Creating a Peer-Reviewed Open Textbook

BJ Robinson, Ph.D. | Director, UNG Press
Pamela Sachant, Ph.D. | Editor-in-Chief, Introduction to Art: Design, Context, and Meaning
Corey Parson | Managing Editor, UNG Press
Amy Beard | Assistant Managing Editor, UNG Press
Submit initial proposal for approval

Submit book's table of contents (minus specific reader selections) to CTC for review

Assign tasks to specific committee members

Deadline for completion of committee members' assigned tasks

Deadline for revisions based on peer review

Deadline for first-round edits

Deadline for galley-proof review

First update

Form Composition Textbook Committee (CTC)

Submit revised table of contents (minus specific reader selections) to CTC for approval

Status updates every two weeks

Peer Review (Deadline 3/30/15)

First round of editing

Galley-proof review

Book launch
eCore Textbook Slotted for Publication

- Human Communication
- Intermediate Spanish I
- Intermediate Spanish II
Contract/MOU
Content Creation

- Goals of Text
- Organization
- Author Assignments
- Image Guidelines
- Schedule

Goals

Development
- Research
- Author Outlines

Implementation
- First Draft
Outline and Author Assignments

ART 1100 Chapter Outline and Summaries

CHAPTER 1: WHAT IS ART? - Jeff LeMieux and Pam Sachant

1.1 Introduction

1.2 What is visual art? Jeff LeMieux
   1.2.1 How has the definition of "art" changed over time, in different places? (brief overview of the chronology of the changing definitions of art.)
   1.2.2 Definition of art
     * 1.2.2.1 Address the distinction of fine art
   1.3 Who is considered an artist? what does it mean to be an artist? Pam
     * 1.3.1 How has the definition of "artist" changed over time, in different places, for different purposes? (brief overview of the evolving concept and adaptation to purposes)
     * 1.3.2 Evolution of how an "artist" is defined based on philosophy and culture
     * 1.3.3 Occupational specialization vs. gifted expression (i.e. Greeks signing works)

1.4 The role of the viewer Pam

1.5 Why do humans make art? Jeff LeMieux
   * 1.5.1 The personal need to create
   * 1.5.2 Communal needs and purposes

1.6 Concepts to be presented, but explored in detail in later chapters: Pam
   * 1.6.1 Art and identity
   * 1.6.2 Art and Power
   * 1.6.3 Art, Mortality, and immortality
   * 1.6.4 Art and Ethics

CHAPTER 2: FORM AND DESIGN - Jeff LeMieux, Pam Sachant, and Rita Tekippe

2.1 Introduction

2.2 Art specific vocabulary Jeff LeMieux
   * 2.2.1 Introduction

2.3 Art forms Jeff LeMieux
   * 2.3.1 2-dimensional (Painting, Drawing, Printmaking)
   * 2.3.2 3-dimensional (Sculpture, Architecture)
   * 2.3.3 4-dimensional (Performance, Video, Installation, etc.)

2.4 Form and Composition Jeff LeMieux
CHAPTER 1

1.1.0 INTRODUCTION

Modern technology, and our contemporary ability to communicate electronically, has surrounded us with images. World quality visual arts museums are making large parts of their collections available online. We see full screen quality movies made with equipment that was unavailable ten years ago. Andy Warhol said that in the future everyone will get their fifteen seconds of fame. That prediction is coming true with the advent of personal electronics that rival the sophistication of the most advanced studies of 20 years ago. But for all our clever technical abilities, the fundamental dynamics of visual art remain the same.

The human encounter with visual art has been long ongoing. Wherever we encounter evidence of human beings, we see evidence of artmaking. This evidence creates questions about not only our ancestors but also the nature of art itself. What is art? Who is an artist? Why do artists make art? What is the role of the spectator? Does everything count as art? How have people defined art through time? How do we define art today?

In the following chapters, we will examine such questions in more detail. Through this examination, we intend to increase college awareness of the mechanics of visual images as well as their ability to critically analyze, and thus more effectively understand, the visual art that we increasingly encounter in our daily lives. Images are powerful. Our culture uses images in many ways, not all of which are benign. We begin this journey to visual literacy in order to raise awareness, protect the innocent, and...
CHAPTER 1

1.1.0 INTRODUCTION

Modern technology, and our contemporary ability to communicate electronically, has surrounded us with images. World-quality visual art museums are making large parts of their collections available online. Andy Warhol said that in the future everyone will get their fifteen seconds of fame. This prediction is coming true with the advent of personal electronics that rival the sophistication of the most advanced studies of 20 years ago. But for all our clever technical abilities, the fundamental dynamics of visual art remain the same.

The human encounter with visual art has been long ongoing. Whenever we encounter evidence of human beings, we see evidence of artmaking. This evidence creates questions about not only our ancestors but also the nature of art itself. What is art? Who is an artist? Why do artists make art? What is the role of the spectator? Does everything count as art? How have people defined art through time? How do we define art today?

In the following chapters, we will examine such questions in more detail. Through this examination, we tend to increase college students’ awareness of the mechanics of visual art as well as their ability to critically analyze them and more effectively understand the visual art that we increasingly encounter in our daily lives. Images are powerful. Our culture uses images in many ways, not all of which are benign. We begin this journey to visual literacy in order to raise awareness, prevent the innocent, and make wary the unsavory.

After completing this chapter, you should be able to:

- Recognize various historical arguments about the definition of art and who is an artist.
- Engage with arguments that attempt to differentiate between art and craft.
- Critically evaluate multiple points of view, claims about whether an object qualifies as visual art.
- Begin to recognize your subjective understanding of art and possessively craft a broader, more comprehensive view of the nature and definition of visual art, one which incorporates form, function, and cultural diversity.

1.1.1 WHAT IS VISUAL ART?

When enquiring a subject, one should first define that subject. Defining art, however, proves elusive. You may have heard someone say (or have even said yourself) that “I might not know how to define art, but I know it when I see it.”

Everywhere we look we see images designed to command our attention. Numerous types of images exist, religious images, images of desire, or of power, images meant to recall memories, and images intended to manipulate our appetites. All these images have in common the fact that they use visual means to produce a desired effect in the viewer. But are they art?

Sure, languages do not have a word for art. In those cultures, objects tend to be utilitarian in purpose, but are often adorned with the intent to delight, convey a special status, or permanent an important event or ritual.

Many cultures throughout history have upheld the idea of art as a special kind of production. One early culture that made a study of art as a separate activity was ancient Greece. Their definition of...
Author Revisions

Name: Jeff LeMieux
Chapter Number: Chapter 1
Chapter Title: What is Art?

1.1 INTRODUCTION

Take a few minutes to look over the accompanying image. (Fig. 1-1 IMAGE: Bouguereau’s Blind Homer with Guide) It was painted by the leader of the French Academy in 1875 and serves as a good example of the kinds of paintings made in Europe during that time. But what could_1_ have to do with us today?

We live in a rapidly changing world. With widespread use of personal electronics we instantaneously deliver and receive sound, video, and text messages. Corporations and governments worldwide recognize the power of advertising. Art museums worldwide are putting large parts of their collections online. Today we are seeing theater quality movies made with inexpensive equipment that was unavailable ten years ago. (Fig 1-2 IMAGE: Selfie moniker) Selfies, personal video and memos are everywhere. Andy Warhol said that “in the future everyone will get fifteen minutes of fame”. (Fig. 1-3 Warhol Portrait) We are seeing that prediction come true with the advent of personal electronics that rival the sophistication of the most advanced studios of only 20 years ago. We are surrounded by images.

But for all our clever technical abilities, the fundamental dynamics of visual art remain the same.

Wherever we find human beings, we find visual art. Works of visual art raise questions about the meaning of life and the nature of reality. All of us need to find ways to understand them better.
Editorial Review
CHAPTER 1 – WHAT IS ART?

Learning Outcomes

After completing this chapter, you should be able to:

- Recognize various historical arguments about the definition of art and who is an artist.
- Engage arguments that distinguish between art and craft.
- Critically evaluate claims about whether an object is or is not art from multiple points of view.
- Engage questions about who is considered an artist and the role of the viewer.
- Productively speculate about various reasons why people have made and continue to make art.
- Recognize your intuitive understanding of art, and potentially build a broader, more comprehensive view of the nature and definition of visual art, one which incorporates historically and culturally diverse art objects and answers conceptual challenges.

1.1 Introduction

We live in a rapidly changing world in which images play an important, even central, role. With widespread use of personal electronics, we instantly and effortlessly receive sound, video, and text messages. Corporations and governments worldwide recognize the power of advertising. Art museums worldwide are putting large parts of their collections online, with the result that anyone with an Internet connection can explore some of the largest collections in the world from the comfort of home. In the past, affordability often meant having a fine art collection was possible only if you could afford the kind of art that was not very expensive, even ten years ago. Selfies, personal video, and memes are everywhere. In 1968, artist Andy Warhol (1928-1967, USA) said, “In the future everyone will be world-famous for fifteen minutes.” (Figure 1.1) We are seeing that prediction come true with the advent of personal electronics that rival the sophistication of the most advanced professional studios of only twenty years ago. We are surrounded by images, but, for all of our clever technical abilities, the fundamental dynamics of visual art remain the same.

Take a few minutes to look at the accompanying image, Blind Homer and His Guide. (Figure 1.2) It was painted by a leading member of the French Academy of Fine Arts, William-Adolphe Bouguereau (1825-1905, France), in 1875 and serves as a good example of the kinds of paintings made in Europe during that time. We might wonder what a painting made more than 100 years ago in a foreign country could have to do with us today.

The French Academic artist Bouguereau’s painting is more than a literal presentation of a forgotten moment in ancient history. The painting challenges viewers from every age to go deeper, to see the symbolism behind the history. Homer, who is thought to have lived around 1000 BCE, was the chief poet of the ancient Greeks. Ancient Greek ideas about social roles and the nature of virtue come to us in part from Homer’s epic poems The Iliad and The Odyssey. In Bouguereau’s painting, Homer symbolizes civilization and culture. Homer wanders blindly through a savage wilderness with only a youth to shelter him. In this way, Bouguereau implies that a wilderness can be not only physical but also cultural, and in that sense, all of us wander through a wilderness without a guide. The metaphor of the wanderer is invoked.

Inexpensive equipment that was unavailable ten years ago. Selfies, personal video, and memes are everywhere. In 1968, artist Andy Warhol (1928-1967, USA) said, “In the future everyone will be world-famous for fifteen minutes.” (Figure 1.1) We are seeing that prediction come true with the advent of personal electronics that rival the sophistication of the most advanced professional studios of only twenty years ago. We are surrounded by images, but, for all of our clever technical abilities, the fundamental dynamics of visual art remain the same.

Take a few minutes to look at the accompanying image, Blind Homer and His Guide. (Figure 1.2) It was painted by a leading member of the French Academy of Fine Arts, William-Adolphe Bouguereau (1825-1905, France), in 1875 and serves as a good example of the kinds of paintings made in Europe during that time. We might wonder what a painting made more than 100 years ago in a foreign country could have to do with us today.

The French Academic artist Bouguereau’s painting is more than a literal presentation of a forgotten moment in ancient history. The painting challenges viewers from every age to go deeper, to see the symbolism behind the history. Homer, who is thought to have lived around 1000 BCE, was the chief poet of the ancient Greeks. Ancient Greek ideas about social roles and the nature of virtue come to us in part from Homer’s epic poems The Iliad and The Odyssey. In Bouguereau’s painting, Homer symbolizes civilization and culture. Homer wanders blindly through a savage wilderness with only a youth to shelter him. In this way, Bouguereau implies that a wilderness can be not only physical but also cultural, and in that sense, all of us wander through a wilderness without a guide. The metaphor of the wanderer is invoked.
CHAPTER 1 — WHAT IS ART?

Learning Outcomes

After completing this chapter, you should be able to:

- Recognize various historical arguments about the definition of art and who is an artist.
- Engage arguments that distinguish between art and craft.
- Critically evaluate claims about whether an object is art or not art from multiple points of view.
- Engage questions about who is considered an artist and the role of the viewer.
- Productively speculate about various reasons why people have made and continue to make art.
- Recognize your intuitive understanding of art, and potentially build a broader, more comprehensive view of the nature and definition of visual art, one that incorporates historically and culturally diverse art objects and answers aesthetic challenges.

1.1 Introduction

We live in a rapidly changing world in which images play an important, even central, role. With widespread use of personal electronics, we instantaneously deliver and receive sound, video, and text messages. Corporations and governments worldwide recognize the power of advertising. Art museums worldwide are putting large parts of their collections online, allowing us to view works of art from all over the world. Social networking and blogging platforms have become a way to connect with other people, sharing ideas and opinions about art. These developments have changed the way we think about art and its role in society.

Inexpensive equipment that was unavailable ten years ago. Selfies, personal video, and memes are everywhere. In 1964, artist Andy Warhol (1928-1987, USA) said, "In the future everyone will be world famous for fifteen minutes." (Figure 1.1) We are seeing that prediction come true with the advent of social media and the Internet.

Take a few minutes to look over the accompanying image, Blind Homer and His Guide (Figure 1.1). It was painted by a leading member of the French Academy of Fine Arts, the Frenchman Jean-Antoine Watteau (1684-1721), in 1717. It serves as a good example of the kind of painting made in Europe during that time. We might wonder what a painting made more than 100 years ago in a foreign country could have to do with us today.

The French Academic artist Watteau's painting is more than just a literal presentation of a famous moment in ancient history. The painting challenges viewers from every age to go deeper, to see the symbolism behind the story. Homer, who is thought to have lived around 1000 BCE, was the chief poet of the ancient Greeks. Ancient Greek ideas about social roles and the nature of virtue come to us partly from Homer's epic poems, the Iliad and the Odyssey. In Watteau's painting, Homer symbolizes civilization and culture. Homer wanders blindly through a savage wilderness with only a youth to shelter him. In this way, Watteau implies that a wilderness can be not only physical but also cultural, and that is something we still have today.
Double Blind Peer Review
CHAPTER 1 — WHAT IS ART?

Learning Outcomes

After completing this chapter, you should be able to:

- Recognize various historical arguments about the definition of art and who is an artist.
- Engage arguments that distinguish between art and craft.
- Critically evaluate claims about whether an object is art or is not art from multiple points of view.
- Engage questions about who is considered an artist and the role of the viewer.
- Productively speculate about various reasons why people have made and continue to make art.
- Recognize your intuitive understanding of art, and potentially build a broader, more comprehensive view of the nature and definition of visual art, one which incorporates historically and culturally diverse art forms and answers conceptual challenges.

1.1 Introduction

We live in a rapidly changing world in which images play an important, even central role. With widespread use of personal electronics, we instantly deliver and receive sound, video, and text messages. Corporations and governments worldwide recognize the power of advertising. Art museums worldwide are putting large parts of their collections online. Today we are seeing theater quality motion made with inexpensive equipment that was unaffordable ten years ago. Selfies, personal videos, and memes are everywhere. (Figure 1.2) Andy Warhol said, “In the future, everyone will be famous for fifteen minutes of fame.” (Figure 1.3) We are aware that prediction came true with the advent of personal electronics that rival the sophistication of the most advanced studios of only twenty years ago. We are surrounded by images, but, for all of our clever technical abilities, the fundamental dynamics of visual art remain the same.

The progress of human history has brought about many changes, but even with all this change, there are many historical connections between us today and people from thousands of years ago. Consider the two images of the Trojan Horse, a story from the Iliad, a work of literature from early ancient Greece. Though these two images were created thousands of years and thousands of miles apart, the underlying idea of a hollow horse is the same. (Figure 1.4) Mykonos Vase (Figure 1.5) — Vixen warning.

Take a few minutes to look over the accompanying images. (Figure 1.1) It was painted by the leader of the French Academy, William Adolphe Bouguereau, in 1875 and serves as a good example of the kinds of paintings made in France during that time. We might wonder what a painting made more than 100 years ago is in a foreign country could have to do with us today.

The French Academic artist Bouguereau’s history painting Blind Homer with Guide is more than a literal presentation of a forgotten moment in ancient history. The painting challenges viewers from every age to go deeper, to see the symbolisms behind the history. Homer, who is thought to have lived around 1000 BCE, was the chief poet of the ancient Greeks. Ancient Greek ideas about social roles and the nature of virtue come to us in part from Homer’s epic poems the Iliad and the Odyssey. In Bouguereau’s painting, Homer symbolizes the virtue of culture, and the guide who protects the blinded Homer represents the virtue of knowledge.
The ancient Greeks felt that the visual artist's goal was to copy visual experience. This approach appears in the realism of ancient Greek sculpture and pottery. We must sadly note that, due to the action of time and weather, no paintings from ancient Greek artists exist today. We can only surmise their quality based on the obvious skill in ancient Greek sculpture and in drawings that survive on ancient Greek pottery.

This definition of art as copying reality has a problem, though. The work of Jackson Pollock, a leader in the New York Modernist School, intentionally did NOT copy any existing object. Figure 1.3. While painting these works, Pollock and his Abstract Expressionist peers would remove any mark or passage that resembled something else. They succeeded in making artwork that did not copy anything. The Ancient Greek view of art as mimicry—simple copying—does not sufficiently define art.

1.2.1.3 Significant Form

To address these limitations of existing definitions of art, art critic Clive Bell proposed that art is "significant form." Significant form is defined as "that quality that brings an aesthetic pleasure." Bell thought that "to appreciate a work of art we need being with nothing but a sense of form and colour." (27) In Bell's sense, the term "form" simply means lines, shape, mass or color. Significant form is the line, shape, or mass or color of these elements that rise to the level of your awareness and gives noticeable aesthetic pleasure. Unfortunately, aesthetic pleasure is impossible to measure or reliably define. What brings aesthetic pleasure to one person may not affect another. Aesthetic pleasure exists only in the viewer, not in the object. Thus, significant form is purely subjective. While Clive Bell did advance the debate about art by moving it away from requiring strict representation, his definition gets us no closer to understanding what does or does not qualify as an art object.

1.2.1.4 Areal view

One definition of art widely held today was first promulgated by George Dickie and Arthur Danto, and is called the "Institutional Theory of art," or the "Artworld" theory. In the most simple version of this theory, art is an object or act of conditions that has been designated as art by a "person or persons acting on behalf of the artworld," Art and the Aesthetic: An Institutional Analysis. (Ithaca, NY: Cornell UP, 1974. P. 44). And the artworld is "a complex field of forces that determines what is art or what is not."
CHAPTER 1: WHAT IS ART?

Learning Outcomes

After completing this chapter, you should be able to:

- Recognize various historical arguments about the definition of art and who is an artist.
- Engage with arguments that distinguish between art and craft.
- Critically evaluate claims about whether an object is art from multiple points of view.
- Engage questions about who is considered an artist and the role of the viewer.
- Productively speculate about various reasons why people have made and continue to make art.
- Recognize the creative understanding of art, and potentially build a broader, more comprehensive view of the nature and definition of visual art, one which incorporates historically and culturally diverse art objects and answers conceptual challenges.

1.1 Introduction

We live in a rapidly changing world in which images play an important, even central, role. With widespread use of personal electronics, we simultaneously deliver and receive sound, video, and text messages. Corporations and governments worldwide recognize the power of advertising. Art museums worldwide are putting large parts of their collections online. Today we are seeing theater-quality movies made with inexpensive equipment that was unavailable ten years ago. Still, personal, video, and email messages are everywhere. In 1986, artist Andy Warhol (1928-1987, USA) said, "In the future everything will be world-famous for fifteen minutes." (Figure 1.1) We are seeing that prediction come true with the advent of personal electronics that rival the sophistication of the most advanced professional studios of only twenty years ago. We are surrounded by images, but, for all of our clever technical abilities, the fundamental dynamics of visual art remain the same.

Take a few minutes to look over the accompanying image, Blind Homer and His Guide (Figure 1.2). It was painted in 1875 by a leading member of the French École des Beaux Arts, or School of Fine Arts, William-Adolphe Bouguereau (1825-1905, France), and serves as a good example of the kinds of paintings made in Europe during that time. We might wonder what a painting made more than 100 years ago in a foreign country could have to do with us today.

The French Academic artist Bouguereau's painting is more than a literal representation of a forgotten moment in ancient history. The painting challenges viewers from every age to go deeper, to see the symbols behind the history. Homer, who is thought to have lived around 800 BCE, was the chief poet of the ancient Greeks. Ancient Greek ideas about social roles and the nature of virtue come to us in part from Homer's epic poems The Iliad and The Odyssey. In Bouguereau's painting, Homer symbolizes civilization and culture. Homer wanders blindly through a savage wilderness with only a youth to shelter him. In this way, Bouguereau implies that a wilderness can be not only physical but also cultural, and that some, all of us wander through a wilderness that threatens the human spirit found in culture. His painting asks the question, "How are cultural values carried forward?" In Bouguereau's work, the young man has taken responsibility for protecting Homer, who symbolizes the refined wisdom of the past and the foundation of western culture. This image is a call to the youth of Bouguereau's generation (and to you) to bring precious culture forward safely through an ever-threatening wilderness.

Wherever we find human beings, we find visual art. Works of visual art

Some languages do not have a separate word for art. In these cultures, objects tend to be utilized in purpose but often include in their design the intent to delight, perhaps a special status, or commemorate an important event or ritual. Thus, while the objects are not considered art, they do have artistic functions.
4.9 LAB EXERCISE

Part D – Origin of Magma

Magma is formed from the melting of rock at both convergent and divergent boundaries. However, the processes that occur at each type are quite different. Three different processes are involved in the melting of rocks as we will explore in the following exercises. In Figure 4.9 you can see a graph depicting a variety of temperature and pressure conditions. The increasing temperature with pressure on rocks as you go deeper within the earth through the crust and mantle lithosphere is called the geothermal gradient (shown in black). This gradient shows the actual temperature conditions that exist in the lithosphere. Obviously, the addition or subtraction of heat or pressure can move rocks off that gradient and cause potential change. The orange line represents the temperature and pressure required for a dry mantle rock to start to melt and any point to the right of this line is where melting of lithospheric rock can occur. The blue line represents the temperature and pressure required for a lithospheric rock to melt if water is present.
Distribution
Post-Publication Review
Benefits

Authors
Promotion and Tenure

Libraries
Digital Repository Growth & Visibility

Students
Lower Financial Burden
<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>BJ Robinson, Ph.D.</td>
<td><a href="mailto:Bj.Robinson@ung.edu">Bj.Robinson@ung.edu</a></td>
</tr>
<tr>
<td>Pamela Sachant, Ph.D.</td>
<td><a href="mailto:Pamela.Sachant@ung.edu">Pamela.Sachant@ung.edu</a></td>
</tr>
<tr>
<td>Corey Parson</td>
<td><a href="mailto:Corey.Parson@ung.edu">Corey.Parson@ung.edu</a></td>
</tr>
<tr>
<td>Amy Beard</td>
<td><a href="mailto:Amy.Beard@ung.edu">Amy.Beard@ung.edu</a></td>
</tr>
</tbody>
</table>