

STILL/ LIVE

at the Katonah Museum of Art
March 16 – June 27, 2021

We are excited to introduce you and your students to the fascinating exhibition, *Still / Live*. This exhibition explores how contemporary artists working in photography, video and new media are reimagining the genre of still life. Flower vases that explode, photographs that capture the leftovers of parties, and a robotic arm that repeatedly draws a still life arrangement are just a few of the unique artworks that students will encounter. Through inquiry-based observation and discussion in a virtual tour, students will discover how artists use objects to communicate powerful ideas including symbolic meaning, social messages and personal memories.

Virtual tours hosted by the Katonah Museum of Art provide a unique learning experience. Students will use artworks as visual text to:

- Practice close observation and detailed description
- Use critical and creative thinking to interpret what they see
- Listen to each other and make connections between concepts
- Support ideas using evidence and acquired vocabulary
- Integrate learned knowledge and classroom content into discussions

Included in this packet are materials to help prepare your students for their tour as well as extended activities for after their session. Please share with all classroom teachers and use the components that are most relevant to you. Materials can also be downloaded from our website: www.katonahmuseum.org under [Teacher Resources](#).

- Exhibition Introduction
- A short history of still life
- Three artworks from the exhibition with questions for discussion
- Pre-visit activities: *The Meaning of Objects* and *Creative Symbolism*
- Post-visit activities: *Objects Can Change* and *Still Life Pop up*
- Glossary, Resources, and STEAM connections



Look for this light bulb to indicate ideas for older students!

Have a particular curriculum connection in mind? We will happily tailor our tour to fit your goals. We are excited to collaborate with you and find ways to connect with your curriculum. We encourage you to reach out with any questions or ideas. Please contact 914-232-9555, ext. 2969 or madasko@katonahmuseum.org to discuss the specifics of your tour.

We look forward to working with you and your students.

Margaret Adasko
Curator of Education

Contribute to our **#StillLiveChallenge**

Submit your own still life drawings, paintings and photos. Post images with **#KMAStillLiveChallenge** or email to KMAStillLive@katonahmuseum.org. Try one of these themes or lookout for new weekly suggestions:

Junk Drawer ♦ Shades of Blue (or color of your choice) ♦ Quarantine Life

Select submissions may be featured on monitors in the Museum atrium, reposted on KMA's social media or shared in the weekly e-blast. Please include your name and theme or title when you send your submission.

Still / Live

Curated by Emily Handlin

Intro text

Still/Live considers how contemporary artists are reimagining the still life. The artists represented in the exhibition delve into the history of the genre to explore three themes: time, portraiture and trompe l'oeil (hyper-real images that “fool the eye”). Rather than working in paint, they use new media, video and photography to make the millennia-old still life tradition newly relevant today.

Many of these artists play with the still life's temporal dimensions by examining the tension between film, which unfolds over time, and the still life, which seems frozen in time. For others, the still life is a powerful vehicle for exploring their own identities, or for political and social commentary. As the real and virtual worlds become more and more intertwined, artists have also found new meaning in the intensified illusionism of trompe l'oeil. The works on view transcend the genre's traditional association with paintings of fruits and flowers. They demonstrate that, rather than an historical artifact, the still life is a dynamic and enduring medium of expression.

The Katonah Museum of Art is proud to be a grantee of ArtsWestchester with funding made possible by Westchester County government with the support of County Executive George Latimer, the New York State Council on the Arts with support of Governor Andrew Cuomo and the New York State Legislature. Additional support for *Still/Live* is provided by the Katonah Museum of Art Exhibition Patrons: Leslie Cecil and Creighton Michael, Judy and Tony Evnin, Victoria Morris and Ellen and Bob Grimes.

Still Life and Time

For contemporary artists, time-based media provide compelling new methods for investigating still life's dialogue with time. Although they use innovative visual technologies, a frequent touchstone for these artists is still life painting from the 17th-century Netherlands. Crowded with bouquets of wilting flowers and half-peeled oranges, Dutch still lifes often spoke to the immutable forces of time and decay. *Vanitas*, a sub-category of still life painting, expanded upon this message through the inclusion of skulls, candles and other objects that symbolized the brevity of life and the transience of earthly pleasures. Today, photography, film and new media such as digital animation and computer robotics allow artists to represent both fleeting moments and long durations, thereby adding further layers of meaning and complexity to their explorations of still life and time.

Still Life and Trompe L'Oeil

Using an array of advanced technologies, artists have reinterpreted trompe l'oeil, a technique that uses hyper-real images to “fool the eye” into believing that depicted objects are real. Still life has always been closely associated with illusionism, from the 17th-century Dutch sub-genre called *bedriegertjes* (“little deceptions”) to 19th-century American still lifes of ordinary objects rendered with remarkable realism. Contemporary artists repurpose the concept of trompe l'oeil to explore the increasingly blurred lines between the real and the virtual, truth and fiction, and appearance and reality. These works compel us to consider what it means to “fool the eye” today.

Still Life as Portrait

Contemporary artists make the still life personal. Throughout history, still lifes have mirrored the values and aspirations of artists and their audiences. In the Dutch Golden Age, still lifes often included musical instruments, books and scientific apparatuses, all of which spoke to the good taste, intellect and social status of art patrons. For artists working today, the still life is a medium for personal reflection. By telling both their own stories and the stories of others through carefully chosen objects, artists transform still lifes into portraits. In these works, objects also become a means for artists to connect their own history, identities and experiences to larger social and political structures.

Brief History of Still Life

By Marijane Hamren

Artwork that features inanimate objects (objects that can't move) is called still life. The objects could be natural, like fruit and flowers, or man-made, like books, curtains, and vases. A still life is different from a portrait (a picture of a person) or a landscape (a picture of the outdoors). Artists create still lifes for a variety of reasons: to tell you something about the person who owns the objects, to show natural beauty, or to explore big ideas such as identity, culture, or the passage of time.

The history of still life artwork goes back to ancient times. They have found Roman mosaics and painted frescos nearly 2000 years old, showing foods and household items. A fresco is painted right onto a wet plaster wall so becomes permanent when it dries.



Roman Mosaic from a villa at Tor Marancia, 2nd c. CE

Fresco from Pompeii, 50-79 BCE.

For a period of time, still life artwork was considered less important, so it fell out of style. You might see objects in the background of other art, but not as the main subject. In the 1600s, it became popular again, particularly in countries such as Holland. Flemish and Dutch artists created still life oil paintings for art collectors who wanted to show off their very rich possessions and beautiful flower arrangements. There was a great interest in science and in showing scientific instruments. Some paintings had objects that had hidden meanings, or symbolism. Some objects reminded people that life doesn't last forever and these paintings were called *Vanitas*. Artists also challenged our ideas about what is real or false through techniques such as *Trompe l'oeil*, which means to "fool the eye." Doesn't that curtain look real?



Edwaert Collier
Vanitas Still Life, 1662



Adriaen van der Spelt
Trompe-l'oeil Still Life with a Flower Garland and a Curtain, 1658

Since then, artists have continued to create still life artwork. The artworks looked different as styles of art changed, but they continued to feature inanimate objects as the subject. In many modern art movements, including Impressionism and Post-Impressionism, still life was a common subject, allowing artists to explore color, form, light and perspective. Artists such as Vincent van Gogh and Paul Cézanne created artworks that featured luscious flower vases and table arrangements of fruits, bottles and flowers with bold colors and less realistic depictions. Henri Matisse further simplified the objects in his still life paintings, pushing them more towards outlined shapes filled with bright colors. He also flattened the perspective and incorporated vibrantly-colored backgrounds.



Vincent van Gogh
Sunflowers, 1889

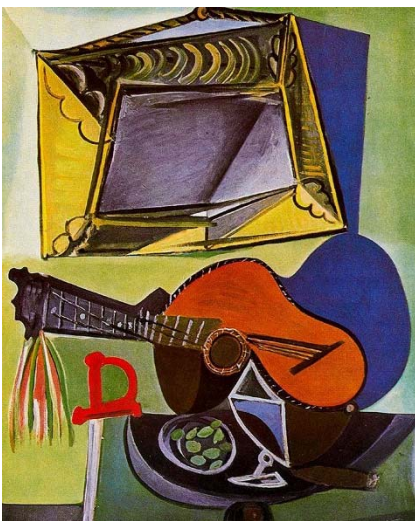


Paul Cezanne
The Basket of Apples, ca. 1895



Henri Matisse
Red Studio, 1911

The still life, as well as other representational art, continued to evolve and adjust throughout the 20th century. Cubist artists such as Picasso and Braques put a new spin on still life arrangements by deconstructing objects into geometrical forms and planes and showing multiple perspectives and angles. Artists working within the Pop Art movement addressed consumer culture by focusing on mass-produced, everyday items.



Pablo Picasso
Still Life with guitar, 1942



Andy Warhol
Campbell's Soup Cans, 1962

Contemporary artists have extended the idea of still life way beyond traditional painting into video art, sculpture, performance and installation. Some mixed media still life works make use of found objects, photography, video and sound, and even spill out from ceiling to floor and fill an entire gallery. Through new technologies artists are using the still life genre to communicate ideas about the world around them and about themselves.



Is this real?

Take a first look at this artwork. What do you see?

As you name and describe some of the items, think about color, line, placement, scale and shadows.

How has the artist treated objects in different ways? Let's look at the apples.

How many apples can you find? How are they different? How are they the same?


Think about the artist's process.

- Look at **color**: How many different shades of green can you see? Are any of them "realistic?"
- Look for **outlines**: black, white, thick, thin... What are some different ways the artist has used outlines?
- What **materials** and **techniques** is the artist using?
 - o Can you find something *photographic*?
 - o Can you find something that's like a *silhouette* (a solid, outlined shape)?
 - o Can you find something that seems to be *collaged* (paper materials that are cut and glued)?
- Imagine the steps the artist took when he created this artwork. What did he do first, then next? How has he combined the different materials and techniques?

This artwork is in the section of the exhibition that explores *trompe l'oeil*. This is a French term that means "fool the eye." Discuss how this artist is fooling our eye? How is he making us think differently about what is real and fake? Truth and fiction? What is three-dimensional and what is flat?

Daniel Gordon, *Jade with Pears and Green Apples*, 2019. 55 x 68 ¾ inches
Pigment print with UV lamination. Courtesy Yossi Milo Gallery, New York / James Fuentes Gallery, New York

Gordon's *Jade with Pears and Green Apples* began with Google image searches for every element: the potted plant, Grecian urns, apples and even shadows were sourced online. The artist then printed the pictures to scale, cut and tore them into shape and assembled them into paper sculpture objects. He carefully arranged, lit and photographed this three-dimensional, trompe l'oeil tableau before digitally manipulating the colors and flattening the forms.

 The curator says of this work, "The resulting still life, many steps removed from the real-life objects it references, is less a representation than it is a reinvention." Discuss the meaning of this statement. Create your own artwork that explores this concept in a different way.

Bonus activity: See the *Pop-Up Still Life* activity in this packet to create your own paper sculpture still life artwork.



Watch the video:

[Still Life with Peaches on Vimeo](https://vimeo.com/81851458)

<https://vimeo.com/81851458>

Still Life and Time

What are we looking at?

Describe what you see happening.

Count the total number of peaches. How many change?

Why do you think one doesn't change? Let's solve the mystery.

Have you ever watched a fruit decay? Is the artist showing real time?

What are some of the different components of this video?

Think about the artist's process:

- setting up the arrangement
- photographing and/or filming over time
- adding / removing drawn elements
- sound

How does the addition of drawing elements change what we're seeing?


What big idea does it make you think about?

STEAM: Put on your science hat!

- What causes fruit to decompose?
- Use your observation skills to carefully record and describe how fruit changes over time.
- Think of a science experiment related to this artwork (for example: what happens when two peaches are left in different conditions, one in a refrigerator and one by a window)

Cynthia Greig
Still Life with Peaches (After Sam Taylor-Wood)
2009-10
Single-channel video. 5:27 min, looped
Courtesy of the artist
[Still Life with Peaches on Vimeo:](https://vimeo.com/81851458)
<https://vimeo.com/81851458>

Cynthia Greig's *Still Life with Peaches (After Sam Taylor Wood)* combines three forms of representation: photography, drawing and film. To create this work, Greig first coated five peaches—four real, one fake—with whitewash and drew charcoal equator lines around each one. For the next three months, Greig took six photographs of the still life per day. Once animated, these photographs document the fruit as it collapses into rot around the pristine plastic peach. Along the way, an invisible hand erases charcoal lines and shadows. Greig's work explores themes borrowed from *vanitas* painting—themes that British artist Sam Taylor Wood also examines in her 2001 time-lapse video of fruit decaying. However, through her hybrid process, Greig subtly shifts the work's focus from life's transience to physical and perceptual transformation.

 **Bonus Activity:** Create your own time-lapse video that shows a still life object or arrangement changing over time.



Still Life as Portrait

1) **LOOK** - carefully look at this entire work of art.

2) **DESCRIBE**- talk about what you see in this work of art.

- Inventory what you see: Name and describe all the things you see.
- Use expressive language to describe the colors, shapes, materials and placement of items.
- Look for more details. What do you notice?
 - What things have been partially eaten or damaged?
 - What items repeat? Repetition of shapes or colors?
 - What seems out of place?
- **BONUS GAME:** Spend 30 seconds looking at this artwork and try to remember what you observe. Cover the artwork- what details do you remember? What details did you overlook? This could be done individually or in teams!

3) **THINK**- Can you interpret the meaning of this work of art?

- What do you think is taking place? Can you tell the setting, time, place or occasion?
- Are there any clues you can find that might give us a hint about connection to an occasion or culture the artist is celebrating?
- What is the mood of this work? What do you see that has you react that way?
- Imagine the sounds, smells, or tastes if you were at this occasion.
- Now, what do you think this work of art is ABOUT?
- What do you think this artist may be trying to communicate through the creation of this still life?

4) **CONNECT**- can you relate what you see to your own life? Or to other images you've seen?

- Would you like to step inside the photo? How would you feel? Does this artwork remind you of anything? Why?
- Does this artwork relate to anything in your own life?

Chuck Ramirez
Seven Days: Birthday Party, 2003
Pigment inkjet prints
24 x 30"
Courtesy of Ruiz-Healy Art, San Antonio

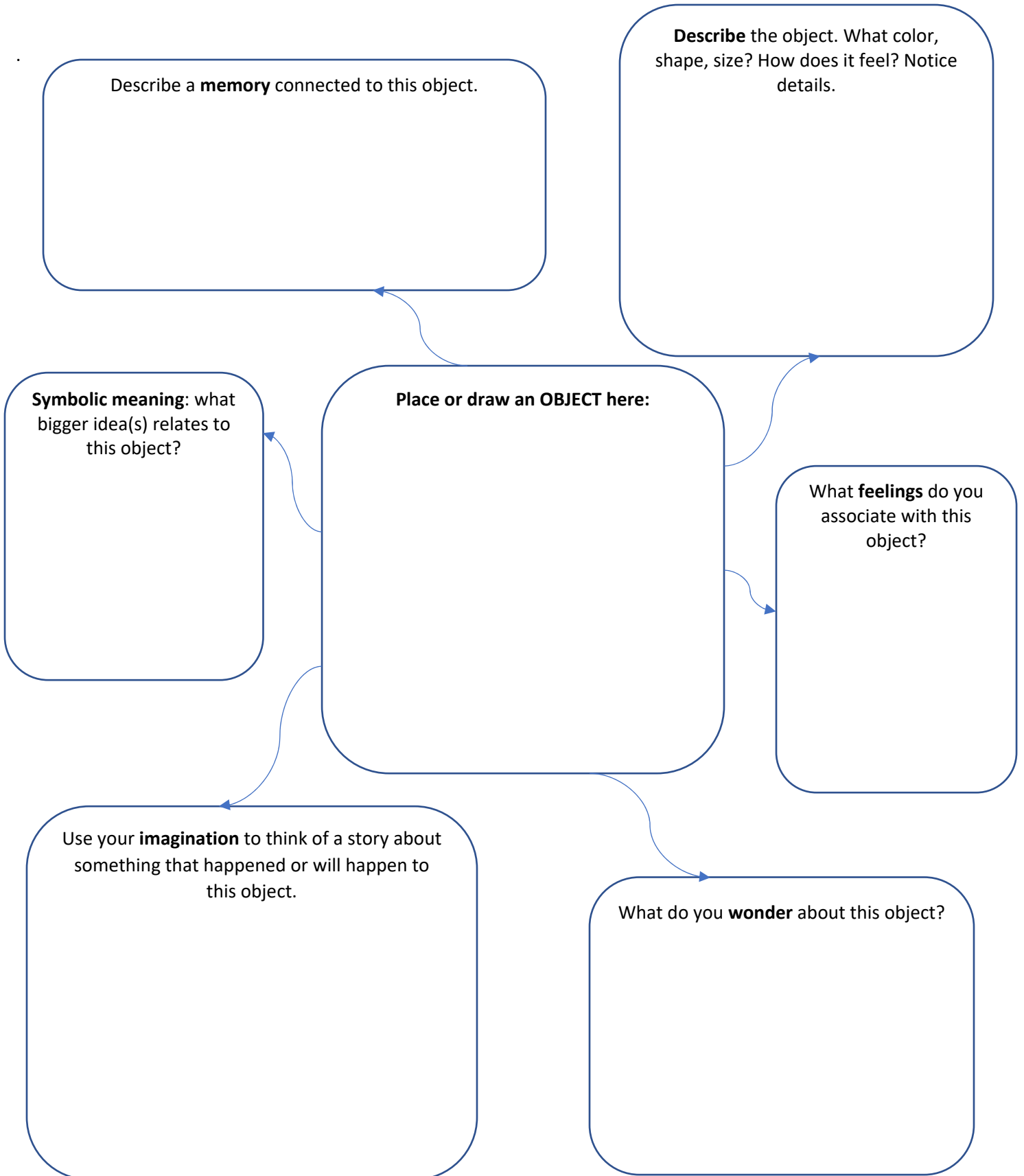
In his *Seven Days* series, Chuck Ramirez creates table-top still lifes that double as self-portraits. Ramirez's photographs of the aftermath of meals and celebrations take inspiration from 17-century Dutch *vanitas* paintings and banquet scenes but have the artificial sheen and sharp focus of advertisements in glossy magazines. At first glance this may look like a haphazard snapshot, but Ramirez carefully creates a balanced composition of repeated shapes and complementary neon colors. Scattered throughout are plastic guns, cop cars and cowboy hats, as though the table is staged for a miniature game of cowboys and Indians or cops and robbers. These toys evoke Ramirez's upbringing in Texas, a hint of autobiography. The son of a Mexican-American father and an Anglo mother, Ramirez was born and raised in San Antonio, which has been a "majority minority" city for over fifty years. Through these images, Ramirez grapples with his own multiple cultural identities. But he also reflects upon the labels—cowboy or Indian, cop or robber, Mexican or Texan—that others have placed upon him.



Think of a celebration, occasion or tradition that has special meaning to you and your family. Imagine the "aftermath" of this event. What kinds of items would you see? What objects might be there that connect to your own identity, culture or family history?

The Meaning of Objects

Objects hold meaning. They evoke associations, memories and stories. They can communicate a lot about a person, place, event or idea. Select one object. Place it in the center (or photo or drawing of object). Think about the object from many different perspectives and write down ideas in each box.



Creative Symbolism



Adriaen van Utrecht, *Still Life with Bouquet and Skull*, 1642



Chuck Ramirez, *Seven Days: Birthday Party*, 2003

What is symbolism?

When a picture or object is used to represent another idea, feeling or concept.

Think about the objects in the images above. What idea might a wilted flower or a book symbolize?

What might the partially eaten birthday cake or a plastic cowboy hat symbolize?

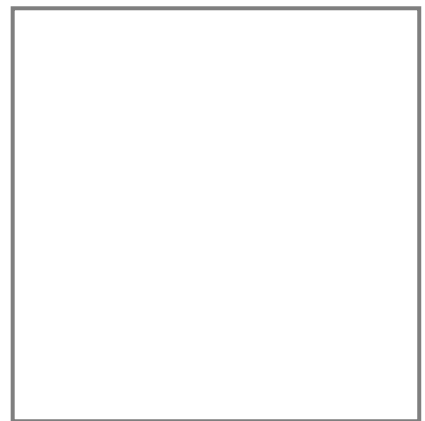
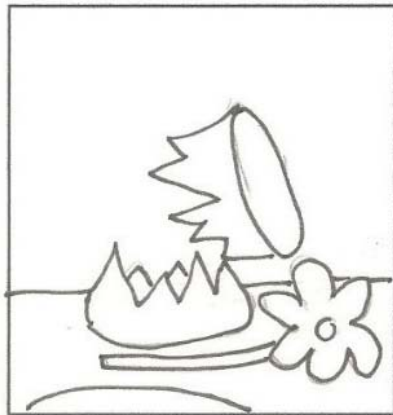
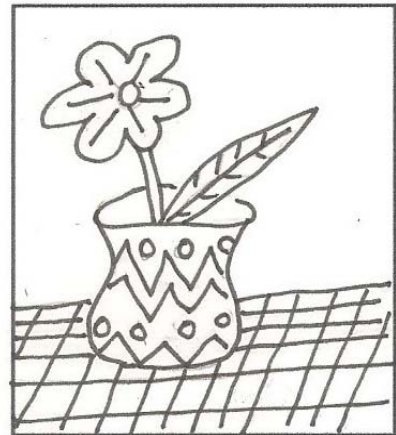
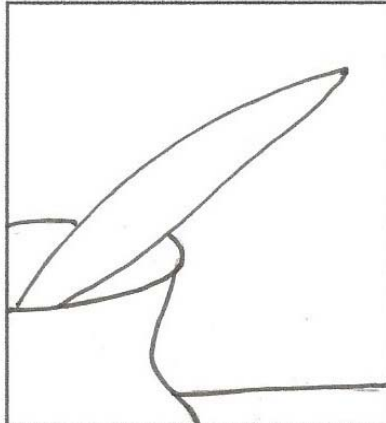
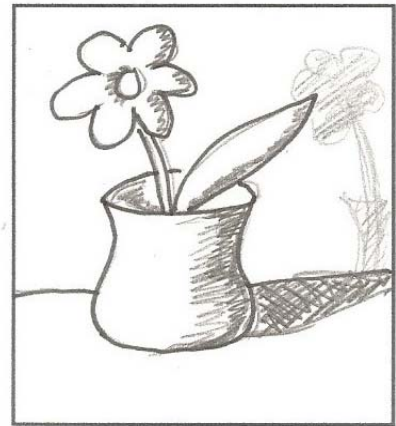
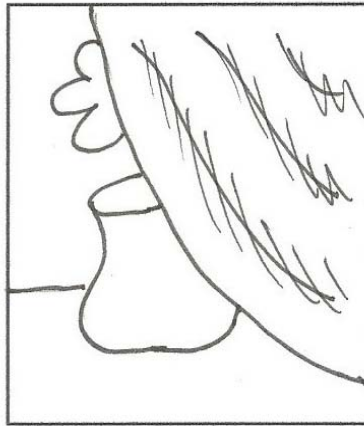
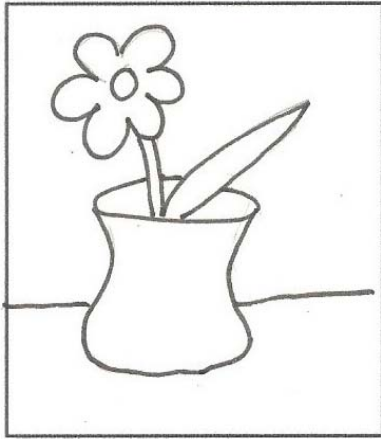
Your turn! Choose one of the following themes: **Spring** or **Time** and think of three objects that symbolize the theme. Draw them in an interesting arrangement on the table below.



Bonus Activity: Create a Still Life Portrait that represents YOU! Choose three things that symbolize YOU, that tell us something about YOU. Create an artwork or photograph of those objects.

How can an object change? (Early Childhood – Grade 2)

Look at the simple still life vase in the first box. Think about all the ways this still life could change. Can you match the picture with what happened? Write the corresponding number next to each picture.

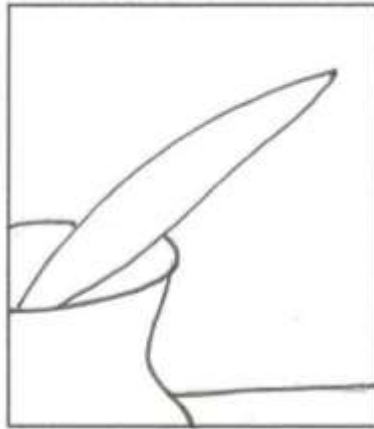
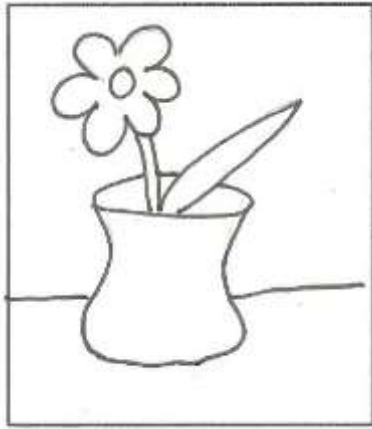


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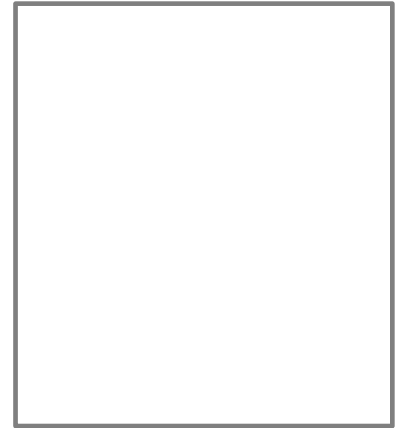
- | | |
|----------------------------------|----------------------|
| 4. Has something in front | 1. In a bright light |
| 5. Wilted, died and got dirty | 2. Changed color |
| 6. Moved to a different location | 3. Moved closer |
| 7. Got broken | |

How can an object change? (Grades 3 and up)

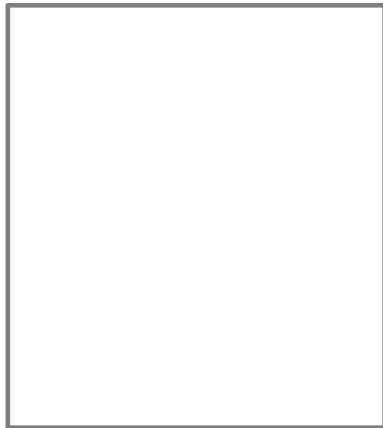
Start with the simple still life vase and flowers in the first box. Think about all the ways this still life could change. In each box, draw the still life as it changes according to the descriptions below.



Close up.



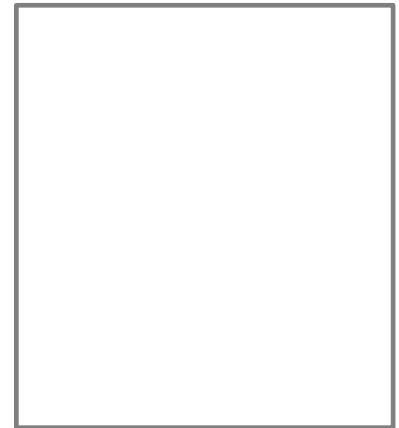
Change its background / location.



Break it!



Shine a bright light on it.



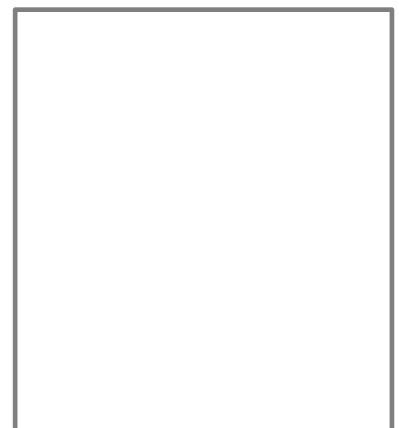
From a different point of view. (Birds eye view or if you're an ant?)



Wilt, die or get dirty.



Change the color.



Use your imagination to change it another way:

Pop Up Paper Sculpture Still Life



Daniel Gordon, *Jade with Pears and Green Apples*, 2019
Pigment print with UV lamination
© Daniel Gordon
Courtesy of Yossi Milo Gallery, New York / James Fuentes Gallery, New York



Daniel Gordon, *Paper sculpture (2 peach halves, 1 watermelon slice, 4 cherries, 1 vase with white poppies, 1 artichoke, 4 asparagus spears, 1 pitcher, 1 avocado half)*, 2021
Inkjet prints, hot glue, wire
Courtesy of the artist

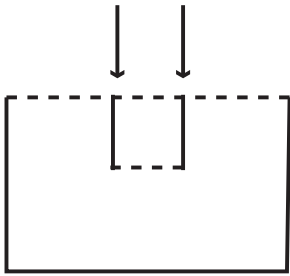
Daniel Gordon creates three-dimensional paper sculptures of objects that he thoughtfully arranges and then photographs. Look at Gordon's photograph *Jade with Pears and Green Apples* on view in the exhibition *Still/Live* at the Katonah Museum of Art and this installation of some of his paper sculptures on view in the Learning Center as inspiration for this fun project.

Now try creating your own Pop Up Paper Sculpture Still Life.

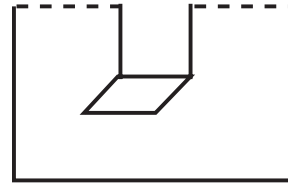


Fold a piece of cardstock or heavy weight paper in half.

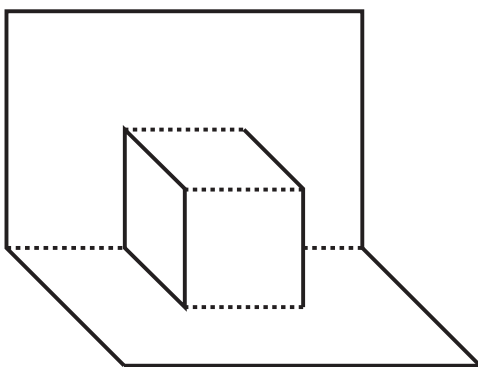
1. Keep paper folded and cut two parallel lines through folded edge of page.



2. Fold down the flap to create fold.



3. Open the paper and push out center flap so background stands up and the flap pops out. This is the base for your still life objects.



4. Collect a few object images to add to the background:

- find object images on line and print some out
- cut out still life objects from magazines
- draw or collage your own still life objects



**** Note: You can experiment with the pop-up base. ****

If you make your parallel line cuts shallow the base will be shorter and closer to the back.

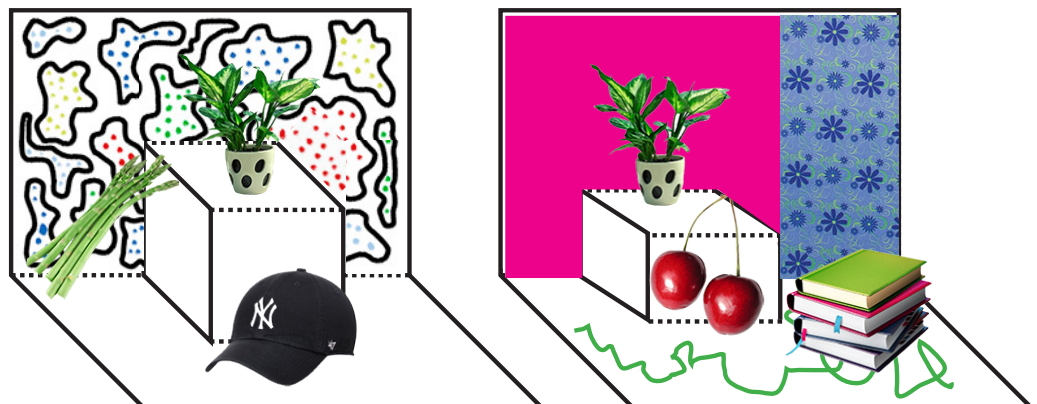
If the cuts are farther apart the base will be wider.

You can create more than one base. Or make the base to the side, rather than the center.

5. Arrange the still life objects standing on the pop-up base and/or against the background paper. Use a gluestick to attach them. You can decorate the background and bottom using colored pencils, markers or collage papers.



Tip: glue a folded tab of paper to the back of your objects to make them stand up.



STEAM Connections

Many of the artists in the exhibition *Still/Live* are using technology in innovative ways to explore a variety of concepts and ideas. And many are utilizing scientific knowledge emphasizing scientific concepts through their artwork. Below are some suggested STEAM connections to explore in your classroom.

SCIENCE

1. Life cycles of a flower



Rob and Nick Carter

Transforming Flowers in a Vase, 2016

70-minute looped film, monitor with player, frame

26 3/8 x 24 1/8 x 4 3/8 in.

<https://vimeo.com/277453717>

Predict what will happen to the flowers over time.

Watch accelerated video. Were you correct?

Set up a flower still life and photograph it in regular intervals to create a series of images or a time lapse video.

2. Life cycles of fruit



Cynthia Greig

Still Life with Peaches (after Sam Taylor-Wood), 2009-10

Single-channel video loop

[Still Life with Peaches on Vimeo](#)

Predict what will happen to the fruit over time, watch video.

Were you correct? What do you think is happening?

Talk about characteristics of natural objects versus man-made.

What causes fruit to decompose?

Use your observation skills to carefully record and describe how fruit changes over time.

Think of a science experiment related to this artwork (for example: what happens when two peaches are left in different conditions, one in a refrigerator and one by a window)

3. Conservation of energy



Ori Gersht

New Orders, Evertime 01

New Orders, Evertime 03

2018

C-prints

13 3/4 and 18 inches

What has just happened in these pictures? What created what you see?

Energy has been transferred from what hit the pottery (a bullet) into the pottery, making it shatter and move.

What might happen next in this series of pictures?

If you hit it with a feather, what would happen? Or with a squirt of water?

Use some of these terms to explain the artwork: momentum, mass, speed, velocity, Kinetic energy, force, transfer of energy, Newtons laws of motion.

4. Effects of gravity



Dave Greber
Stilllives, 2015
Single-channel video loop
[Stilllives - Dave Greber on Vimeo](#)

Watch the video. What is happening? Does the same thing happen when different objects hit the table, i.e. some bounce and roll, some splatter, some break, some just sit there.

Design an experiment: pick something you think will bounce (ball, balloon), something that will just stay (book, paper, blob of playdoh), and something that will break (glass (?), Lego figure). Predict what you think will happen. Drop your objects onto a cloth on the floor. Are your predictions correct?

TECHNOLOGY

5. Moving pictures: How does a video or moving picture work? It's a series of individual pictures, changing slightly, shown quickly together. Create your own moving image that shows a still life object or arrangement changing:

- Make a flip book
- Make a Thaumatrope: draw a two-sided picture, i.e. a flower and a drooping flower, put it on a stick and spin the stick – it will look like the flowers are wilting.
- Create a stop motion video or time lapse that shows an object changing over time.

6. New technologies: view <https://vimeo.com/33602044> or <https://vimeo.com/361093329>

Discuss the original technology/software the artists David Rokeby or Patrick Tresset created to make their artworks. What steps did the artists take in order to “teach” the robot/computer to behave in that way. Compare the way the computer/robot handled the task to the way a person would complete the task. Can you explain some of the differences? Think up another simple object-related task that you want a robot to attempt. For example, arrange objects according to color. Describe the steps you would need to figure out in order to make a computer program or robot complete the task.

MATH

7. Careful looking and counting



Chuck Ramirez
Seven Days: Birthday Party, 2003
Pigment Inkjet Print
24 x 30 in

Make a list of everything you see, then count them. Bowls, soda bottles, plates, soda cups, party hats, balloons, toy cars, spoons, ketchup bottle, mustard bottle

GLOSSARY

Still Life Terms

Breakfast or Banquet still life: A still life composed of food that looks as if it has been or is meant to be eaten, often accompanied by utensils and placed on a table.

Impossible bouquet: A still life composed of an arrangement of flowers that in reality could not have been placed together, either because of a different seasonality or because of a different geography.

Memento mori: Translated as “remember death.” These still lifes often include objects that serve as explicit warnings or reminders of death, such as skulls, watches, and candles. The theme of memento mori falls into the broader category of Vanitas (see below).

Pronk paintings: Compositions arranged for display of wealth, usually showing silver, porcelain, ostentatious textiles.

Still life: A genre of artwork that features inanimate objects (objects that can't move) such as natural objects, like fruit and flowers, or man-made items, like books, curtains, and vases. Still life artworks may convey symbolic meaning, show natural beauty, or explore big ideas such as identity, culture, or the passage of time.

Trompe l'oeil: A French term that loosely translates into “fool the eye.” Art that creates a visual illusion using realistic imagery is considered trompe l'oeil. The expression was first coined in the 17th century, during the Baroque period.

Vanitas: A genre of still life stemming back to 17th-century Netherlands which emphasized concepts such as the passing of time and the pointlessness of life's pleasures.

Technology Terms

Artificial intelligence (AI): The theory and development of computer systems able to perform tasks that normally require human intelligence, such as visual perception, speech recognition, decision-making, and translation between languages.

Machine learning: An application of artificial intelligence that provides systems the ability to automatically learn and improve from experience without being explicitly programmed. Machine learning focuses on the development of computer programs that can access data and use it to learn for themselves.

Post-human condition: This complex term covers many different ideas and theories. One is that technological innovations like genetic modification and intelligent machines are deeply challenging to many of our traditional assumptions about human uniqueness and superiority. As we are using the phrase in *Still//Live*, “post-human condition” refers to computers/technology taking over or “stepping in” for human beings.

Art Terms and Ideas:

Background: A term in visual arts that describes the part of a composition that appears to be farthest from the viewer.

C-print-- also known as a C-type print or Chromogenic print: A photographic print made from a color negative, transparency or digital image, and developed using a chromogenic process. The term refers to any print that has been created by a digital exposure system, as opposed to a traditional darkroom, or analog technique.

Collage: Artwork made using a combination of different materials, usually two-dimensional, adhered to a background surface.

Composition: The plan, placement or arrangement of individual elements in a work of art.

Conceptual art: Conceptual art is art for which the idea (or concept) behind the work is more important than the finished art object.

Contemporary art: The art of today, produced by artists who are living in the 21st Century. Contemporary art provides an opportunity to reflect on present-day society and issues relevant to ourselves and the world around us.

Elements of Art: The basic components used by the artist when producing works of art



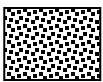
Color: The hue produced when light reflects off a surface. Color is an important element of art that can affect mood, feeling, balance, energy, and memory.



Line: A continuous mark between points. Line defines space, and may create an outline or contour, define a silhouette, create patterns, or movement, and the illusion of mass or volume. Lines can be horizontal, vertical, diagonal, straight, curved, jagged, thick, thin, etc.



Shape: A flat, two-dimensional area enclosed by line.



Texture: The characteristic surface of a material; how it feels to the touch, or the visual appearance of texture on a 2D surface.



Value: The relative lightness or darkness.

Foreground: A term in visual arts that describes the part of a composition that appears closest to the viewer.

Installation art: A genre of art characterized by immersive, large-scale, three-dimensional, mixed-media constructions, often designed for a specific place or for a temporary period of time.

Middle ground: A term in visual arts that describes the part of a composition between the foreground and background.

Monochromatic: A color scheme based on one color tint. It uses only variations (shades) of a single hue, made by altering the saturation and brightness of the base color.

Representational art: Refers to a painting, sculpture or other image that is clearly recognizable for what it claims to be.

Scale: The size of an object relative to something else, or the relative size of an object in a work of art in relation to the whole work of art.

Sculpture: A three-dimensional work of art; can be seen from multiple sides.

Space: The term defining the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual arts, when the feeling or illusion of depth is depicted, it may be called space.

Symbolism: When a picture or object is used to represent another idea, feeling or concept.

ADDITIONAL RESOURCES

Videos, Reviews and Related Information About the Artists in the Exhibition

Nakeya Brown

- An interview with Nakeya Brown at the Hamiltonian Gallery. <https://www.hamiltonianartists.org/exhibitions/2016/12/16/january-2017> [Look for the “artist talk” on the right-hand side of the webpage.]

Rob and Nick Carter: <https://vimeo.com/277453717>

- <http://www.robandnick.com/publications>
- <https://www.widewalls.ch/artists/rob-and-nick-carter>

Mat Collishaw

- <https://www.theguardian.com/artanddesign/2013/apr/26/mat-collishaw-still-sensational>

Sharon Core

- <http://elzimaraki.gr/sharon-core-still-life-photography/?lang=en>
- https://ruizhealyart.com/usr/documents/press/download_url/30/article_hyperallergic_the-heartfelt-photographer-of-trash-and-banal-throwaways_11-19-2020.pdf

Ori Gersht

- <https://www.origersht.com/copy-of-monographs-essays>
- <https://www.origersht.com/copy-of-showreel>
- <https://www.art-is-fun.com/giorgio-morandi-still-life>

Daniel Gordon

- Art 21. “Daniel Gordon Gets Physical.” 2013. <https://vimeo.com/75596629>

Dave Greber: <https://vimeo.com/33602044>

- Crystal Bridges Museum of American Art. “Dave Greber—Creating an Artist’s Life in New Orleans.” <https://stateofheart.crystalbridges.org/blog/project/dave-greber-creating-an-artists-life-in-new-orleans/>

Cynthia Greig: <https://www.cynthiagreig.com/cynthiagreig/art/videos/videoindex.html>

- <https://www.cynthiagreig.com/cynthiagreig/art/information/aboutindex.html>
- <https://www.escapeintolife.com/artist-watch/cynthia-greig>

Claudia Hart: <https://vimeo.com/443106977>

- Vartanian, Hrag. “Claudia Hart Breathes Life into Static Tropes of Modernism.” *Hyperallergic*. Oct. 21, 2020. <https://hyperallergic.com/596112/claudia-hart-ruins-bitform-gallery/>

Will Pappenheimer

- Whitney Museum of American Art. “Will Pappenheimer: Proxy, 5-WM2A, 2014.” <https://whitney.org/exhibitions/proxy>

Barbara Probst

- <https://bombmagazine.org/articles/collaged-knowledge-barbara-probst-interviewed/>
- <https://barbaraprobst.net/works/>

Chuck Ramirez

- https://artpace.org/artists_and_curators/chuck-ramirez

David Rokeby: <https://vimeo.com/17187792>

- Downham, Alex. "Objects to words." *Queen's Journal*. Oct. 19, 2012. <https://www.queensjournal.ca/story/2012-10-19/arts/objects-words/>

Jason Salavon: <https://vimeo.com/135586908>

- Abatamarco, Michael. "Art in Review: Jason Salavon—Pasatiempo." June 2010. <https://taimodern.com/article/art-in-review-jason-salavon/>

Patrick Tresset: <https://vimeo.com/361093329> <https://vimeo.com/361093329>

- <https://patricktresset.com/new/>

Recent *New York Times* Articles About Artificial Intelligence and Images

Alba, Davey and Kate Conger. "Twitter Moves to Target Fake Videos and Photos." Feb. 4, 2020. <https://www.nytimes.com/2020/02/04/technology/twitter-fake-videos-photos-disinformation.html?searchResultPosition=11>

Hill, Kashmir and Jeremy White. "Designed to Deceive: Do These People Look Real to You?" Nov. 21, 2020. <https://www.nytimes.com/interactive/2020/11/21/science/artificial-intelligence-fake-people-faces.html>

Loos, Ted. "Artist Explore A.I., with Some Deep Unease." April 8, 2020. <https://www.nytimes.com/2020/04/08/arts/design/ai-artists-exhibitions.html?searchResultPosition=1>

Historical Backgrounds

"Making, Meaning and Market: 17th Century Dutch Painting from the Hunterian Art Gallery." https://dutch.arts.gla.ac.uk/still_life.htm