

Chapter 1 : Boston University: Office of Distance Education

Contemporary Issues in Art Education by Yvonne Gaudelius and Peg Speirs is a collection of essays that are framed around social issues, art, and teaching. Using an issues-based approach, the authors provide a valuable resource for teaching issues-based content, especially as these issues are explored through contemporary art and visual culture in the classroom.

About Contemporary Art Note: Words in bold below are defined in the glossary for this curriculum see "For the Classroom" links. Strictly speaking, the term "contemporary art" refers to art made and produced by artists living today. Working in a wide range of mediums, contemporary artists often reflect and comment on modern-day society. When engaging with contemporary art, viewers are challenged to set aside questions such as, "Is a work of art good? Since the early 20th century, some artists have turned away from realistic representation and the depiction of the human figure, and have moved increasingly towards abstraction. In New York City after World War II, the art world coined the term "abstract expressionism" to characterize an art movement that was neither completely abstract, nor expressionistic. Nevertheless, the movement challenged artists to place more emphasis on the process of making art rather than the final product. Artists like Jackson Pollock brought art-making to choreographic heights by dripping paint in grand yet spontaneous gestures. As one critic noted, the canvas was an arena in which to act—what was going on in the canvas was not a picture but an event. Contemporary artists working within the postmodern movement reject the concept of mainstream art and embrace the notion of "artistic pluralism," the acceptance of a variety of artistic intentions and styles. Whether influenced by or grounded in performance art, pop art, Minimalism, conceptual art, or video, contemporary artists pull from an infinite variety of materials, sources, and styles to create art. For this reason, it is difficult to briefly summarize and accurately reflect the complexity of concepts and materials used by contemporary artists. This overview highlights a few of the contemporary artists whose work is on view at the Getty Museum and the concepts they explore in their work. Paul Getty Museum, Los Angeles Appropriation Contemporary artists, like many artists that preceded them, may acknowledge and find inspiration in art works from previous time periods in both subject matter and formal elements. Sometimes this inspiration takes the form of appropriation. Using modern-day materials ink-jet printing mounted on a fiberglass panel, Baldessari juxtaposed the original image with a piece of sculpture in the form of a giant steel pin. By inserting the steel pin into the canvas, Baldessari combines mediums in a very modern way. Video Art In the s, artists began to turn to the medium of video to redefine fine art. Through video art, many artists have challenged preconceived notions of art as high priced, high-brow, and only decipherable by elite members of society. Video art is not necessarily a type of art that individuals would want to own, but rather an experience. Continuing the trend of redefining earlier ideas and ideals about art, some contemporary video artists are seeking to do away with the notion of art as a commodity. Artists turning to video have used the art form as a tool for change, a medium for ideas. Some video art openly acknowledges the power of the medium of television and the Internet, thus opening the doors of the art world to the masses. Such artists seek to elevate the process of creating art and move beyond the notion that art should only be valued as an aesthetically pleasing product. Video art exemplifies this, for the viewer watches the work as it is actually being made; they watch as the process unfolds. Using innovative video technologies, participants can sit on replicas of 18th-century French chairs and watch television screens in which they are virtually inserted in historic recreations of 18th-century French spaces. While traditional works of art are in galleries with signs that say "Do not touch," Cohen invites you to physically participate. In this way, the viewer becomes part of the work of art. Site-Specific Art Robert Irwin is another artist who sought to involve the viewer, as seen in his garden at the Getty Center. In the Central Garden, which Irwin has playfully termed "a sculpture in the form of a garden aspiring to be art," viewers can experience a maze-like configuration of plants, stones, and water. Here visitors get completely immersed in the sensation of being within the work of art. The sense of smell, touch, and sound are juxtaposed with the colors and textures of the garden. All of the foliage and materials of the garden were selected to accentuate the interplay of light, color, and reflection. A statement by Irwin, "Always

changing, never twice the same," is carved into the plaza floor, reminding visitors of the ever-changing nature of this living work of art. In this way, Irwin subverts the idea that a work of art should be painted on a canvas. Rather, nature can be art. By creating a garden specifically designed for the Getty Center, Irwin engages in site-specific art. That Profile, stationed on the plaza at the foot of the stairs leading to the Museum, mimics the grid-like patterns of the Getty Center building itself. Weighing 7,000 pounds, That Profile is massive. Questions such as "What is art? However, artists of all eras are products of their relative cultures and time periods. Contemporary artists are in a position to express themselves and respond to social issues in a way that artists of the past were not able to. When experiencing contemporary art at the Getty Center, viewers use different criteria for judging works of art than criteria used in the past. Instead of asking, "Do I like how this looks?"

Chapter 2 : About Contemporary Art (Education at the Getty)

An anthology based on contemporary art issues being addressed in the art world, in critical theory, in education and in art education, Contemporary Issues in Art Education provides a complex of conceptual frameworks within three sections—theoretical frameworks, content, and pedagogical strategies.

Combine with newspaper text collage - or text printed from Internet or Word file. Acrylic Paint combined with collage would be interesting. Some may want to consider all collage using magazines and newspaper. Depict your social statement on a large sheet of paper. You may choose your media: Your image should be an "in your face" style; the image should be large and possibly cropped, going off the edge of the paper or depicting an unusual angle or scene—Think about what point of view you want to depict An unborn fetus, for example, if you are against abortion. How would you depict abortion rights? How would you depict Pro-Life? Do the desires of the mother trump the right to life for the unborn child? Choose your color scheme carefully. You may want to choose a monochromatic color scheme all blues, all reds, etc. Be sure all white space on your paper is filled in. Take care of and clean all art materials appropriately! Spend your Internet time researching the issue you have chosen to speak out about. Keep your sketchbook next to you, and jot down quotes or words that jump out at you or speak to you. Your sketchbook should be a visual record of the research and documentation that you have done. Write about your poster. Answer a number of these questions in your writing. What are some other questions that come to mind? Why do you feel the way you do? What are your arguments for or against? What "or who" has influenced your decisions. What is the "flip side" of your issue? What might the other side have to say? Can you see their point of view? What is your reasoning for choosing your stand? Is your artwork intended to offend? Who would be offended? Does the artist have a right to offend? Does it get your point across? Is there a focal point center of interest? Does it show effective use of Principles of Design? What questions do you have for the artist about his work? OR - find another contemporary artist for a work to critique. Sergio Hernandez - Los Angeles artist who got his start as a cartoonist. See Death Takes Frida Archive. See email interview with Sergio Hernandez. Soraida Martinez - Latino artist of Puerto Rican heritage - known as the creator of "Verdadism", a form of hard-edge abstraction in which paintings are juxtaposed with social commentaries.

Chapter 3 : Art Lesson: Social and Political Issues in Art

An anthology based on contemporary art issues being addressed in the art world, in critical theory, in education and in art education, Contemporary Issues in Art Education provides a complex of conceptual frameworks within three sections--theoretical frameworks, content, and pedagogical strategies.

Chapter 4 : Issues Facing K-12 Arts Instruction

issues and apply these examinations to contemporary art education theories and practices. Students read, summarize, and discuss assigned readings in formally written Reading Reviews.

Chapter 5 : Contemporary Issues in Art Education by Peg Speirs

Generally the participating teachers voiced strong support for addressing social issues through art education, and often addressed social issues through art history content or discussion in art criticism or aesthetics.

Chapter 6 : Contemporary Issues in Art Education

Throughout the year, students of Contemporary Issues and the Visual Arts class, an interdisciplinary course for high school juniors and seniors at a large Canadian suburban high school, devised and created a number of individual and

collective artistic investigations and creative cultural interventions, both within the classroom and the larger school community, which addressed and examined contemporary social issues.

Chapter 7 : What is a 'contemporary issue'? What are some examples? - Quora

Art for Issues' Sake: A Framework for the Selection of Art Content for the Elementary Classroom, Mary Wyrick. Issues of the Body in Contemporary Art, Dan Nadaner. Concerning the Religious in Art Education, Paul S. Briggs. Teaching Art with Historical Places and Civic Memorials, Joanne K. Guilfoil.

Chapter 8 : Contemporary Issues in Art Education - Google Books

AR Contemporary Issues in Art Education. Examines current trends in practice and theory as well as artists of the past and present who express contemporary personal, social and global concerns in their work.