

1: The Art of the Everyday competition - Art Limited

The art of the everyday. Image 1 of 2. Texture is an extremely important part of turning the everyday into the extraordinary. Image 1 of 2. Unremarkable items and places can be turned into.

Art of the Everyday Samuel Wright One morning artist Jacqui Larsen rested on a hiking trail near her home, high enough to see the city of Springville sprawled out beneath her. The city was motionless, with few cars to be seen on the roads. Watching the still town, she wondered how many people down there had ever walked this trail, so close to them. Then she turned that question on herself: Visitors to the exhibit were greeted by familiar landscapes: These images were accompanied by those of less-conventional artistic subjects: Too often we seek art and beauty in centers of culture, Lance says. Paintings hung next to plaques bearing poems and paragraphs, often treating the same or similar topics. As the arrangement of their art suggests, the Larsens have worked in paths parallel and intersecting for years. Lance and Jacqui met as BYU students. When Lance learned about a relocated hut from the Topaz Japanese internment camp, he began a poem on the subject but eventually shelved it. Later Jacqui visited the hut in a Springville backyard and painted Topaz House: The family is a creation myth. And then the stings and wingsâ€”I love that mix of things going well and things falling apart. We see them as boring and move from screen to screen instead. Impressed by a former professor who deconstructed classroom walls by inviting students into his home, the Larsens host informal living-room discussions with students. They hope to help students find the artistic in the everyday, having seen the blessings of art in their own lives. Something good happened today. The way you see the world changes. You become a different person.

2: NPR Choice page

The Art of the Everyday: France in the 90s, co-curated by Thomas Sokolowski, Director, The Andy Warhol Museum and Grey Art Gallery Director Lynn Gumpert, should rectify this situation and will situate the artists included in the exhibition within a specific cultural attitude and tradition.

Any members of Art Limited who are publishing artworks. You need to create an account before. You can submit a total of 5 images in this competition. The first image is free. The subsequent images will be debited Credits. Adding images When you publish or edit an image, you will find a form choice to submit your artwork into the competition if you still have a free slot for it. Warning, the addition in the competition is final, retraction is not possible, even if the image is deleted. Artworks required All types of processes or techniques are allowed as long as they meet the subject and theme. Quality must follow the requirements and recommendations of Art Limited. The artworks already uploaded on the site can participate. A picture can participate in different competitions but will only win one prize in one competition. Winners The final selection will be done by the 50 members of the jury who will vote and verify that the creation respects the competition theme. Since the members of the jury are located in different parts of the world, there is no physical or virtual concertation organized by Art Limited, each of them submits its choices securely as soon as possible before the vote closes. Any cheating, no respect for the theme, call for voting and if we find any behaviour is in any way deceptive, we will disqualify it and mark it fringe selection. Competition rules Opening for submissions Monday 1 October at The end of the participation date is expected on Friday 30 November at The results will be announced on Monday 31 December at Any cheating, call for voting and if we find any behaviour is in any way deceptive, we will disqualify it and mark it fringe selection. The artwork, in its entirety, must be a single work of original material taken by the competition entrant. Art Limited further reserves the right to cancel, terminate, or modify any competition not capable of completion as planned, including infection by computer virus, bugs, tampering, unauthorized intervention, force majeure, voter fraud or technical failures of any sort. Art Limited is not responsible for errors in the administration or fulfillment of this competition, including without limitation, mechanical, human, printing, distribution or production errors, and may modify this competition based upon such error at its sole discretion without liability and where circumstances make this unavoidable. Competition sponsor With the support of sponsors, who are now coming on board to offer valuable prizes to the winners, we expect the future competitions and their place to continue to grow. We believe that your participation in our contest can achieve a generous and positive image far away from the profit only. You have a project?

3: Everyday Art Room - The Art of Ed

The Art of the Everyday competition What is the perception of our daily environment through Art? Use scenes from everyday and ordinary life as a privileged source of inspiration, mirror of our emotions, and witness of our life, the world and its time.

The art of the everyday Texture is an extremely important part of turning the everyday into the extraordinary. Unremarkable items and places can be turned into strange, experimental images. By Lucy Davies and Charlie Hopkinson. The end result should be familiar, but presented in an unfamiliar, artistic way. It leaves more to the imagination, and forces us to concentrate on texture and colour rather than the subject itself. If you are looking to try a new form of photography, abstract will certainly be an enjoyable challenge. This is where you can let go of the rules and experiment. Being able to visualise potential photographs when looking at the most mundane of objects is difficult, but it can be learned. The most important thing is being able to reduce the scene in front of you to its basic structural ingredients: Deviating from the norm in these three elements is really all you need to create a good abstract. By moving in to remove clues about shape and form, or by employing unusual camera angles and focal lengths, you can make mundane subjects appear as anything from mildly distorted to completely unrecognisable. Here are some ideas to get you started: Look for grids and intersecting planes – Mondrian and Rothko are good for inspiration. Vertical lines draw the eye upwards and horizontal lines across. Horizontal lines also offer calm, while diagonals lend movement. Try tyre treads, cracked mud, crazy paving, water ripples. Cut open a lemon, chop a strawberry in half, study a honeycomb or the scales of a fish. Look at a patterned crystal glass as it catches reflections. Try Persian rugs, or other fabric that is rich in detail. Shadows can also make great abstract pictures. You can either break the picture up by adding a rogue element – a larger stone among many smaller ones, for example – or try to incorporate the rule of thirds into your composition. Experiment with juxtaposing unusual elements in your picture. When an object stands alone, it can look unexciting. Add two identical objects, and you begin to form a visually interesting pattern. The more you add, the more complex and exciting the pattern becomes. Close-ups Some kinds of macro photography can be considered abstract. Close-ups of flowers and other plant life are obvious subjects. Macro abstracts should be cropped tightly; colour is important, though not essential. With macro photography, your camera must be able to focus at distances of around 30cm (12in), and ideally closer. The latest digital cameras allow you to focus a remarkable 2cm (1in) from the subject. Compact cameras have a macro setting, usually indicated with a flower icon. This normally gets you to around 60cm (2ft) from the subject, which is perfectly adequate for taking photos of larger objects. Zoom lenses are also useful for selective cropping of the image. A telephoto lens can be used to tighten perspective, but keep a tripod handy. Remember that your depth of field is very shallow at close range. You have two choices: Some photographers purposely go for shallow depth of field for abstract shots. Me and my shadow Another problem you may encounter, especially when using a camera with extremely close focusing capability, is that the camera is so close to the subject that it casts a shadow. Move around your subject until you find a position that works. Light Over-expose and underexpose for a change, and note the effect. Flash can be used, but only with cameras that have a facility to position the flash away from the subject. Strong sunlight combined with bright colours makes strong images. To emphasise texture, make sure the light source is coming from one side, to cast "raking" shadows and give a feeling of depth. Outside, shoot while the sun is low – in the early morning or late afternoon – for the best effects. Blurring Using exaggerated motion in your photos can heighten their abstract appeal. Fill the viewfinder with the blurred part of the image. Focus on a distant subject, focus lock, and then shoot close-up and vice versa. Inspiration Advertising photography often uses abstract imagery – the s Silk Cut advertisements are a good example. Study the work of these photographers: They said it "Everything has its beauty, but not everyone sees it. Send your pictures just one per person, please to digitalphoto telegraph.

4: Art of the Everyday: France in the 90s - Grey Gallery

*The Art of the Everyday: The Quotidian in Postwar French Culture [Lynn Gumpert] on www.enganchecubano.com
FREE shipping on qualifying offers. Perhaps more than anything else, it is the concept of the everyday that has most marked the arts and culture of the twentieth century.*

It is true that imperial subjects did not choose their emperors in democratic elections. But if we think about politics in a broader sense – as encompassing all of the diverse interactions between a state, its agents and its population – we soon realise that ordinary people in the past operated in complex political arenas, and often developed sophisticated political skills. Historians can sometimes reconstruct these skills even for ordinary people in the distant past. The family was conscripted in the early years of the Ming dynasty. In the Ming, conscription meant a permanent, hereditary obligation to provide one male member of the family for military service. The two adult brothers of the family negotiated over which of them would serve. Rather than dividing their inheritance equally, as the law required, the two men decided that the younger brother would receive 75 per cent of the estate in exchange for taking on the burden of military service. The agreement was intended to be in perpetuity; the younger brother was making commitments not just for himself but for all of his descendants. A generation later, the three sons of the younger brother underwent another round of negotiations. This time, they used relative status within the family as the main negotiating tool. In exchange for agreeing to serve in the army, the second of the three brothers earned the right for him and his descendants to get priority when the family conducted ancestral sacrifice in the future. For what they were really about was how the family negotiated its relationship with the state. In the most traditional and narrow view, politics is mainly about states and their rulers and, in the form of international relations, the relations between them. At the other extreme, many modern anthropologists see politics in every conceivable human interaction. But in most human societies in most times – past and present – there is also an intermediate zone where the state and ordinary people interact. This notion that relations with the state and its agents constitute a type of politics is not new. A huge body of subsequent historical and anthropological research has explored the myriad ways in which ordinary people could resist those who were more powerful than they. But for all the insight of these works, the binary between compliance and resistance they imply remains a narrow conception of politics. In past times just as in our own lives, many and perhaps most interactions with the state occupied the wide middle ground between these two extremes. Everyday politics can be found everywhere, but military conscription is a particularly good place to explore it. Because most states in human history have had armies, looking at how people in different times and places have engaged with the state over the issue of conscription presents rich possibilities for comparison. The political scientist Margaret Levi uses the history of military mobilisation in 19th-century Europe to build a typology of conscription regimes. She argues that governments at the time had four basic options to staff their army: Over the past years, the third and fourth systems have largely disappeared in democracies – not, Levi argues, for reasons of military efficiency or democratic preference but because citizens are less willing to comply with a system they see as unfair. Thus 19th-century European states learned that the most effective way to staff their military was through a system that relied on the contingent consent of the citizenry, and this ruled out some of the options that worked for earlier states. But the question of how a state can best mobilise its population for military service, and the everyday politics in which people engage in response, is not unique to modern democracies. The exact size of the Ming army is unknown but it was in the order of 2 million men. It was by a wide margin the largest standing army in the world at that time. For most of the dynasty, the core of the standing army came from a special category of the population known as military households or junhu. The junhu comprised perhaps 10 per cent of the total population of Ming China. Families could be registered as military households in a number of different ways. The first followers of Zhu Yuanzhang, the founding emperor of the Ming, and those of his defeated rivals became the earliest military households. A second group was conscripted in a series of drafts during the late 14th century. Registration also later became a punishment for certain serious crimes. Not everyone in a junhu served as a soldier. Rather, every military household had a permanent, hereditary obligation to supply one

able-bodied man to serve in the military at all times. Being a military household thus implied an ongoing obligation to provide a certain amount of labour, the services of one able-bodied male. Once a family was registered as a military household, this labour obligation persisted regardless of the social circumstances of the family. The dynasty produced several detailed descriptions of its institutions. Historians have relied on them to learn the rules of the military household system. The Chinese tradition of compiling written genealogies means that it is also possible to learn a great deal about how the system really operated, and this is something to which historians have not paid as much attention. As the term implies, the main purpose of genealogies was to trace ancestry and descent. But Chinese genealogies, which range from handwritten scraps to handsomely bound printed volumes, often also included diverse materials relevant to the extended family – locations of ancestral tombs, biographies of prominent members, and rules for managing shared property. In some cases, junhu genealogies even include copies of formal contracts recording the negotiations that family members worked through to manage their shared military service obligation. Families developed in different ways that complicated the basic conscription algorithm. This means that there is both a rich official archive, specifying the rules of conscription, and a popular archive. This popular archive – what Scott might call a hidden transcript – illustrates how people tried to bend and manage their obligations to the state. The original Ming dynasty policy held that in every military household men serving as soldiers would eventually be replaced by their eldest son. In principle, the policy initiated a simple and endless cycle of conscription, but in reality families developed in different ways that complicated the basic selection algorithm. In many military households there were multiple sons; in others none. In the hope of reducing its overhead expenses, the state left it up to families themselves to decide who should fulfil their obligation. Different families faced this challenge in different ways. Families developed a range of strategies to address the lack of fit between their own reality and the demands of the algorithm. One common solution for a family with more than one son was to arrange for responsibility to serve in the military to rotate among the sons on a set schedule. When the rotation was complete, the cycle would begin anew. Such a system could continue for generations. This was the method used by the Cai family of Quanzhou – whose genealogy I collected in the village where their descendants live today. The man who was first conscripted had six sons. Each branch would be responsible for providing a soldier for a year period, after which the responsibility would rotate to the next branch, and eventually return to the senior one. They formalised the arrangement with a written contract, which has been copied into every subsequent edition of the genealogy. In , the descendants agreed to lengthen the term of service from 10 to 30 years. Probably they were seeking to balance the disruption caused to the individual conscript against the uncertainty that conscription presented to the descendants collectively. As the number of descendants grew and the likelihood that any given descendant would be conscripted fell, the family decided to shift the balance towards the latter consideration. The Wang family arranged for a previous Buddhist monk to serve as their substitute. Junhu households could also meet their obligation to provide manpower to the army by concentrating the responsibility entirely on a single member of the lineage. The Guo family of Fuzhou, a few hundred miles to the north of Quanzhou, became registered as a military household when one of their members, a fellow named Guo Jianlang, was implicated in a murder. When Guo Jianlang died, the obligation was transmitted to his surviving relatives. His son was still an infant, too young to serve, so his kinfolk drew lots to see which of them would replace him. The relatives collectively agreed that the military obligation would thereafter be concentrated on the unlucky one, and after that it would be up to him and his descendants to fulfil the collective obligation. From concentrating the obligation on a single member, it was a short step to finding a substitute who was not a family member. In one of my favourite cases, the Wang family of Wenzhou arranged for a man who was previously registered as a Buddhist monk to serve as their substitute. Military service offered some possibility for social mobility or distinction, but the dangers outweighed the potential benefits; most genealogies treat soldiering as a profession to be avoided. What would have persuaded the monk to become a soldier on behalf of the Wang family? Why did the member of the Guo family who drew the short straw agree to go off to the army? Obviously, money was involved. As the Guo genealogy euphemises: The Wang genealogy explains that a wealthy member of the lineage donated a piece of property for the collective good. The land was rented out, and the rental income used to compensate the monk and his

descendants. Compensation was almost always a part of strategies involving concentration or substitution, but it also often appears in the records of families who used a rotation strategy. After all, if the person whose turn it was in the rotation deserted, the whole strategy might come to naught. A merciless conscription official might descend on the family and seize any able-bodied man to serve in his stead. So the rest of the family wanted their appointed soldier to stay on post. Families found different ways to arrange compensation: Besides strategies to resolve the question of which family member should serve in the army, members of Junhu in the Ming had many other political strategies that were aimed at optimising their relations with the state for their own advantage. For example, the kinfolk of naval officers on the southeast coast often took advantage of these ties to engage in smuggling and even piracy. They turned the fact that they had connections to the Coast Guard into a source of private gain. In general, these strategies sought to make the obligation to provide military labour more predictable, to reduce the likelihood that one might suddenly be called on to go off to war. Junhu also often monetised military service, converting an indefinite obligation to provide labour into a clear and more specific agreement to provide money. Such strategies resemble the techniques that people use in a very different context: This raises an interesting question about Ming history. China in the mid-sixteenth century was a place of great commercial activity and prosperity, stimulated in part by an influx of silver from the New World. Did ordinary Chinese people take their skills and experience with the market and apply them to their everyday politics? Or, more intriguingly, did the strategies they devised in dealing with the state prove useful as the market economy grew and penetrated their lives? The basic idea behind regulatory arbitrage is simple. Arbitrage means to take advantage of differences between two or more markets. The same asset “the same thing” can have different value in different markets. Regulatory arbitrage was a prominent feature of the everyday politics of Ming military households. Mutinies and rebellions “a traditional subject of military history” certainly did occur in the Ming army. But far more important for the eventual fate of the dynasty was the decline in the number and quality of the soldiery, and this was a consequence of the kinds of everyday politics described above. Historians still debate the causes for the end of the Ming “and for the rise of its successor, the Manchu Qing. But one thing is certain.

5: The Art of the Everyday in Paris | AFAR

The French expression l'art de vivre translates to "the art of living" and when you're visiting Paris, it's apparent the French have it perfected. Locals take time to appreciate an afternoon walk along the Seine, a perfectly pleated blouse, or a baguette from the neighborhood boulangerie.

6: The art of the everyday - Telegraph

Numerous international exhibitions and biennials have borne witness to the range of contemporary art engaged with the everyday and its antecedents in the work of Surrealists, Situationists, the Fluxus group, and conceptual and feminist artists of the sixties and seventies.

7: Introducing the Newest AOE Podcast: Everyday Art Room with Cassie Stephens - The Art of Ed

Art educators have to deal with a lot of issues, so we've created topics that will help you find what you're looking for. Each one covers a different area relevant to art teachers today so go ahead and explore them.

8: Art of the Everyday

Episode The Art of the Everyday Workout with Kizzito Ejam. Longtime www.enganchecubano.com athlete Kizzito Ejam stops by to discuss his unique rest-day-free approach to training. He's been both lifting and doing cardio daily “sometimes twice a day” for years, and he tells us how he's made it work, while also sharing plenty of laughs along the way.

9: Podcast Episode The Art of the Everyday Workout with Kizzito Ejam

Sun Tzu was a legendary military strategist in ancient China and he is the author of the famous book, The Art of War. He was a master of "soft power" and the father of "agile warfare."

*PART TWO: ALTERNATIVE RELIGIONS AND OTHER GROUPS Sales, marketing, and continuous improvement
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