ART AS STYLE/STYLE AS ART, AND THE PROBLEM WITH THAT pdf

1: Finding Your Own Art Style | âœ•Drawingâœ Amino

an art style that borrowed features from the works of ancient Greek and Roman artists landscape a work of art showing mountains, trees, and other natural scenery.

Senior UX Writer at Spotify. Fail fast, fail often! The humble error message. Each error message is a tiny roadblock that gets in the way of what we were trying to do. Depending on the context, an unhelpful message can be the difference between continuing or giving up. Just think of the difference between seeing something like this: Needs work And seeing something more actionable, like this: To start, ask yourself if you even need the error message. Is there a way to just make it work? Really, the best error message is no error message. But if you do need it, think carefully about the message. The message should help the user solve the problem and move on. Write in a way that anyone could easily understand. That means no jargon. Imagine you see an ad about oh, say, Spotify Premium, and you click on the link to start a free trial. Then, you land on a page and see something like this: And yes, this message did get longer â€" but sometimes we need to add information to make it useful. And write a clear headline that gets the point across quickly. Imagine you want to look for some new podcasts. You fire up the app, and see an error message that says: When it comes to tone, we try to find the right balance, or as we say in Sweden, lagom. Tone refers to the character, or the attitude of the language. Within the same brand voice, your writing can take on a different tone depending on the situation. You vary your tone constantlyâ€"just think about the way you talk to your friends, your parents, or your boss. So how do you choose the right tone? You can start by asking yourself: How might the user feel in this situation? Would you actually say this? Reading the message out loud can help you pinpoint words or phrases that need to be revised. Password supplied is invalid. Wanna try that again? These three messages communicate the same thing, but the tone is different. Writing clear error messages can reduce frustration and help people continue using your app or service. If you have more tips or different approaches writing error messages, please share in the comments! If you spend your days toiling away at things like error message best practices, join us.

2: Which Art Style Suits You Best?

explore art styles. Art styles describe the way the artwork looks. Style is basically the manner in which the artist portrays his or her subject matter and how the artist expresses his or her vision.

I was never a huge fan of the Kingdom Hearts designs, either. I know it was the point, but it reminded me way too much of something regurgitated from Japan as seen on the Disney channel. I think his art is very fitting though. Nomura fits that role perfectly with all his art in the past. Look at the main characters of I-VI. They all have pretty much, the same style. He brings his own individual style to every game. See you space cowboy Such a sweet smell, Rubedo The smell of rage evaporating off your body. It was one of the first things that caught my eye. Of course, then I heard about the cool story, I like the characters, gameplay sounds cool, ect ect. Me pre-ordering this game. Yes, I have a life. I just keep it on my computer for safety reasons. It was a more mature and serious look. It gradually seemed to become a characature of itself. Amano, on the other hand, has such a distinct style that, though he is recognizable, he has retained his uniqueness. Not one artist out there is like him, while Nomura was heavily influenced by the generic manga look. SonikkuJ SonikkuJ 10 years ago 7 The art is perfectly fine with me. This is the way I view it as well. Cornman89 Cornman89 10 years ago 8 I agree. Rank0Outcast Rank0Outcast 10 years ago 9 I absolutely love the art style. For some reason, the first words I thought when I saw the art was "Hip". Either that or it was "Ghetto". But it definetely caught my eye.

Hey haven't make a video in a while this took me days to make so I hope you enjoy.

Constraints on Definitions of Art Any definition of art has to square with the following uncontroversial facts: Two general constraints on definitions are particularly relevant to definitions of art. First, given that accepting that something is inexplicable is generally a philosophical last resort, and granting the importance of extensional adequacy, list-like or enumerative definitions are if possible to be avoided. Whether any definition of art does account for these facts and satisfy these constraints, or could account for these facts and satisfy these constraints, are key questions for aesthetics and the philosophy of art. Definitions From the History of Philosophy Classical definitions, at least as they are portrayed in contemporary discussions of the definition of art, take artworks to be characterized by a single type of property. The standard candidates are representational properties, expressive properties, and formal properties. So there are representational or mimetic definitions, expressive definitions, and formalist definitions, which hold that artworks are characterized by their possession of, respectively, representational, expressive, and formal properties. It is not difficult to find fault with these simple definitions. For example, possessing representational, expressive, and formal properties cannot be sufficient conditions, since, obviously, instructional manuals are representations, but not typically artworks, human faces and gestures have expressive properties without being works of art, and both natural objects and artifacts produced solely for homely utilitarian purposes have formal properties but are not artworks. The ease of these dismissals, though, serves as a reminder of the fact that classical definitions of art are significantly less philosophically self-contained or freestanding than are most contemporary definitions of art. Relatedly, great philosophers characteristically analyze the key theoretical components of their definitions of art in distinctive and subtle ways. For these reasons, understanding such definitions in isolation from the systems or corpuses of which they are parts is difficult, and brief summaries are invariably somewhat misleading. Nevertheless, some representative examples of historically influential definitions of art offered by major figures in the history of philosophy should be mentioned. Artworks are ontologically dependent on, imitations of, and therefore inferior to, ordinary physical objects. Physical objects in turn are ontologically dependent on, and imitations of, and hence inferior to, what is most real, the non-physical unchanging Forms. Grasped perceptually, artworks present only an appearance of an appearance of the Forms, which are grasped by reason alone. Consequently, artistic experience cannot yield knowledge. Nor do the makers of artworks work from knowledge. Because artworks engage an unstable, lower part of the soul, art should be subservient to moral realities, which, along with truth, are more metaphysically fundamental and, properly understood, more humanly important than, beauty. The arts are not, for Plato, the primary sphere in which beauty operates. The Platonic conception of beauty is extremely wide and metaphysical: Art for Kant falls under the broader topic of aesthetic judgment, which covers judgments of the beautiful, judgments of the sublime, and teleological judgments of natural organisms and of nature itself. The deepest metaphysical truth, according to Hegel, is that the universe is the concrete realization of what is conceptual or rational. That is, what is conceptual or rational is real, and is the imminent force that animates and propels the self-consciously developing universe. The universe is the concrete realization of what is conceptual or rational, and the rational or conceptual is superior to the sensory. So, as the mind and its products alone are capable of truth, artistic beauty is metaphysically superior to natural beauty. Hegel, Introduction III p. A central and defining feature of beautiful works of art is that, through the medium of sensation, each one presents the most fundamental values of its civilization. Art and religion in turn are, in this respect, inferior to philosophy, which employs a conceptual medium to present its content. Art initially predominates, in each civilization, as the supreme mode of cultural expression, followed, successively, by religion and philosophy. Skepticism about Definitions of Art Skeptical doubts about the possibility and value of a definition of art have figured importantly in the discussion in aesthetics since the s, and though their influence has subsided somewhat, uneasiness about the definitional project persists. See section 4, below, and also Kivy , Brand , and Walton Hence art is indefinable Weitz Against this it is claimed that change does not, in general, rule out the preservation of identity over

time, that decisions about concept-expansion may be principled rather than capricious, and that nothing bars a definition of art from incorporating a novelty requirement. A second sort of argument, less common today than in the heyday of a certain form of extreme Wittgensteinianism, urges that the concepts that make up the stuff of most definitions of art expressiveness, form are embedded in general philosophical theories which incorporate traditional metaphysics and epistemology. But since traditional metaphysics and epistemology are prime instances of language gone on conceptually confused holiday, definitions of art share in the conceptual confusions of traditional philosophy Tilghman A third sort of argument, more historically inflected than the first, takes off from an influential study by the historian of philosophy Paul Kristeller, in which he argued that the modern system of the five major arts [painting, sculpture, architecture, poetry, and music] which underlies all modern aesthetics â€¦ is of comparatively recent origin and did not assume definite shape before the eighteenth century, although it had many ingredients which go back to classical, mediaeval, and Renaissance thought. As a matter of historical fact, there simply is no stable definiendum for a definition of art to capture. A fourth sort of argument suggests that a definition of art stating individually necessary and jointly sufficient conditions for a thing to be an artwork, is likely to be discoverable only if cognitive science makes it plausible to think that humans categorize things in terms of necessary and sufficient conditions. But, the argument continues, cognitive science actually supports the view that the structure of concepts mirrors the way humans categorize things â€" which is with respect to their similarity to prototypes or exemplars , and not in terms of necessary and sufficient conditions. So the quest for a definition of art that states individually necessary and jointly sufficient conditions is misguided and not likely to succeed Dean Against this it has been urged that psychological theories of concepts like the prototype theory and its relatives can provide at best an account of how people in fact classify things, but not an account of correct classifications of extra-psychological phenomena, and that, even if relevant, prototype theory and other psychological theories of concepts are at present too controversial to draw substantive philosophical morals from Rey ; Adajian A fifth argument against defining art, with a normative tinge that is psychologistic rather than sociopolitical, takes the fact that there is no philosophical consensus about the definition of art as reason to hold that no unitary concept of art exists. Concepts of art, like all concepts, after all, should be used for the purpose s they best serve. But not all concepts of art serve all purposes equally well. So not all art concepts should be used for the same purposes. So, since there is no purpose-independent use of the concept of art, art should not be defined Mag Uidhir and Magnus ; cf. In response, it is noted that some account of what makes various concepts of art concepts of art is still required; this leaves open the possibility of some degree of unity beneath the apparent multiplicity. The fact if it is one that different concepts of art are used for different purposes does not itself imply that they are not connected in ordered, to-some-degree systematic ways. That is, it is not evident that there exist a mere arbitrary heap or disjunction of art concepts, constituting an unsystematic patchwork. Perhaps there is a single concept of art with different facets that interlock in an ordered way, or else a multiplicity of concepts that constitute a unity because one is at the core, and the others depend asymmetrically on it. The last is an instance of core-dependent homonymy; see the entry on Aristotle , section on Essentialism and Homonymy. A sixth, broadly Marxian sort of objection rejects the project of defining art as an unwitting and confused expression of a harmful ideology. On this view, the search for a definition of art presupposes, wrongly, that the concept of the aesthetic is a creditable one. But since the concept of the aesthetic necessarily involves the equally bankrupt concept of disinterestedness, its use advances the illusion that what is most real about things can and should be grasped or contemplated without attending to the social and economic conditions of their production. Definitions of art, consequently, spuriously confer ontological dignity and respectability on social phenomena that probably in fact call more properly for rigorous social criticism and change. Their real function is ideological, not philosophical Eagleton Seventh, the members of a complex of skeptically-flavored arguments, from feminist philosophy of art, begin with premises to the effect that art and art-related concepts and practices have been systematically skewed by sex or gender. Such premises are supported by a variety of considerations. Moreover, the concept of genius developed historically in such a way as to exclude women artists Battersby, , Korsmeyer Moreover, because all aesthetic judgments are situated and particular, there can be no such thing as disinterested taste. If there is no such thing as disinterested taste, then it is hard to see how

there could be universal standards of aesthetic excellence. The non-existence of universal standards of aesthetic excellence undermines the idea of an artistic canon and with it the project of defining art. Art as historically constituted, and art-related practices and concepts, then, reflect views and practices that presuppose and perpetuate the subordination of women. The data that definitions of art are supposed to explain are biased, corrupt and incomplete. As a consequence, present definitions of art, incorporating or presupposing as they do a framework that incorporates a history of systematically biased, hierarchical, fragmentary, and mistaken understandings of art and art-related phenomena and concepts, may be so androcentric as to be untenable. Some theorists have suggested that different genders have systematically unique artistic styles, methods, or modes of appreciating and valuing art. If so, then a separate canon and gynocentric definitions of art are indicated Battersby , Frueh In any case, in the face of these facts, the project of defining art in anything like the traditional way is to be regarded with suspicion Brand, An eighth argument sort of skeptical argument concludes that, insofar as almost all contemporary definitions foreground the nature of artworks, rather than the individual arts to which most? If these hard cases are artworks, what makes them so, given their apparent lack of any of the traditional properties of artworks? Are, they, at best, marginal cases? On the other hand, if they are not artworks, then why have generations of experts â€" art historians, critics, and collectors â€" classified them as such? And to whom else should one look to determine the true nature of art? There are, it is claimed, few or no empirical studies of art full stop, though empirical studies of the individual arts abound. Such disputes inevitably end in stalemate. Stalemate results because a standard artwork-focused definitions of art endorse different criteria of theory choice, and b on the basis of their preferred criteria, appeal to incompatible intuitions about the status of such theoretically-vexed cases. In consequence, disagreements between standard definitions of art that foreground artworks are unresolvable. To avoid this stalemate, an alternative definitional strategy that foregrounds the arts rather than individual artworks, is indicated. Two species of family resemblance views will be considered: The family resemblance view raises questions, moreover, about the membership and unity of the class of paradigm artworks. If the account lacks an explanation of why some items and not others go on the list of paradigm works, it seems explanatorily deficient. The cluster version of the family resemblance view has been defended by a number of philosophers Bond , Dissanayake , Dutton , Gaut The view typically provides a list of properties, no one of which is a necessary condition for being a work of art, but which are jointly sufficient for being a work of art, and which is such that at least one proper subset thereof is sufficient for being a work of art. Lists offered vary, but overlap considerably. Here is one, due to Gaut: The cluster account has been criticized on several grounds. Second, if the list of properties is incomplete, as some cluster theorists hold, then some justification or principle would be needed for extending it. Third, the inclusion of the ninth property on the list, belonging to an established art form, seems to regenerate or duck , rather than answer, the definitional question. Finally, it is worth noting that, although cluster theorists stress what they take to be the motley heterogeneity of the class of artworks, they tend with surprising regularity to tacitly give the aesthetic a special, perhaps unifying, status among the properties they put forward as merely disjunctive. One cluster theorist, for example, gives a list very similar to the one discussed above it includes representational properties, expressiveness, creativity, exhibiting a high degree of skill, belonging to an established artform , but omits aesthetic properties on the grounds that it is the combination of the other items on the list which, combined in the experience of the work of art, are precisely the aesthetic qualities of the work Dutton Gaut, whose list is cited above, includes aesthetic properties as a separate item on the list, but construes them very narrowly; the difference between these ways of formulating the cluster view appears to be mainly nominal. Contemporary Definitions Definitions of art attempt to make sense of two different sorts of facts: Whether the concept of art is precise enough to justify this much confidence about what falls under its extension claim is unclear. Such classically-flavored definitions take traditional concepts like the aesthetic or allied concepts like the formal, or the expressive as basic, and aim to account for the phenomena by making those concepts harder â€" for example, by endorsing a concept of the aesthetic rich enough to include non-perceptual properties, or by attempting an integration of those concepts e. Institutional and Historical Conventionalist definitions deny that art has essential connection to aesthetic properties, or to formal properties, or to expressive properties, or to

any type of property taken by traditional definitions to be essential to art. Conventionalist definitions have been strongly influenced by the emergence, in the twentieth century, of artworks that seem to differ radically from all previous artworks. Conventionalist definitions have also been strongly influenced by the work of a number of historically-minded philosophers, who have documented the rise and development of modern ideas of the fine arts, the individual arts, the work of art, and the aesthetic Kristeller, Shiner, Carroll, Goehr, Kivy. Conventionalist definitions come in two varieties, institutional and historical.

4: Gothic art | www.enganchecubano.com

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Graphic design magazine with tutorials, resources and inspiration. Art History Influence on Modern Design: Today I am moving on to another important style: The Baroque is considered to be the dominant art style in Europe between the Mannerist and Rococo eras and it is characterized by overt emotion, dynamic movement, and self-confident rhetoric. When and where did the Baroque Style appear? The baroque style appeared in Rome, Italy around the year , as a demand of the church for new art. Artists were commissioned by the Roman Catholic Church in â€" to create paintings and sculptures that even the illiterate could comprehend. This decision of the church actually offered inspiration for Baroque artists, which appeared, however, a generation later. Latin America was also strongly influenced by the Baroque Style. Baroque Style evolved from the classic forms of the Renaissance, but it differs in the newly added details and trends: Nicholas Church, Prague Image Source In the painting decoration the artists renounced on creating profane and pagan themes nudes and mythological types ; instead, the ornamentation got excessively rich, with twisted columns shaped as snails with fantasy figures. Straight lines become bent, oval shapes arch and take more winding forms, plain surfaces completely disappear and make room for an abundance of ornaments. The buildings become more and more of a pretext to use decorations or an aggregation of ornaments of the most various and bizarre natures. The interiors dazzle with the lavishness of gold, silver, silks, rich tapestry and luxurious furnishings. Prague window ornaments, the Czech Republic. Image Source Regardless of the domain we find it in, the Baroque Style is characterized by the exaggerate use of movement and clarity, respectively the use of flamboyant details which stand for easily interpretable types and lack of ambiguity. All of these elements are used by the artists of the style to produce moments of intensity, drama, exuberance and greatness. Image Source Which are the main domains in which the Baroque Style emerged? The Baroque Style is clearly represented in domains like architecture, painting, sculpture, theater, music, literature, furnishing, dance, and philosophy. Baroque Architecture According to Francis D. The Versailles Palace in France. Image Source In Baroque Architecture, a peculiar characteristic is using architectural elements that exude greatness, like massive columns, tall vaults, large arches, overwhelming domes, colors with high contrasts, volumes, and impressive empty spaces. The interior of a construction built in a Baroque Style has, as one of its innovations, a huge entrance space linked by monumental stairs to the other levels of the building. As a fact, the model of the enormous interior staircase became a common sign of the wealth of the bourgeoisie, being copied at a smaller scale in different aristocratic residences everywhere. Baroque Sculpture In sculpture, there was a dynamic movement and energy of human forms. In the Baroque Sculpture, groups of figures assumed new importance â€" the artists created a spiral around an empty central vortex and reached to the surrounding space. The special characteristics of the Baroque Sculpture were represented by extra-sculptural elements like concealed lighting or water fountains. Image Source One of the most important sculptors of the Baroque period is Gian Lorenzo Bernini, renowned for his architecture, sculpture, and fountains. As a complex artist, Bernini worked as an architect, sculptor, painter, he wrote plays and staged spectacles. Bernini designed the entire chapel, a subsidiary space along the side of the church, for the Cornaro family. They represent soapstone sculptures of old testament prophets around the terrace and are considered his finest work. Baroque Painting The Baroque Painting is often associated with the Baroque cultural movement, which began in the s and continued throughout the 17th century and into the early 18th century. The most important characteristics of Baroque art are great drama, deep and rich color, intense light, and dark shadows. In opposition to the Renaissance art, where the artists showed the moment before an event took place, in the Baroque Painting, the Baroque artists chose the most dramatic point, the actual moment when the action occurred. In comparison to the rationality and calm of the Renaissance, the Baroque art was meant to evoke passion and emotion. Caravaggio opened a new chapter in the history of painting with his realistic approach to the human figure, taken directly from real life and dramatically placed against a dark background. Saint Matthew and the Angel â€" Caravaggio. Baroque Theater In the Baroque era, theater evolved and became a multimedia experience, beginning with the

actual architectural space. Some of the technology used on Broadway or in commercial plays was actually invented and developed during the Baroque era. They had evolved so much that they could change the stage from a romantic garden to the interior of a palace in a matter of seconds! Moreover, Gods were capable of coming down, literally, from the heavens and rescue the hero in the most dangerous situations. Baroque Theater at the Krumlov castle. Some artists like the American musician William Christie and the artists from Les Arts Florissants have performed extensive research on all the French Baroque Opera, and they performed pieces from Charpentier and Lully. It was first used in by Curt Sachs, and as late as it was still considered a dispute in academic circles. The debated question was if Baroque music shares any aesthetic principles with the visual and literary arts of the Baroque period. From the many musical forms that flourished in that era, we can mention the concerto, the symphony, the sonata, cantata and the oratorio. All of these forms of music had a defining technique that was used especially in the Baroque music: When compared with its predecessors, Baroque music can be seen as being highly ornate, lavishly textured, and intense. The music of this period was characterized by rich counterpoint and a highly decorated melodic line. Baroque furnishing Baroque furnishings appeared around the year of in the rich abodes in Venice, Rome, Florence at the time when the new great families of the papacy and the commerce started to display their assets and their taste for arts. The most impressive characteristic of the imposing Baroque furniture is that it was the work of sculptors, and not of carpenters. Baroque table, circa Image Source In comparison to the preceding century, in the 18th century, furniture suffered a deep transformation. It became modern because it had to assume the characteristics demanded by utility. Is modern design still influenced by the Baroque Style? Its mood has been compared to barely suppressed passion. In the architecture of St. Peters in Rome, St. Baroque in home design The Baroque style is still used today as inspiration when it comes to decorating a home in a rich manner. This style is well known for being dramatic and over the top, characteristics which can transform a simple home into a flamboyant abode. Many people choose to decorate their living space in a baroque style, and there are a variety of ideas that you can incorporate; like using baroque patterns to enrich cushion covers, linen, upholstery, curtaining and much more! Now graphic artists can add Baroque flair to almost any design project with elements like lush florals, rosettes as a repeating motif in a frieze and many more ornaments with a clear Baroque influence. If you have the right skills, you can combine the past and present designs and create amazing modern artwork.

5: Art History Influence on Modern Design: Baroque Style - PIXEL77

The Style Problem for Artists Why variety is the spice of my professional life. I have been fortunate enough to support my family as a freelance illustrator for the past decade and I have seen my.

Architecture Architecture was the most important and original art form during the Gothic period. The problem was that the heavy stonework of the traditional arched barrel vault and the groin vault exerted a tremendous downward and outward pressure that tended to push the walls upon which the vault rested outward, thus collapsing them. Medieval masons solved this difficult problem about with a number of brilliant innovations. First and foremost they developed a ribbed vault , in which arching and intersecting stone ribs support a vaulted ceiling surface that is composed of mere thin stone panels. The round arches of the barrel vault were replaced by pointed Gothic arches which distributed thrust in more directions downward from the topmost point of the arch. Four common types of vault. A barrel vault also called a cradle vault, tunnel vault, or wagon vault has a semicircular cross section. A groin or cross vault is formed by the perpendicular intersection of two barrel vaults. A fan vault is composed of concave sections with ribs spreading out like a fan. The vaulted ceiling of Amiens Cathedral, France. A crucial point was that the outward thrust of the ribbed ceiling vaults was carried across the outside walls of the nave, first to an attached outer buttress and then to a freestanding pier by means of a half arch known as a flying buttress. These elements enabled Gothic masons to build much larger and taller buildings than their Romanesque predecessors and to give their structures more complicated ground plans. The skillful use of flying buttresses made it possible to build extremely tall, thin-walled buildings whose interior structural system of columnar piers and ribs reinforced an impression of soaring verticality. Three successive phases of Gothic architecture can be distinguished, respectively called early, High, and late Gothic. The earliest surviving Gothic building was the abbey of Saint-Denis in Paris, begun in about Structures with similarly precise vaulting and chains of windows along the perimeter were soon begun with Notre-Dame de Paris begun and Laon Cathedral begun By this time it had become fashionable to treat the interior columns and ribs as if each was composed of a bunch of more slender parallel members. The columns and arches used to support these different elevations contributed to the severe and powerfully repetitive geometry of the interior. Window tracery decorative ribwork subdividing a window opening was also gradually evolved, along with the use of stained coloured glass in the windows. The typical French early Gothic cathedral terminated at its eastern end in a semicircular projection called an apse. The western end was much more impressive, being a wide facade articulated by numerous windows and pointed arches, having monumental doorways, and being topped by two huge towers. The first mature example of the style was the nave and choir of Lincoln Cathedral begun in Lincoln Cathedral, Lincolnshire, Eng. They had thicker, heavier walls that were not much changed from Romanesque proportions; accentuated, repeated moldings on the edges of interior arches; a sparing use of tall, slender, pointed lancet windows; and nave piers consisting of a central column of light-coloured stone surrounded by a number of slimmer attached columns made of black Purbeck marble. Early English churches also established other stylistic features that were to distinguish all of English Gothic: Other outstanding examples of the early English style are the nave and west front of Wells Cathedral c. West facade of Wells Cathedral, Somerset, Eng. Kersting High Gothic The second phase of Gothic architecture began with a subdivision of the style known as Rayonnant â€"80 on the Continent and as the Decorated Gothic â€"75 style in England. This style was characterized by the application of increasingly elaborate geometrical decoration to the structural forms that had been established during the preceding century. During the period of the Rayonnant style a significant change took place in Gothic architecture. Until about , Gothic architects concentrated on the harmonious distribution of masses of masonry and, particularly in France, on the technical problems of achieving great height; after that date, they became more concerned with the creation of rich visual effects through decoration. This decoration took such forms as pinnacles upright members, often spired, that capped piers, buttresses, or other exterior elements , moldings, and, especially, window tracery. The most characteristic and finest achievement of the Rayonnant style is the great circular rose window adorning the west facades of large French cathedrals; the typically radial patterns of the

tracery inspired the designation Rayonnant for the new style. Another typical feature of Rayonnant architecture is the thinning of vertical supporting members, the enlargement of windows, and the combination of the triforium gallery and the clerestory until walls are largely undifferentiated screens of tracery, mullions vertical bars of tracery dividing windows into sections , and glass. Stained glassâ€"formerly deeply colouredâ€"became lighter in colour to increase the visibility of tracery silhouettes and to let more light into the interior. The most notable examples of the Rayonnant style are the cathedrals of Reims, Amiens, Bourges, Chartres, and Beauvais. The north rose window in Chartres Cathedral, Chartres, France. Supplanting the small, slender, pointed lancet windows of the early English Gothic style were windows of great width and height, divided by mullions into two to eight brightly coloured main subdivisions, each of which was further divided by tracery. At first, this tracery was based on the trefoil and quatrefoil, the arch, and the circle, all of which were combined to form netlike patterns. Later, tracery was based on the ogee, or S-shaped curve, which creates flowing, flamelike forms. Some of the most outstanding monuments of the Decorated Gothic style are sections of the cloister c. Late Gothic In France the Rayonnant style evolved about into an even more decorative phase called the Flamboyant style , which lasted until about In England a development known as the Perpendicular style lasted from about to The most conspicuous feature of the Flamboyant Gothic style is the dominance in stone window tracery of a flamelike S-shaped curve. In the Flamboyant style wall space was reduced to the minimum of supporting vertical shafts to allow an almost continuous expanse of glass and tracery. Structural logic was obscured by the virtual covering of the exteriors of buildings with tracery, which often decorated masonry as well as windows. A profusion of pinnacles, gables, and other details such as subsidiary ribs in the vaults to form star patterns further complicated the total effect. By the late Gothic period greater attention was being given to secular buildings. Thus, Flamboyant Gothic features can be seen in many town halls, guild halls, and even residences. Other important examples of the style are the Tour de Beurre of Rouen Cathedral and the north spire of Chartres. Flamboyant Gothic, which eventually became overly ornate, refined, and complicated, gave way in France to Renaissance forms in the 16th century. In England the parallel Perpendicular Gothic style was characterized by a predominance of vertical lines in the stone tracery of windows, an enlargement of windows to great proportions, and the conversion of the interior stories into a single unified vertical expanse. The typical Gothic pointed vaults were replaced by fan vaults fan-shaped clusters of tracery-like ribs springing from slender columns or from pendant knobs at the centre of the ceiling. Sculpture Gothic sculpture was closely tied to architecture, since it was used primarily to decorate the exteriors of cathedrals and other religious buildings. The earliest Gothic sculptures were stone figures of saints and the Holy Family used to decorate the doorways, or portals, of cathedrals in France and elsewhere. The sculptures on the Royal Portal of Chartres Cathedral c. But during the later 12th and the early 13th centuries sculptures became more relaxed and naturalistic in treatment, a trend that culminated in the sculptural decorations of the Reims Cathedral c. These figures, while retaining the dignity and monumentality of their predecessors, have individualized faces and figures, as well as full, flowing draperies and natural poses and gestures, and they display a classical poise that suggests an awareness of antique Roman models on the part of their creators. Early Gothic masons also began to observe such natural forms as plants more closely, as is evident in the realistically carved clusters of leaves that adorn the capitals of columns. Calixtus I, statue at Reims cathedral, France. National Gallery of Art, Washington, D. In the 14th century, Gothic sculpture became more refined and elegant and acquired a mannered daintiness in its elaborate and finicky drapery. The elegant and somewhat artificial prettiness of this style was widely disseminated throughout Europe in sculpture, painting, and manuscript illumination during the 14th century and became known as the International Gothic style. An opposite trend at this time was that of an intensified realism , as displayed in French tomb sculptures and in the vigorous and dramatic works of the foremost late Gothic sculptor, Claus Sluter. Gothic sculpture evolved into the more technically advanced and classicistic Renaissance style in Italy during the 14th and early 15th centuries but persisted until somewhat later in northern Europe. Painting Gothic painting followed the same stylistic evolution as did sculpture; from stiff, simple, hieratic forms toward more relaxed and natural ones. Its scale grew large only in the early 14th century, when it began to be used in decorating the retable ornamental panel behind an altar. Such paintings usually featured scenes and figures

from the New Testament, particularly of the Passion of Christ and the Virgin Mary. These paintings display an emphasis on flowing, curving lines, minute detail, and refined decoration, and gold was often applied to the panel as background colour. Compositions became more complex as time went on, and painters began to seek means of depicting spatial depth in their pictures, a search that eventually led to the mastery of perspective in the early years of the Italian Renaissance. In late Gothic painting of the 14th and 15th centuries secular subjects such as hunting scenes, chivalric themes, and depictions of historical events also appeared. Both religious and secular subjects were depicted in manuscript illuminations â€"i. This was a major form of artistic production during the Gothic period and reached its peak in France during the 14th century. Panel and wall painting evolved gradually into the Renaissance style in Italy during the 14th and early 15th centuries but retained many more of its Gothic characteristics until the late 15th and early 16th centuries in Germany, Flanders , and elsewhere in Northern Europe. Learn More in these related Britannica articles:

6: Art Style Carpet Collection, Art Exposure Carpet TIle | Mohawk Group

My art style developed from different artist, Lavender Towne, Greywick (sarehkee), and LeslieLu Marie When I draw ears they are similar to greywicks style and when I draw eyebrows they are like Leslie Lu Marie's style, and the details and little lines I put are from lavender Townes style.

Overview[edit] Any piece of art is in theory capable of being analysed in terms of style; neither periods nor artists can avoid having a style, except by complete incompetence, [6] and conversely natural objects or sights cannot be said to have a style, as style only results from choices made by a maker. Artists in recent developed societies tend to be highly conscious of their own style, arguably over-conscious, whereas for earlier artists stylistic choices were probably "largely unselfconscious". The names of most older styles are the invention of art historians and would not have been understood by the practitioners of those styles. Some originated as terms of derision, including Gothic , Baroque , and Rococo. Western art, like that of some other cultures, most notably Chinese art , has a marked tendency to revive at intervals "classic" styles from the past. Classical art criticism and the relatively few medieval writings on aesthetics did not greatly develop a concept of style in art, or analysis of it, [12] and though Renaissance and Baroque writers on art are greatly concerned with what we would call style, they did not develop a coherent theory of it, at least outside architecture. Giorgio Vasari set out a hugely influential but much-questioned account of the development of style in Italian painting mainly from Giotto to his own Mannerist period. He stressed the development of a Florentine style based on disegno or line-based drawing, rather than Venetian colour. With other Renaissance theorists like Leon Battista Alberti he continued classical debates over the best balance in art between the realistic depiction of nature and idealization of it; this debate was to continue until the 19th century and the advent of Modernism. This type of art history is also known as formalism , or the study of forms or shapes in art. Terms originated to describe architectural periods were often subsequently applied to other areas of the visual arts, and then more widely still to music, literature and the general culture. A major area of debate in both art history and archaeology has been the extent to which stylistic change in other fields like painting or pottery is also a response to new technical possibilities, or has its own impetus to develop the kunstwollen of Riegl , or changes in response to social and economic factors affecting patronage and the conditions of the artist, as current thinking tends to emphasize, using less rigid versions of Marxist art history. Remarks on the History of Things , have made notable contributions to the debate, which has also drawn on wider developments in critical theory. The use of terms such as Counter-Maniera appears to be in decline, as impatience with such "style labels" grows among art historians. In Marcia B. Hall, a leading art historian of 16th-century Italian painting and mentee of Sydney Joseph Freedberg â€" , who invented the term, was criticised by a reviewer of her After Raphael: Painting in Central Italy in the Sixteenth Century for her "fundamental flaw" in continuing to use this and other terms, despite an apologetic "Note on style labels" at the beginning of the book and a promise to keep their use to a minimum. Individual style[edit] Traditional art history has also placed great emphasis on the individual style of an artist: The identification of individual style in works is "essentially assigned to a group of specialists in the field known as connoisseurs ", [28] a group who centre in the art trade and museums, often with tensions between them and the community of academic art historians. His techniques were adopted by Bernard Berenson and others, and have been applied to sculpture and many other types of art, for example by Sir John Beazley to Attic vase painting. In Chinese art it is just as deeply held, but traditionally regarded as a factor in the appreciation of some types of art, above all calligraphy and literati painting , but not others, such as Chinese porcelain; [32] a distinction also often seen in the so-called decorative arts in the West. Chinese painting also allowed for the expression of political and social views by the artist a good deal earlier than is normally detected in the West. Manner[edit] "Manner" is a related term, often used for what is in effect a sub-division of a style, perhaps focused on particular points of style or technique. It is a somewhat outdated term in academic art history, avoided because it is imprecise. Style in archaeology[edit] Paleolithic stone tools grouped by period In archaeology , despite modern techniques like radiocarbon dating , period or cultural style remains a crucial tool in the identification and dating not only of works of art but all classes of

archaeological artefact , including purely functional ones ignoring the question of whether purely functional artefacts exist. This is used to construct typologies for different types of artefacts, and by the technique of seriation a relative dating based on style for a site or group of sites is achieved where scientific absolute dating techniques cannot be used, in particular where only stone, ceramic or metal artefacts or remains are available, which is often the case. In contrast to recent trends in academic art history, the succession of schools of archaeological theory in the last century, from culture-historical archaeology to processual archaeology and finally the rise of post-processual archaeology in recent decades has not significantly reduced the importance of the study of style in archaeology, as a basis for classifying objects before further interpretation. More technically, it has been defined as "the decorative generalization of figures and objects by means of various conventional techniques, including the simplification of line, form, and relationships of space and color", [40] and observed that "[s]tylized art reduces visual perception to constructs of pattern in line, surface elaboration and flattened space". Motifs in the decorative arts such as the palmette or arabesque are often highly stylized versions of the parts of plants. Even in art that is in general attempting mimesis or "realism", a degree of stylization is very often found in details, and especially figures or other features at a small scale, such as people or trees etc. But this is not stylization intended to be noticed by the viewer, except on close examination.

7: Style (visual arts) - Wikipedia

Principles of art history: the problem of the development of style in later art the problem of the development of style in later art. by WÃ¶lfflin, Heinrich.

8: THE ART STYLE | Halo Infinite | Forums | Halo - Official Site

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9: The Definition of Art (Stanford Encyclopedia of Philosophy)

A lot of art directors aren't even looking for a particular style and while being able to label your style might help as far as describing the work, many are going to be looking more your portfolio and seeing whether there's a coherent style that's relevant in some way to them.

ART AS STYLE/STYLE AS ART, AND THE PROBLEM WITH THAT pdf

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