignettes and anecdotes taken from life which illustrate certain points and which give form to abstract notions. In the present instance, it is incumbent upon me to describe the activities of a certain critic - a Corgi with a keen mind and an eye for detail. Unfortunately, the quality of his judgement was not consistently high, in fact in the case of the art of female Dogs - 'Bitch Art' if you will - he was invariably out of step with his more informed peers. Ronald (for that was his

given name) flew into a fearsome temper when confronted with the work of a female Dog; I present to you a typical rant:

*How many times do I have to put up with this grotesque filth, this superficial froth and self serving trivia that has the temerity to label itself 'art'? I have seen better quality body fluid dripping from a septic sore; more profundity in a saucer of milk and more sophistication in a frog's walk! How can these charlatans even begin to consider that their urine approaches the quality of that of even the basest Dog who has chosen to put his fluid into the service of art?*

I personally witnessed this outburst at a gathering of Dogs on Midsummer Common. Fortunately, there is more informed comment and discussion amongst fellow artists, critics and those on the periphery of the art world regarding the relative merits of work produced by female Dogs and male Dogs. I must declare right now that I abhor such distinctions and the prejudices arising from them in all their ugly manifestations. However, distinctions do exist, if only in the physical apparatus employed by each gender for the production of art.

Bitch art for some is clearly a deviation; it must be said that its (apparent) adversarial nature is not in keeping with the female principle. Moreover, its theoretical foundations are decidedly unsafe, being based on the erroneous notion of duality. True art seeks to unite - not, I might add, femaleness and maleness (which are not in any case separate in the true scheme of

things), but to unite all dogs with the essence of being.

Questions which we must ask are: is the quality of urine affected (or even determined) by the nature of the physical apparatus? Further to this we might ask: do the different modes of urination affect (or determine) the nature (and perhaps the quality) of the resulting art-work? Tradition tells us that female urine serves as a catalyst rather than being a generating material in its own right. We are told that when it comes into contact with male urine, earth energy is released and travels along the urine path to a place near the womb where it gradually becomes a material Dog. Thus we have a genuine act of creation; whether it is art is still open to debate, indeed many learned Dogs exercise their minds with this issue on a daily basis.

For the present, I will eschew notions of context, and exclude references to hierarchy, focusing upon these fundamental issues. To the best of my knowledge, no chemical analysis has been undertaken which might demonstrate any difference between male and female urine used for art-making (humans do not recognise Dog art and Dogs do not conduct scientific enquiry of that kind). And so, in answer to the question 'is the quality of the urine affected (or even determined by) the nature of the physical apparatus?' I can only answer 'I don't know'. However, in the case of gross deformity or lack of appendages, the quality of art produced is indubitably compromised, and thus this question can be, to some extent, addressed by examining the nature and significance of the art making process and its effect upon the art

product. Take for example the case of a three legged Dog - I saw one with my own eyes - attempting to spray a tree by cocking his remaining hind leg and promptly falling over. In this instance, a female Dog would undoubtedly have performed with more dignity and would thus have invested the resulting art-work with a certain gravitas lacking in the case of her incomplete counterpart. I do not hold with the common assertion that bitches are, by virtue of their fundamentally different morphology, simply incapable of producing worthwhile art; the lack of quality which is so often a feature of the art of female Dogs is more likely to be due to psychological rather than physical factors.

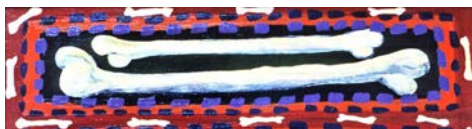
The value of art lies in its ability to give life to vision and to give form to questions; in so doing, it allows others to be touched by that vision and be aware of those questions. So it is of vital importance, for the well-being of canine society, for the young to be educated to realise the intrinsic value of art, of both art-making and the products of artistic activity.

It would be useful for me to describe, and to some extent categorise, art forms that, while conforming to particular criteria, are in themselves singular and are quite diverse in their manifestations. It is sensible, with a concept so potentially amorphous and so complex, to begin by describing Dog art at its most simple and concrete: the evocatively named 'brown stain' genre. Not surprisingly, this normally takes the form of a brown stain, invariably on grass. The depth of tone being determined by the sophistication of the preliminary rituals; these in turn determine the

nature of the colour entities which will displace the grass ones.

As is well known, (at least to the educated Dog) all phenomena are closely associated with certain entities; the higher forms of being have many entities performing a wide range of functions, while lower forms have only one or two. Grass (which in itself has manifold forms) usually has one entity attached to each blade. Grass entities are often visible to the canine eye and I can say with some degree of certainty that they are closely associated with green colour entities in their normal state.

Colour entities are quite different from those associated with life forms such as grass. They are diverse in appearance, character and behaviour and are often confused with music entities; they are of a completely different order from those associated with grass. As is invariably the case with matters pertaining to classification, colour entities can be divided and subdivided into different types, usually according to their function with regard to determining the particular quality of colour.







*Dog Fight: Death may indeed be Sweet;  
it is surely the agent of Liberation from the Misery  
of our Furry Bodies [No II].*

Acrylic on board 60cm X 90 cm

Richard Hickman (1994)

[From the collection of Chair Professor Alan  
Walker, Hong Kong]

I am indebted to the work of a Dog known only by his odour but to whom shall be given the name 'Dennis', who is probably the greatest and most eminent taxonomist and metaphysician, who dedicated his life to giving coherent form to apparent chaos. It was Dennis Jack Russell who single-handedly identified and classified all known entities. Amongst his more important texts, he has spoken extensively on aesthetic experience and aesthetic perception, art criticism, including metacriticism, and has considered in some detail the role taken by different breeds of Dog. He noted for example

that the Corgi often takes on the role of critic and put forward the contentious notion that critics should have higher status than artists. In this respect, however, many say that Dennis should keep to metaphysics, an area in which he is indeed expert. He did nevertheless offer the following classic observation which in many ways places him at least equal with artists of my acquaintance: A brown stain on the grass which has appeared as a result of accidental chemical spillage would not in itself be considered art, but we must ask ourselves if it could be considered in such a way if a passing artist, upon noting its particular aesthetic qualities, declared it to be so. The designation 'Art' is dependent upon the apprehended rather than upon the intrinsic qualities of that which is apprehended, this notion is taken up later.

Let us accept for one moment that I am an artist. If I shower the earth with my water, and, regardless of its quality, call it art by virtue of the fact that I am an artist, would I be making an erroneous assumption? The hasty might reply 'of course', but who, apart from the artist is able to determine that the appropriate rituals have been performed? We have to rely upon the integrity of the artist in this matter, or else the perceptiveness, knowledge and sensitivity of the critic (qualities not unknown amongst Dogs who have taken on that particular vocation) to inform us.

I will not be so presumptuous as to attempt to define 'Art' - more informed Dogs than I have attempted and failed, failed inasmuch as their accounts have been incomplete or exclusive of certain art forms which have their own integrity

and which are accepted and acknowledged as such by certain groups but do not conform to rather narrowly defined criteria. However, I will attempt, with the aid of extensive reference to esteemed authorities, to address the problem of finding a workable definition of Art by giving an overview of notions about Art that may be found in Canine academic work.

It is likely that the concept of Art is less stable than many other concepts as it is so intrinsically bound up with the concepts of 'Culture' and 'Society' which themselves refer to amorphous and dynamic phenomena; it is therefore neither necessary nor desirable to present here all-embracing definitions or to cite every instance of its use. It is noteworthy that Rex Barker in his classic address of 1936 remarked that 'within the Dog world, there is nothing positive about art except that it is a concept'. Bonelover [2] asserted that 'Art' is fundamentally ambiguous, asserting that 'both the concept and the practices of art are determined by factors arising directly from canine culture'. In a similar way, Bruce [3], the noted Corgi critic, sees art and culture as being dependent upon each other, in a kind of symbiotic relationship:

'Art reifies, enhances, differentiates, organises, communicates and gives continuity to culture; Dog society gives Canine art meaning and structure'.

Bruce takes a caninological (rather than a philosophical) approach to art, asserting that to be classified as an object of art the object must meet cultural criteria of form. Bruce argues further that for art to be appreciated, it is necessary to understand the cultural criteria

that brought it into existence and which sanction it as art; further to this, he has stated on more than one occasion that 'culture is maintained, transmitted and metamorphosed through art' and that one can come to appreciate a culture by understanding its art [4]. Bruce lists five functions of art which could be applied not only across different breeds but can cross the species divide to apply also to Human art, these are summarised as follows:

- Art as manifestation - the making tangible of feelings, ideas, beliefs and values.
- Art as enrichment - enhancing celebration and ritual.
- Art as transmuter - when art is used to transmute odours (from their 'olfactory' state to one discernible through other senses) .
- Art as a conduit - a medium between the seen and unseen; the world of Dogs and of entities
- Art as transmitter - to stabilise culture, and to perpetuate the identities and achievements of groups. It should be noted here that Canine society, unlike that Humans, cherishes the art of the group above that of the individual, some would say deviant, Dog. Such overt concern with the cultural significance of art is perhaps a reflection of the need to address the perceived values of a multi-breed society; however, there are no apparent conflicts between Bruce's caninologically based functions of art and many philosophical studies (such as those cited below) on the nature of art.

What is clear is that Art is a contested concept, no two Dogs can agree on a single, simple definition. In the literature, two principal senses have been attributed to the concept of Art: a classificatory sense and an evaluatory sense.

Discussion of this dichotomy was taken up by Biter who proposed a value-neutral definition: 'A work of art in the categorical sense is a phenomenon upon which some Dog or Dogs acting on behalf of a social institution has conferred the status of candidate for appreciation.' [5].

Bowzer [6] prefers to use the terms evaluative and classificatory and views Art as an evaluative term, noting that the kind of achievement it accredits is always complex and has proved to be variously described as being concerned with: the art product itself; the response of the audience or spectator; the aim and inspiration of the artists; the tradition within which the artists work, and the general fact of communication between the artists, via art product, and audience. Further to this, Bowzer extends the notion of Art as a contested concept by describing artistic achievement as being 'open' in character, in that it is not possible to predict the future status and merit of current art forms.

Although Bowzer sees 'Art' as an evaluative term, he notes that competition between different artistic standpoints, especially between those of different breeds (for example the Corgi's emphasis on the role of the spectator, versus the Bedlington Terrier's focus on the central importance of unseen entities) have done something to justify the continued use of Art as an indubitably categorical term. However, some authorities point out that this categorical or classificatory sense cannot be distinguished in any meaningful way from the evaluative sense because it is 'parasitic' upon it. It can be argued that 'Art' as a concept is essentially evaluative in

that certain conditions need to be met before something is accorded that status. Such pronouncements inevitably cause fur to fly; I have personally seen fights break out and blood to be drawn on account of differences of philosophical viewpoint. It is not in the nature of Canine culture for the polemical to have precedent over the genial, but in the matter of art, some strong and potentially divisive views exist.

There are certain young pups who, in their naiveté and ignorance seek to betray the traditions of art by seeking to produce work which shocks, alarms or repels, rejecting, or at least forgetting that true art is not one-dimensional: If it shocks, then it should also reveal new visions; if it alarms, then it should also charm; if it repels then it should also reveal a hidden truth. I tell you this so that you will know of my own views (which have been refined over many years of study and observation), but be aware that it is in the nature of art for there to be many viewpoints, such diversity is certainly not unknown. Given the social nature of Canine culture, there are bound to be areas of disagreement. These areas will have some historical basis and it may be fruitful to examine this matter further.





*Dancing with Bones*

Richard Hickman (2004).

Monoprint on canvas 45 X 36 cm.

In tracing the historical development of the concept of Art, it is possible to identify at least four approaches to understanding the nature of Art that variously focus on the art phenomenon, the spectator and the artist. These are summarised as follows:

*Configuration theories*

Such theories maintain that artistic excellence resides in the work of art itself; formalist theories of art, as espoused by the influential Dalmatian aesthetician Spotteswood [7] would come within this category.

*Theories of aesthetic contemplation and response*

In these theories, attention is shifted away from the work of art to the spectator. This was the dominant theme in eighteenth century aesthetic theory, and was particularly popular amongst poodles.

*Art as expression*

The Romantic movement moved attention away from the 'cultivated spectator' towards the creative artist, as exemplified in the work of many Bull terriers of the past fifty years or so.

*Communication theories*

In communication theory, art is no longer seen as a commodity, but as an essential form of social communication. Communication theories can be associated with the notion of a Dogworld and the idea that art has to be understood as a social and historical phenomenon, involving many interrelated activities and practices. Biter defines art in terms of an object having the status of 'candidate for appreciation' conferred on it by another authoritative Dog, such as an established art critic, acting on behalf of the Dogworld.

Biter has made a significant contribution to the field of art theory through his public addresses. In particular his classic speech *On the Nature of Art* makes reference to 'important and influential' theories of art: Emotionalism, Formalism, and Transmutism. In practice, these theories of art are not mutually exclusive; they are considered in more detail below...



Emotionalism, sometimes seen as being synonymous with 'expressivism' and associated with Romanticism, is concerned with the expression of emotion and is usually judged according to the depth and intensity of the experience aroused (I have personally witnessed Dogs struck catatonic and unable to eat or bark, remaining rigid and transfixed before a particularly emotive art work). In work produced within the theoretical framework of emotionalism, originality, individuality and sincerity are considered to be of primary importance.

Formalism emphasises the formal elements of art, with little attention given to subject matter or the context in which the work was produced. Spotteswood held that the apprehension of 'Significant Form' within the art-work was the true source of aesthetic emotion. It must be remembered however, that Spotteswood was active at a time before many Dogs were liberated; while his ideas laid the foundation for many subsequent theories, by today's standards, particularly those associated with the Corgi school, 'Old Spot's' texts ideas are seen as being distinctly naive. Bruce held that the doctrine of formalism in art is 'arid, superficial and one-dimensional', asserting that any art judgement which does not allude to context and the interplay between site, process and spectator is 'shallow and need not be taken seriously'.

Transmutism is intrinsically bound up with the metaphysics of smell and is associated with the City of Cambridge, where there are many fine exponents of this particular aesthetic theory. It

would be serve to elucidate if I describe the process which an artist typically undertakes whilst operating within the theory of transmutism: The sensitive Dog identifies and locates a suitable odour, he then inhales it through fully dilated nostrils and, through complex performances involving song and dance, he summons the entities which are associated with that particular odour which then enter through the appropriate orifice and begin the process of transformation, transforming the odour into a spiritual essence which can take physical form in bladder liquid. The liquid, thus charged, is used in subsequent performance with light as an essential and integral ingredient.

In the case of what we might term 'Transmutation art', the process unquestionably takes precedence over the product; art works generated within this theory of art may be judged on the basis of the degree of success which the artist has had in transforming the original odour into urine; the quality of the subsequent ritual is determined by the harmony (or otherwise) between the singing of the external entities and those whose being has united with the selected odour. The principal factor that distinguishes artists from non-artists is of course the initial selection process; the Dog with the heightened aesthetic sense will intuitively identify and choose an odour of complexity and depth. Moreover, he will be highly skilled in transforming the odour from its original non-art state; the principal factor that distinguishes a good artist from a poor artist is the level of skill displayed in the transformation process. Thus skill is a factor in determining quality but, while being necessary, is not in

itself sufficient to determine the classification of a phenomenon as 'Art'.

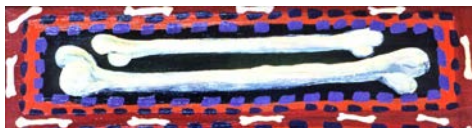
It is to be noted that Hickman in Section I indicates that "a commonly accepted notion of what art is, includes the concepts of skill, expression, organisation, and, to a lesser extent, beauty". It is more noteworthy however that these concepts can be related to the core concepts of Skill, Process, Form and Composition.

As an artist of not inconsiderable repute, my distinguished friend and colleague Clarence has offered the following pointers as an aid to elucidation of the concerns of art, these being, according to Clarence: 1) communication of thoughts, feelings, concepts, emotions, values and individual or collective experiences, in and through a non-barking, visual activity or process and conveyed or revealed in a product that possesses form and order; 2) expression of thoughts, feelings, emotions, philosophy, beauty or the self in and through a non-barking visual activity or process and expressed in a product that possesses form and order; 3) a form of behaviour which purposefully interprets and enhances experience through a created product; 4) a visual, symbolic language-communication form that influences behaviour; 5) an educational process which joins, verifies and visualises knowledge so that it can be grasped in all its subtleties. I would add to Clarence's five principles of art that Art is often concerned with the organisation of various elements by means of skill, resulting in a unified form that is expressive of the artist's intent; moreover it is concerned with the rearrangement of depictions

of concepts and emotions in a form that is structurally pleasing and meant, primarily, for aesthetic consideration and satisfaction.

### ***Art and the arts***

The intelligent reader will have observed that I have made an implicit distinction between art and the arts; this is a regrettable but necessary schism brought about by Humans' unfortunate predilection for disharmony and competition rather than, as is the case with Dogs, harmony and co-operation. The canine world does not distinguish between thusly-nomenclatured cognate areas and their epistemological status, no, Dogs view all knowledge as one would a bowl of rich meaty broth. Indeed, the 'broth of knowledge' is a common phrase in philosophical discussion, referring to the fact that all that we know of the world is interrelated and yet made from independent units, guided by myriad entities that are made manifest by the consciousness of individual dogs and reified through the considered utilisation of the appropriate ritual(s). However, notwithstanding the above, I issue a word of warning to the uninitiated: the prudent will be aware that appropriate ceremonies should be conducted prior to gaining access to higher entities...





*Ghosts still bite I* [detail]  
Richard Hickman (1994)  
Acrylic on board 36 X 45 cm.

I must stress at this juncture that the majority of canine activities surrounding art, and for that matter education, occurs at a transcendental level.

The human 'arts' of dance, drama, music, and poetry being at a low level of development, are characterised by a pre-occupation with the lower self and the narcissistic aggrandisement of individuals - to the detriment, it must be said, of the evolution of that species. Moreover, there is a distressing omission: degustation. The 'arts' therefore (if one is to be so naïve as to ascribe discrete areas of activity to a phenomenon which is so singularly whole) comprise of dance, drama, music, poetry and degustation.



*Ghosts still bite II*

Richard Hickman (2004).

Monoprint on canvas 45 X 36 cm.

Eating rituals are an intrinsic part of the canine artworld and much has been transcribed on the taxonomy of edibles, especially with regard to aesthetics. I will touch now upon some aspects of this, but readers must be aware that this is a mere droplet of spittle within an ocean of saliva. I must begin however with acknowledging that Humans do indeed have a tacit understanding of the meaning and relevance of the aesthetic qualities of foodstuffs, and, as one would expect, there is some cultural variation - so, as a West Highland white might eat trout in certain

circumstances (as a punctuation to the *howlness* [8] ceremony), the Mastiff would only partake of ungulate gizzard. The vast majority however would eat only eels. In the same way, some groups of Humans will happily eat our own kind, whilst affecting abhorrence at the eating of fermented body fluids; others greedily swallow innumerable cephalopods whilst viewing the consumption of primates with disdain, if not horror. The difference between the Canine view and that of Humans however is the latter simply consumes, without ceremony, while the former chooses carefully the foodstuff that is to be eaten with due regard to the performance being undertaken and a keen awareness of the spirit world.

I must underline the notion that a particular feature of Canine art is the relative lack of importance given to the individual Dog. Indeed, much of the great work of Canine artists is, characteristically, ascribed to groups rather than individuals. This is due partly to the social nature of the Dogworld, facilitated by Dogs' telepathic powers, and also because the complexity of much of Dog art necessitates a more complex approach than that which can be achieved through a single mind, however creative. Some Human art, it must be said, has begun to evolve in this direction, with responsibility for the various aspects of its process and production being undertaken by diverse characters.

In short, 'Art' involves a search for truth and as such is the highest form of organisation which involves a physical act into which emotive meaning has been inserted and which can be

drawn out by another Dog. This physical act has been termed 'creating aesthetic significance' as a way of manoeuvring around the various conceptual traps embodied in the term 'art'.

I have raised more issues than can be dealt with satisfactorily in the present Chronicle, but as my fellow aspirants know, asking the right questions is more important than giving the right answers, because there are no right answers, only appropriate ways of being.

### ***Education***

I am minded to draw attention, at the outset of this section, to what to some might seem obvious while to others pedantic: the distinction between schooling and education and, further, between training and education. Schooling takes place within the confines of a formal institution and coerces its inmates into assimilating that institution's mores and conventions; young Dogs in a Human household will be trained to align their habits alongside those of the Human inhabitants of the household. Training is concerned with inducting the trainee into a particular knowledge system and its associated codes; successful training occurs when the trainees achieve a pre-specified outcome at a pre-specified level: a young Dog can be trained to put a name to a particular odour, or to distinguish one entity from another. Education, however (I am disinclined to say 'on the other hand' for reasons which I assume need no further clarification) is broad and inclusive; it takes place in any situation and aims for diversity rather than homogeneity: educated Dogs will understand the nature of naming and the nature of odours and will be able to classify



and redefine entities, each in their own manner, while ensuring that the fruits of their understanding and action are communicable to others. In this section, I will attempt to outline how Dogs learn and in doing so, perhaps distinguish that process from Human learning.

It is well known that young Humans, children if you will, learn by being beaten and, or, humiliated. The same does not apply to Dogs. Puppies learn to hate and fear their tormentors but learn nothing of the higher realms of Canine thought and action if the alleged learning takes place in a climate of intimidation. The job of the teacher is to teach, not intimidate. Learning is not acquired like a disease; a young pup cannot catch the concept of, for example, the role of numinous entities in the creation of Life - such concepts have to be acquired through progressive coaching and instruction, building upon previously acquired concepts. The teacher does not simply facilitate, but is engaged in a complex interactive process (not unlike the relationship between a fish and a stone, although I am told that only those gifted Dogs who can sing with the clouds can comprehend such a simile).

I have referred to the Young in the context of education, and this is to be expected, given that they have so much to learn, but it is well known that education is wasted on the Young. True understanding occurs later in life, when the vital fluids are more receptive and, moreover, when there is an adequate body of knowledge which can cohere to form understanding. Connections are made between the inner and outer worlds through the guidance of mentor entities

In order to illustrate the proper mode of transmission of knowledge and of the process of acquiring understanding (which is the essence of education), I will refer to the Natural World - a subject with which I am not unfamiliar. I am moved to remind readers of the necessity of close observation of naturally occurring phenomena, for from these things we can all learn. Take for example the flight of birds: they move as one, as do fish (or so I am told - I have not personally witnessed the underwater world); this is their quest for immortality, they are not one but many, sharing knowledge and more importantly sharing a common purpose - that of being.

### **Issues pertaining to classification**

I will begin by outlining a general taxonomy, focusing upon the immediately perceptible. We can divide perceived life forms according to their outer covering, thus:

*Scales: birds, reptiles and insects*

*Naked: worms, humans, stones*

*Fur: Dogs, bears, cats*

*Plasma: jellyfish, visible entities*

*Bark: trees, fish (or so I'm told).*

However, a more systematic and sensible taxonomic approach is based on smell - living phenomena can be broadly divided into malodorous and perfumed; sub-categories of each are as follows:

sweet, oily, pungent, acrid, thick, thin, old, rotting, new, and volatile; these have further sub-divisions and encompass all perceptible life-forms. It must be said that no general taxonomy

would be complete without at least a passing reference to the two broad categories within the imperceptible: Firstly there is the spiritual counterpart of odour - the Mastic of Life if you will, secondly there are myriad unseen entities.

From this system of classification, we learn more than the accumulation of its constituent elements; we learn that order, rhythm and hierarchical categorisation are essential tools in the learning and teaching process. The world has its natural rhythms and this is replicated in our cognitive apparatus. We learn by association and context, and we learn more effectively when we have a mechanism or vehicle that fuses both the inner and the outer. Such a mechanism is art, by which I mean a considered fusion of form and content. Poetry and, in particular, rhyming poetry can greatly facilitate learning amongst young pups; take for example the following:

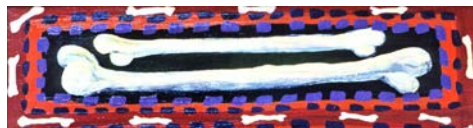
*Bark bark/bark bark/bark bark bark.*  
*Bark; bark/bark; bark/bark; bark/bark*  
*bark/bark.*  
*Ngrrr Ngrrr Ngrrr Grrr Grrr.*  
*Angh angh angh angh*  
*Bark bark bark bark/barkbark/bark.*  
*Owwwwoooooooooooo*  
*Ng ng ng*  
*Wow*  
*Bark bark/bark bark/ bark bark bark*

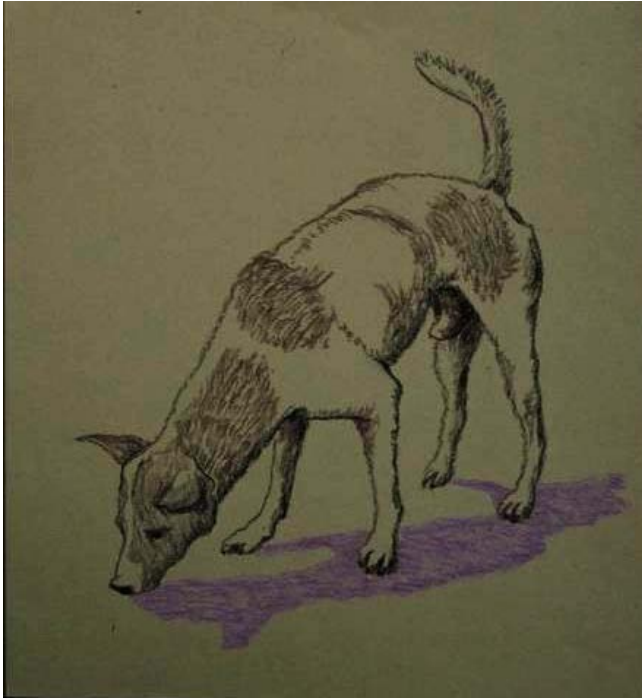
This is no mere doggerel (and I use the word with some degree of precision) - this modest piece has much to offer the learner and teacher alike.

What is clear, or at least to those who have ears with which to hear, is that a lifetime of recitation of this simple text will not bestow enlightenment unless they are meditated upon with the help of an external agency; in the present case, the appropriate agencies being mentor entities. These particular entities are normally associated with great works of art. Unfortunately, such works are not always readily recognised; I have known, for example, ephemeral art objects, which have been disregarded by many as being of no consequence, to be veritably replete with mentor entities.

It need hardly be said, but some thusly called canonical works are so devoid of positive entities that their very existence promotes sterility of thought. The snout - that most wondrous of protuberances - can discern quality from afar; I have witnessed with my own delicately tuned proboscis the true and profound beauty of a simple structure of mundane materials transformed by a swamp of olfactorial essences.

It behoves me therefore to opine that the connoisseur should not be averse to exclaiming 'sniff this, not that!' if and when one encounters a novice in the act of inhaling the essence of a low grade art work.





*Sniff this not that*

Crayon on paper 60 X 40 cm  
Richard Hickman (1990)

I have described (as best as I can, given my limited powers of communication, and having to rely upon a mere Human to transcribe) the way in which mentor entities operate, this is but one way and does not reflect the fundamental principles which guide teaching. These can be summarised, albeit simplistically, in the following way: Exude an odour which characterises the concept to be taught, exude

the same odour upon teaching it and finally, exude it again upon it being taught. In parallel with this procedure, all other senses must be stimulated. For example, in the case of the poem cited above, if this was to be learnt effectively and with due attention given to its manifold meanings, then it would be necessary to a) write it; b) recite it and c) construct an image of it, in addition to the aforementioned exudations. Now, it must be said that not all learning takes place as a result of this procedure, indeed, as I have been at pains to , mentors have their own ways of helping learners to learn.

### ***Creativity (2)***

‘But where does creativity lie in all of this?’ I hear you cry. Dear reader, I can tell you that it lies nowhere - creativity does not lie, it infuses. The creative act is often referred to as being related by some to a new way of seeing, understanding or doing, however, if I may refer to one of the many texts which I have assimilated (through close study of the insulation material of my immediate environment during my kennel bound years), there is no new thing under the sun [9]. Nor would I ascribe the term ‘creative’ to a Dog for whom the supposedly creative act was new, (while being familiar to others) if that was the only criterion. Moreover, if novelty alone were to be considered sufficient for an act to be labelled ‘creative’, then simply performing a bizarre antic, such as balancing a banana on one’s nose would justify the term ‘creative’ being ascribed to that antic. I must point out however that there are those who would question whether creativity is a desirable trait at all, leading as it does to individualism and the consequent lack

of social cohesion; as such, it has no place in education [10].

Creativity is thought by many (or so I understand) to be associated primarily with what one might term, loosely, 'the arts'. That this is fundamentally untrue is obvious for all to see, but for those needing guidance in articulating their thoughts on this, I offer the following: performing of any kind - acting, dancing and the playing of musical instruments is mere immodesty; at best it is the public facet of the creative act which has been tediously transcribed from the ethers into the physical world. Creativity occurs in the mind of the Dog, not on the stage nor in the studio. As such, it occurs equally amongst hole diggers and tree sniffers as it does amongst dancing Dogs and those of our race who engage in art making of various kinds (with the not inconsiderable assistance of appropriate creative entities).

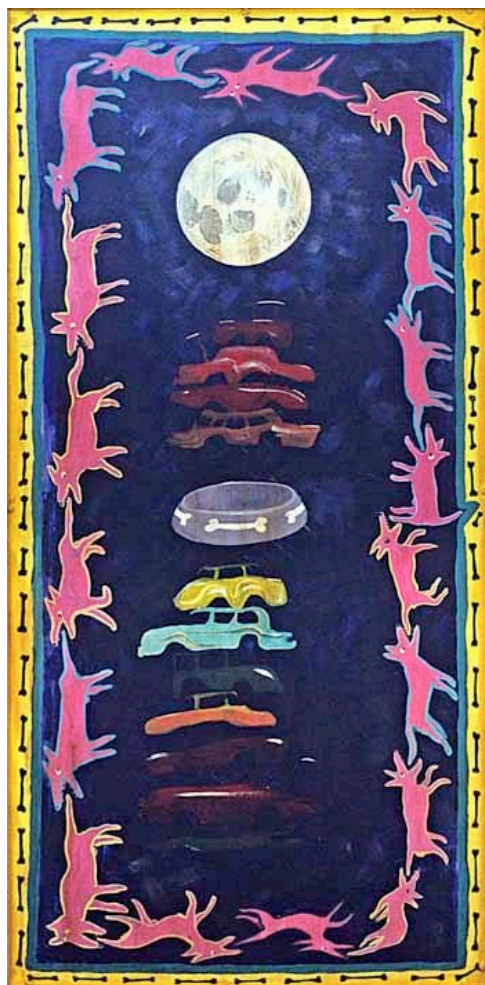
I am disinclined to ascribe a particular group of Dogs with common characteristics - therein lies the roots of disunity and the spores of aggression (although that is not to say that aggression does not have its uses), however I know from personal experience (and the weight of this cannot be underestimated) that the Staffordshire Bull Terrier is amongst the most creative of Dogs. Adrian, a brindled Dog of stout frame, was amongst the most talented Dogs I have met. I first encountered his genius (and I use the term in earnest) in a copse in Cannock, fittingly in Staffordshire. He was hanging by his jaws from the overhead bough of an oak tree, bouncing up and down. Now, the uneducated observer might dismiss such an act as mere sport, perhaps a test of jaw strength, but I

perceived the action to be significantly more than that: Adrian was in fact testing several hypotheses relating to the nature of matter.

My brief pedagogical treatise would not be complete without some reference to the notion of judgement. 'Judgement of what?' I hear you say, and you would be right to ask such a question, as there is great scope for confusion in this area. We might well direct a learner to a marrow-bone and say: 'here is a marrow-bone, partake of its delicious essence and learn the secrets of sustenance'. Now, the Dog who is familiar with the relationship between Higher Entities, marrow-juice and the ritual of its consumption will no doubt understand the sentence, but will not have learned anything new; the Dog who knows little of these relationships will understand a little and learn a little; the Dog who knows nothing of such things would neither have understood the sentence nor, through his confusion, will have learned anything new. In judging the extent of learning in each of these learning situations, only the second Dog would have learned, albeit only a little, so do we judge the extent of this Dog's learning by comparing his knowledge and understanding with that of his peers? Do we compare his knowledge and understanding with that of an omniscient ideal Dog? Or perhaps compare his learning with what he knew and understood immediately before the teaching took place? The answer is of course none of these.







*Moon over Scrap: Death may indeed be Sweet; it is surely the agent of Liberation from the Misery of our Furry Bodies [!].*

Acrylic on Board 139 X 65.5  
Richard Hickman (1988)

Some authorities, having spent a not inconsiderable amount of intellectual energy on tediously differentiating assessment from evaluation and both from judgement, fail to address the most important issue - that of examining the nature and value of that which is learnt, not the extent to which it has been learnt at all. So, to make myself clear, I will reiterate that when a teacher makes a judgement about a learner's learning, that teacher is, or should be, judging neither the quality of teaching nor the quality of learning but the quality of that which is learnt. Now there may well be a mismatch between what the teacher intended to be learnt and that which actually was learnt, moreover some young pups will learn more than that which was taught.

The perceptive reader may well interject at this point and assert that I appear to be advocating the 'teacher as facilitator' model. As I have already indicated, this is not an approach which I would endorse: as I have asserted, the teacher's role is to teach; it is up to the various entities involved in the process of education to ensure that the appropriate learning environment is in place. More importantly, it is the role of a group of higher entities [named gnostic entities] to determine the nature of that which is to be taught. However, the teacher, being an unclean and ineffective conduit, cannot be relied upon to deliver that which is to be learnt in an unsullied way. And so it is necessary to make a judgement about the nature of the learning that has taken place, not the extent to which it has been understood, because understanding comes to us all in time.

## **Culture**

Like 'art', the term suffers from a degree of nebulosity, not least in that it is, like 'art' both a categorical and evaluative term: in common usage, 'cultured' Dogs are not those suffused with their cultural environment, but those who are educated and inducted into the art of being.

Deriving from classical allusions to cultivation, culture generally refers to patterns of canine activity and the symbolic structures that give such activities significance. Different definitions of 'culture' reflect different theoretical bases for understanding, or criteria for evaluating, canine activity. Culture is made manifest in, *inter alia*, music, literature, visual art and theatre; it is not uncommon amongst humans (although utterly unknown amongst Dogs) for culture to be considered in terms of its utility and its association with consumption (in the non-pathological sense). The Dogworld of course has no conception of 'high ' and 'low' culture, but humans often ascribe social status to particular forms of cultural consumption. I would be inclined to favour a definition that refers to the manifold processes that give rise to artefacts and which give them meaning, in addition to the social relationships and practices in which such objects and processes become embedded.

While some humans focus solely on material culture in the form of artefacts, others examine social interactions and hierarchies while still others reflect upon norms and values. These apparent distinctions do not necessarily signify a conception of culture that distinguishes between the material, the social, and the normative, nor does it mirror three competing

theories of culture, but reveals merely the oftentimes whimsical and arbitrary approach that humans have to knowledge.

I have had the honour, nay, privilege to be party to a discussion amongst Dogs from differing academic backgrounds - the olfactorial, the anal and the sebaceous - and they were as one in their understanding of 'culture': culture in the form of ritual permeates Dogs' social world; the social world of Dogs is infused with culture - each breath is heavy with the odour of cultural transmission and is the very fabric of canine society. Culture does not reside in individuals - a single (or even singular) Dog is but a hair on the glossy coat of culture.

### **Notes**

1] Such as the Aipo art of the Kuomini people; I am given to understand that in this instance the artists are entirely female, a fact which opens up an area of discussion - on the role of females in the production of art.

2] 'Bonelover' is the professional name used by this particular academic; in social situations, he, like many of our kind, is known principally by his personal odour. He was a colleague of Rex Barker and fellow orator at the same event, on Midsummer Common, July 1939.

3] Bruce was the first of a long line of Corgis who established the tradition of Art criticism amongst that particular breed; he is best known for his in-depth phenomenological investigations into Canine society.

4] From an address to a small assembly of Corgis in the Spring of 1976 - Parker's Piece, Cambridge. It was at this particular address that Bruce first expounded his views, in their

evolved form, on the central role of the spectator in art.

5] The notion of the 'Dogworld' was first put forward by Biter in a public dialogue with Bowzer, Windsor Great Park, April 1957.

6] Bowzer and Biter were always in disagreement; some would say for no other reason than the pure joy of polemical debate.

7] Spotteswood first put forward his theories on the nature of art to a group of sympathetic Dalmations in the early part of the 20th century. By concentrating on the purely formal elements, he sought to turn attention away from the role of entities and other social/cultural factors to focus on the intrinsic qualities of the art-work.

[8] The *howlness* ceremony occurs during a gibbous moon and celebrates the triumph of Murgatroyd over all marine creatures. The eating of trout, and for that matter, ungulate gizzard, is especially deviant (in the opinion of this writer) as it is well known that the consumption of eels facilitates howling; the consumption of trout (and ungulate gizzard) does no such thing.

9] From Ecclesiastes, Chapter 1 verse 9

10] 'Creativity is simply an excuse for self indulgent and superficial juvenilia' according to Bonehead, the well-known poodle who is given to comment publicly on matters educational.



**Selected aphorisms on art as put forward by  
Maxwell 'The Visionary' Dog:**

1. The art of the Dog is [therefore] ethereal whereas that of Man is material.
2. True art seeks to unite - not, I might add, femaleness and maleness (which are not in any case separate in the true scheme of things), but to unite all Dogs with the essence of being.
3. The value of art lies in its ability to give life to vision and to give form to questions; in so doing, it allows others to be touched by that vision and be aware of those questions.
4. Art is a search for truth and as such is the highest form of organisation which involves a physical act into which emotive meaning has been inserted by an artist and which can be drawn out by another Dog.
5. ...asking the right questions is more important than giving the right answers, because there are no right answers, only appropriate ways of being...
6. Cats cannot and do not make art.
7. There are five ages when a human produces art of high quality: 6, 19, 58, 67 and 84.
8. The notion that anything can be art is as vacuous as the notion that nothing can be art.

### **Part III**

#### **The tail end**

And so we have it. In compiling this modest book, I have attempted an impossible task - of distilling knowledge about art, craft and design for the benefit of teachers and learners into a very small vessel - an impossible task because of the depth and breadth of the subject area and the contested nature of the topic.

It is clear therefore that what has been achieved is partial and is further limited by the author's (acknowledged) bias towards two-dimensional work in traditional media. Nevertheless, this resource is internally consistent and is comprehensive in its cover of what is considered, by those with whom I have conferred, to be important in the teaching and learning of art.

All of my informants mentioned, to a greater or lesser degree, the importance of colour (although it has to be said that four of the twelve art educators indicated frustration at the prevailing orthodoxy of teaching the 'colour wheel') and due space is accorded to the topic of colour. In true post-modern fashion and with a nod towards the relational aesthetics of Bourriard (2002), some of the 'data' gathered are presented in their raw form, such as the lists of colours available to artists, allowing readers to form their own interpretation and judgement with regard to both utility and relevance.

I have of course attempted an impossible task, not least in attempting to define 'art'. As mentioned in the canine perspective section (on p.142), a preferred term is *creating and*

*conferring aesthetic significance*, as this covers most of the activities that are associated with art-making, or indeed producing visual form, and the appreciation thereof.

Nevertheless, as a result of my various thoughts, reflections, interrogations and inquiries, I have tentatively arrived at this (almost definitive) text on what young and youngish people might need to know about art, craft and design. To wit, as a result of studying this text, teachers and students should be in a position to:

- *know about the nature of art, making distinctions where appropriate between art, craft and design;*
- *have some knowledge of a range of making processes and pictorial conventions;*
- *be aware of cultural and technological aspects of colour;*
- *know about various art movements, styles and schools of thought;*
- *be capable of employing informed critical judgement with regard to art and writings about art.*

Moreover, having read this little volume, both teachers and learners should be more readily equipped to distinguish dangerous nonsense and just plain silliness from meaningful commentary.



## Bibliography

Addiss, S. and Erickson, M. (1993). *Art History and Education*. Illinois: University of Illinois.

Atkinson, D. and Dash, P. (Eds) (2005) *Social and Critical Practice in Art Education*. Trentham Books.

Baldacchino, J. (2012). *Art's Way Out: Exit Pedagogy and the Cultural Condition*. Boston, MA: Sense Publishers.

Bamford, A. (2006). *The Wow Factor – Global research compendium on the impact of the arts in education*. Munster: Waxmann.

Black, M. (1966). Definition. In R.A. Smith (Ed.) *Aesthetics and Criticism in Art Education*. Chicago: Rand McNally.

Bell, C. (1923). *Art* London: Chatto and Windus.

Bernard, B. (ed). (1987). *Vincent by himself: a selection of his paintings and drawings together with extracts from his letters*. London: Guild.

Bourriaud, N. (2002). *Relational Aesthetics*. Dijon: Les presses du réel.

Broudy, H. (1988). *The Uses of Schooling*. London: Routledge.

Bruner, J. (1960). *The Process of Education*. Cambridge: Harvard University Press.

Chipp, H.B. (1968). *Theories of Modern Art*. Berkley: University of California Press.

Collingwood, R.G. (1958). *The Principles of Art*. Oxford: Oxford University Press.

Danto, A. (1978). The Artworld. In J. Margolis (Ed.) *Philosophy Looks at the Arts*. Philadelphia, PA: Philadelphia University Press, pp. 132-144. (Originally published in 1964).

Dewey, J. (1902). *The Child and the Curriculum*. Chicago: University of Chicago Press.

Dickie, G. (1971). *Aesthetics: An Introduction*. New York: Pegasus Press.

Dickie, G. (1974). *Art and the Aesthetic: an Institutional Analysis*. New York: Cornell University Press.

Dutton, Denis. (2009). *The Art Instinct: Beauty, Pleasure, and Human Evolution*. Oxford: Oxford University Press.

Eglinton, K.A. (2013). *Youth Identities, Localities, and Visual Material Culture: Making Selves, making worlds*. Dordrecht: Springer.

Eisner, E. (1979). *The Educational Imagination*. New York: Macmillan.

Funk & Wagnall (1963). *Standard Dictionary, International Edition*. New York: Funk & Wagnall Company.

Gardner, H. and Perkins, D. (Eds.) (1989). *Art Mind and Education*. Urbana: University of Illinois Press.

Ghiselin, B. (1955) (Ed.) *The Creative Process*. New York: Mentor.

Hickman, R. (1986). *An Investigation into Language Use in Art and Design Education*. Unpub. M.A. Dissertation, University of Leicester.

Hickman, R. (1993). *Determining Levels of Difficulty Amongst Art Concepts*. Unpub. PhD Dissertation, University of Reading.

Hickman, R. (1994). A student-centred approach to understanding art. *Art Education* 47, (5) pp. 47-51.

Hickman, R. (2005) (Ed.) *Critical Studies in Art and Design Education*. Bristol: Intellect.

Hickman, R. (2010, 2nd ed.) *Why We Make Art - and why it is taught*. Intellect publications, Bristol.

Hickman, R. (2013). *The Art & Craft of Pedagogy: Portraits of effective teachers*. London: Bloomsbury.

Huxley, A. (1954). *The Doors of Perception*. London: Chatto & Windus.

Kreiner, L.E. (1993). Toward a definition of art. *Art Education*, 46, (3), 7-11.

Lenneberg, E.H. (1961). Color naming, color recognition, color discrimination: a reappraisal. *Perceptual and Motor Skills*, 12, 375-382.

LeRon Shults, F. (2014). *Iconoclastic Theology: Deleuze and Secretion of Atheism*. Oxford: Oxford University Press.

McFee, J.K. (1978). Cultural Influences on Aesthetic Experience. In J. Condous, J. Howlett and J. Skull (Eds.) (1980). *Arts in Cultural Diversity*. Sydney: Holt, Rinehart and Winston.

McKeown, M.G. (1991). Learning Word Meanings from Definitions: Problems and Potential. In P.J.Schwanenflugel (1991) (Ed.), *The Psychology of Word Meanings*. London: Lawrence Erlbaum.

Murray, P. and Murray, L. (1976, 4th edition). *A Dictionary of Art and Artists*. Harmondsworth: Penguin.

Ocvirk, O., Bone, R., Stinson, R., and Wigg, P. (1981). *Art Fundamentals Theory and Practice* (4th ed.). Dubuque, Iowa: W.M. Brown.

Osborne, H. (1984) (Ed.). *The Oxford Companion to Art*. Oxford: Oxford University Press.

Panofsky, E. (1983) *Meaning in the Visual Arts*. Harmondsworth: Penguin. (Original publication 1939).

Pickeral, T. (2008). *The Dog: 5,000 Years Of The Dog In Art*. London: Merrell.

Ranciere. Jacques (2013), *Aisthesis*. Translated by Zakir Paul. London: Verso Books.

Read, H. (1943). *Education Through Art*. London: Faber.

Read, H. (1963). *The Meaning of Art*. Harmondsworth: Penguin.

Robinson, R. (Ed.) (2015). *Feminism Art Theory: An Anthology 1968 - 2014, 2nd Edition*. Boston: Wiley-Blackwell

Rowe, M.W. (1991). Why 'Art' doesn't have two senses. *British Journal of Aesthetics*, 31, (3), 214-221.

Skull, J. (1988). *Key Terms in Art, Craft and Design*. Adelaide: Elbrook.

Thompson and Davenport. (1982). *The Dictionary of Visual Language*. Harmondsworth: Penguin.

Weitz, M. (1961). The Nature of Art. In E. Eisner, and D.W. Ecker (Eds.) (1966) *Readings in Art Education*. Toronto: Xerox.

Williams, R. (1983). *Keywords*. London: Flamingo.

Wilson, K. (2015). *Drawing and Painting: Materials and Techniques for Contemporary Artists*. London: Thames & Hudson.

Wilson, C. (1956). *The Outsider*. London: Gollancz.

Wilson, S. and Lack, J. (2008). *Tate Guide to Modern Art Terms*. London: Tate Publishing.

## **Appendix I:**

### **More about *Dogs playing poker***

Cassius Marcellus Coolidge (1844-1934) produced at least six paintings on the theme of Dogs playing poker. The cover picture, *Poker Game* [1894, Oil on canvas 61cm X 86cm] was Coolidge's first painting in the series; it sold for \$658,000 at a Sotheby's New York sale on 18 November 2015. Other masterpieces are as follows:

#### *A Bold Bluff*

The Saint Bernard is holding a cigar staring keenly over the chips at the bulldog across the table. All the other dogs study the Saint Bernard trying to determine what is in his hand. We can see that he only has a pair of deuces. Will the bull dog fall for the bluff? A large pile of chips in the middle of the table is at hand. This painting is linked to

#### *Waterloo*

The bulldog did not call the Saint Bernard's keen bluff and his pair of aces won because the other dog folded with at least a pair of jacks. The Saint Bernard has dropped his cigar and is using both paws to collect his big winnings. All the other dogs bark in disgust after seeing the Saint Bernard's cards, spilling a glass of scotch in the process.

#### *A Friend in Need*

Probably the most famous of Coolidge's paintings, it depicts seven dogs sitting around a table playing poker in the early morning; one of them, a bulldog hands an ace under the table to his friend. With this extra ace, the dog with his back to the viewer has a winning hand of four aces.

*His Station and Four Aces*

The train conductor makes his rounds informing the well-dressed passengers that it is time for them to disembark. Unfortunately for one of the dogs whose chip pile has become quite small, this means that he will not be able to finish the hand in which he holds four aces. His look of shock and horror is juxtaposed by another canine that has already folded quickly getting up to leave.

*Pinched with Four Aces*

Four police officers (dogs) interrupt an illegal card game. The collie in the front of the painting tries to escape and knocks over chips and a glass. The other dogs stare in disbelief at this intrusion; the bulldog, who was dealt four aces, is particularly put out as he is now unable to play a winning hand.

*Poker sympathy*

Seven dogs sit across the table facing a bulldog who, probably, is not part of the regular crowd. During the last round of poker, the pot has grown quite large. The bulldog has bet generously, confident in the power of his four aces.

When the cards are presented though, the other bulldog actually has a straight flush, the only hand able to beat his. Upon winning, the victor barks derisively across the table at his defeated opponent, knocking him off his chair, spilling his drink, and causing him to drop his cards and cigar. The rest of the doggy group appear to enjoy watching the bulldog's misery...

*Contritionem praecedit superbia*



*Dogs Playing Poker: Poker Sympathy*  
 Cassius Marcellus Coolidge (1903)  
 oil on canvas 61cm X 86cm

Retrieved from Wikimedia Commons  
 [http://creativecommons.org/licenses/by-sa/3.0/]



*Art is literacy of the heart* (Elliot Eisner)  
 Jean Labourdette (2016) Street art, Montréal



Professor Michael J. Reiss (UCL Institute of Education) remarks:

"Richard Hickman's *An Art Miscellany for the Weary & Perplex'd* is a wonderfully engaging, idiosyncratic, amusing, informative, puzzling and thought-provoking bricolage. A must for anyone who suspects they may end up teaching art, likes lists, appreciates dogs or is thinking of travelling to Kazakhstan..."

Professor Toshio Naoe (University of Tsukuba, Japan) comments on Hickman's *Art Miscellany for the Weary and Perplex'd*:

"リチャード・ヒックマン著『疲れて困惑した人々のための美術雑文集』について 直江俊雄（筑波大学、日本） 学校で厳しい現実に向き合っている新任の美術教師は、この本の実践的な知識とそうでもない知識、そしてあふれるユーモアに心が救われるだろう。経験を積んだ美術教育者は、著者の洗練された皮肉（英国人の特質？）、美術への情熱、そして若い世代に対する温かい眼差しを感じ取れるだろう"

***An art miscellany  
for the weary & perplex'd***

First published by NSEAD [[www.nsead.org](http://www.nsead.org)]  
ISBN: 978-0-904684-34-6

This edition published by  
Barking Publications, Midsummer Common,  
Cambridge.