I'm not a robot



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Find out more Foaling aroundThe Junier's horse is painted in Rousseau's characteristic Naive style, its spindly legs out of proportion with its body. Who are these characteristic Naive style, its spindly legs out of proportion with its body. Who are these characteristic Naive style, its spindly legs out of proportion with its body. Who are these characteristic Naive style, its spindly legs out of proportion with its body. Who are these characteristic Naive style, its spindly legs out of proportion with its body. Who are these characteristic Naive style, its spindly legs out of proportion with its body. Who are these characteristic Naive style, its spindly legs out of proportion with its body. Who are these characteristic Naive style, its spindly legs out of proportion with its body. Who are these characteristic Naive style, its spindly legs out of proportion with its body. Who are these characteristic Naive style, its spindly legs out of proportion with its body. Who are these characteristic Naive style, its spindly legs out of proportion with its body. Who are the spindly legs out of proportion with its body. Who are the spindly legs out of proportion with its body. Who are the spindly legs out of proportion with its body. Who are the spindly legs out of proportion with its body. Who are the spindly legs out of proportion with its body. Who are the spindly legs out of proportion with its body. Who are the spindly legs out of proportion with its body. Who are the spindly legs out of proportion with its body. Who are the spindly legs out of proportion with its body. Who are the spindly legs out of proportion with its body. Who are the spindly legs out of proportion with its body. Who are the spindly legs out of proportion with its body. Who are the spindly legs out of proportion with its body. Who are the spindly legs out of proportion with its body. Who are the spindly legs out of proportion with its body. Who are the spindly legs out of proportion with its body. Who are the spindly legs out of proportion with 
boyRousseau often populated his scenes with exotic animals, rather than family pets, so the inclusion of the Junier's dogs makes this painting a rare, touching portrait of his real-life friends. All askewHenri Rousseau, who'd never had any formal training, was a Naive artist. This can be seen in his flat, seemingly childish style and, here, in his disregard
for 'correct' proportions. Leafy greenBest known for his lush jungle scenes, Rousseau paid special attention of art says that it is "the conscious use of skill and creative imagination, especially in the production of aesthetic objects" (Merriam-Webster). Art
is essential to society as it stimulates creativity, reflects culture, fosters empathy, provokes thought, and offers a medium for expression. It enhances society's intellectual and emotional understanding of the world. But the thing about art is that it's so diverse that there are as many ways to understand it as there are people. That's why there are
scholars who give their special definition of the word, such as the one penned by this famous Russian novelist, which goes: "Art is the activity by which a person, having experienced an emotion, intentionally transmits it to others" - Leo Tolstoy During his life, Tolstoy was known to write based on his life experiences, such as his most famous work,
"War and Peace," which used much of his experience during the Crimean War. Whether or not his definition of art is the best, the point is that people look at art based on how they have experienced it. What is Art? There are many common definitions of art as per many books by famous artists and authors. Few to quote: Art is any creative work of a
human being a form of expressing oneself resides in the quality of doing; the process is not magic an activity that manifests beauty (What is Beauty in Art?) the mastery, an ideal way of doing things not a thing — it is a way (Elbert Hubbard) the most intense mode of individualism that the world has
known discovery and development of elementary principles of nature into beautiful forms suitable for human use (Frank Lloyd Wright) Why is art important? Probably, the most prominent theory which best explains - Why is art important? Probably, the most prominent theory which best explains - Why is art important? Probably, the most prominent theory which best explains - Why is art important? Probably, the most prominent theory which best explains - Why is art important? Probably, the most prominent theory which best explains - Why is art important? Probably, the most prominent theory which best explains - Why is art important? Probably, the most prominent theory which best explains - Why is art important? Probably, the most prominent theory which best explains - Why is art important? Probably, the most prominent theory which best explains - Why is art important? Probably, the most prominent theory which best explains - Why is art important? Probably, the most prominent theory which best explains - Why is art important? Probably, the most prominent theory which best explains - Why is art important? Probably, the most prominent theory which best explains - Why is art important? Probably, the most prominent theory which best explains - Why is art important? Probably, the most prominent theory which is a transfer of the probably and the probably are the probably and the probably are the probably and the probably are the probably are
accurately represents the interaction between the four aspects of society and its different members. Consequently, Vones depicts why art is important to our society. The graph (below) represents our society and its different members. Consequently, Vones depicts why art is important to our society. The graph (below) represents our society. The graph (below) represents our society and its different members.
you have action, and on the right, ideas; elites are at the top, and the masses are below. There's an inside act and an outside act. On the inside act has the power to influence policy creators. On the outside, we at the grassroots set our
expectations and needs so that the elected candidates pass laws that give us power. Masses reflect what society wants (heart) The left side, "action," often means quantifiable policy changes. The right side, "ideas," can be harder to see. We are not necessarily talking about concrete things here, but rather, a "headspace." Academic institutions and
think tanks, which are not always involved in the immediate policy wins, are significant in creating a culture of thought While the left side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, the right side, "action," continues to produce quantifiable policy changes and new laws, and action the right side, "action," continues to produce quantification and action the right side, "action," continues to produce quantification and action the right side, "action," continues to produce quantification and action the right side, action to the right side, action to the right side, action to the right
significantly to policymakers. Artists come into the play here at this moment Artists are represented here on the side of ideas, in the "heart space." Art is uniquely positioned to move people—inspiring us, inciting new questions, and provoking curiosity, excitement, and outrage. Artists can strengthen the will and push people to act. They do not think
like policymakers or academics people. Artists think from their heart - big, revolutionary, and visionary ideas. This is what makes art powerful. Impact of Art on Politics, Culture, and People Art is essential in society because it is an
essential ingredient in empowering people's hearts. When activists show images of children suffering from poverty or oppression in their campaigns, this is the art of pulling the heartstrings of society's elite and powerful to make changes. Similarly, when photographers publish photos of war-torn areas, it catches the attention of the masses whose
hearts reach out to those who need help. When an artist creates great music and movies, it entertains people worldwide. This is art, making a difference in society. A very modern example of art in action is street art. When the famous Italian street arts Blu created the mural in Kreuzberg, it sparked a lot of solid and different reactions rooted deeply
in the differences between East and West Berlin. Who would have thought that a wall painting depicting two masked figures trying to unmask each other could elicit such strong reactions? Now, the issue behind this mural is a different matter to discuss. But whether or not the effect of the mural was good, it cannot be denied how a well-crafted piece
of art can have a significant impact on society. When you see a Zen garden in Sydney or San Francisco, you know that it's a practice that originated from China. Likewise, when you see films featuring Bollywood music and dancing,
you know that it's a movie from India. Art can take cultural practices from their origins and transport and integrate them into different parts of the world without losing their identity. There, these art forms can entertain, create awareness, and even inspire foreigners to accept these cultures, no matter how strange or alien they may seem. And that's
precisely what John Dewey implies in Art as an Experience: "Barriers are dissolved; limiting prejudices melt away when we enter into the spirit of Negro or Polynesian Art. This is especially important in our highly globalized
world. Art has played an essential role in helping fight against intolerance of different cultures, racism, and other forms of unjust societal segregation. With immigration becoming a trend, the world's countries are expected to be more tolerant and accepting of those who enter their borders. Art helps make that happen by making sure that identities
and their cultures are given due recognition around the world. Art stimulates creativity and innovation. Art inspires creativity and innovation beyond boundaries, encouraging imagination, lateral thinking, and risk-taking. The process of creativity and innovation beyond boundaries, encouraging imagination, lateral thinking, and risk-taking. The process of creativity and innovation beyond boundaries, encouraging imagination, lateral thinking, and risk-taking.
challenges perceptions and assumptions, encouraging critical thinking and open-mindedness, which are essential for innovation. By presenting alternative realities or questioning the status quo, art inspires individuals to think differently and to approach problems from unique angles. Furthermore, the aesthetic experience of art can lead to epiphanies
and insights. The beauty or emotional impact of a piece of art can trigger ideas and spark the imagination in ways that logical reasoning alone may not. This can lead to breakthroughs in creative and scientific endeavors, as individuals draw inspiration from the emotions evoked by art. Art plays a subtle yet significant role in our daily lives. For
instance, when a child takes part in a school art project, they are given a variety of materials to create a collage. As they construct a 3D model of an imaginary winged vehicle with multiple wheels, the textures and shapes inspire them. This hands-on exploration of materials and forms sparks the child's interest in engineering and design, planting the
seeds for future innovation. The above example illustrates how art can engage young minds, encouraging them to think creatively and envision innovative solutions beyond conventional boundaries. In essence, art fuels the creative fire, providing the sparks that can ignite the next wave of innovation in society. Great Art elicits powerful sentiments and
tells meaningful stories Art can take the form of film, music, theatre, and pop culture, all of which aim to entertain and make people happy. But when films, songs, or plays are made for a specific audience or purpose, the art begins to diversify. Films, for example, can be made to spread awareness or cultural appreciation. Songs can also be composed
in a way that brings out certain emotions, give inspiration, or boost the morale of people. During the Victorian period in England, women started to make a name for themselves with classic artworks such as Elizabeth Sirani's "Portia Wounding Her Thigh", a painting that signifies the message that a woman is now willing to distance herself from
gender biasedness. Portia wounding her thigh, by Elisabetta Sirani. The painting's subject depicts an act of a woman possessing the same type of woman known in society as weak and prone to gossip. One of the revolutionary works in history that ultimately opened
the doors of art to women in general showed the power of women in art There are also works of art that illicit intellectual solid discourse - the kind that can question norms and experiences as the artist. The truth is that
art is more than just a practice - it is a way of life. Art is more than just a skill - it is a passion. Art is more than just an image - each one tells a story. The fact that art is quite connected to human experience makes it unsurprising that we have always made it part of our ways of living. This is why ancient and present-day indigenous groups from all
over the world have a knack for mixing art and their traditional artifacts or rituals without them knowing, which in fact one of the fundamental reasons why art is essential. Why is art important to human society? Perhaps the most straightforward answer to this guestion is that art touches us emotionally. Art is influential
because it can potentially influence our culture, politics, and even the economy. When we see a powerful work of art, we feel it touching deep within our core, giving us the power to make real-life changes. In the words of Leo Tolstoy: "The activity of art is based on the capacity of people to infect others with their own emotions and to be infected by
the emotions of others. Strong emotions, weak emotions, important emotions or irrelevant emotions or irrelevant emotions or irrelevant emotions or irrelevant emotions, important emotions, are can be considered powerful because of the following reasons, among others: It has the power to educate people
about almost anything. It can create awareness and present information in a way that could be absorbed by many quickly. In a world where some don't even have access to good education, art makes education an even greater equalizer of society. It promotes cultural appreciation among a generation that's currently preoccupied with their technology
It can be said that if it weren't for art, our history, culture, and traditions would be in more danger of being forgotten than they already are. It breaks cultural, social, and economic barriers. While art can't solve poverty or promote social justice alone, it can be a leveled playing field for discourse and expression. The reason why everyone can relate to
art is that everyone has emotions and personal experiences. Therefore, anyone can learn to appreciate art regardless of social background, economic standing, or political affiliation. It accesses higher orders of thinking. Art doesn't just make you absorb information. Instead, it makes you think about current ideas and inspire you to make your own.
This is why creativity is a form of intelligence - it is a unique ability that unlocks the potential of the human mind. Studies have shown that exposure to art can improve you in other fields of knowledge. The truth is that people have recognized how influential art can be. Many times in history, I have heard of people being criticized, threatened,
censored, and even killed because of their artwork. Those responsible for these reactions, whether a belligerent government or a dissident group, take these measures against artists, knowing how much their works can affect the politics in a given area. In the hands of good people, however, art can be used to give back hope or instill courage in a
society that's undergoing a lot of hardships. The Transformative Power Of AI Generated Art AI-generated art is powerful due to its speed, creativity, allowing for rapid experimentation and iteration, which fosters innovation. By learning from vast datasets,
AI can blend and mimic styles, creating entirely new artistic expressions. This technology democratizes art creation, enabling even those without traditional artistic skills to produce visually compelling images. AI's ability to customize and generate an infinite variety of images makes it invaluable in industries like advertising, gaming, and
entertainment, where unique content is in constant demand. Rather than replacing human artists, AI often enhances their creativity, acting as a tool for inspiration and pushing the boundaries of what's possible. The scalability and collaborative potential of AI further amplify its power, making it a transformative force in the modern creative landscape
Art is a powerful form of therapy. Some say art is boring. But the fact remains that art has the power to take cultural practices from where they are from and then transport and integrate them into different parts of the world without losing their identity. There, these art forms can entertain, create awareness, and even inspire foreigners to accept
these cultures, no matter how strange or alien they may seem. This is especially important in our highly globalized world. Art has played an essential role in helping fight against intolerance of different cultures, racism, and other forms of unjust societal segregation. With immigration becoming a trend, the world's countries are expected to be more
tolerant and accepting of those who enter their borders. Art helps make that happen by making sure that identities and their cultures are given due recognition around the world. Thus, it is essential to reflect upon - Why art is critical - which, in fact, provides you the answer to - What is art? This is why we at The Artist believe that art is a form of
creative human expression, a way of enriching the human experience. NFTs: The Future of Art Now, the world of art is shifting towards a digital and alternative world. And NFT, which stands for "non-fungible token" can be defined as a digital file that can be
simply and easily transferred across a blockchain network. Many people around the world are seeking out these digital assets to sell and trade in their everyday market trading, since these items are certainly a part of the NFT market, a
variety of different players are getting involved through gaming systems, avatars, and even entire virtual worlds. Such tokens have a wide variety of usage and while for many these are out of reach, for serious investors NFTs can prove to be a profitable source of income. The Intersection of Art and Generative AI: Transforming Creativity The
intersection of art and generative AI is redefining the boundaries of creativity in unprecedented ways. By leveraging advanced algorithms and machine learning techniques, generative AI can analyze vast datasets of existing art, recognize patterns, and produce entirely new works that push the limits of human imagination. This collaboration between
human creativity and machine precision allows for the exploration of artistic possibilities that were previously unattainable. Artists can now experiment with different styles, forms, and concepts in a more fluid and dynamic manner, leading to the creation of hybrid art forms that blend tradition with innovation. Moreover, generative AI is
democratizing the art world by making high-level artistic creation accessible to a broader audience. Individuals without formal training in art can use AI tools to generate compelling and intricate pieces, thus breaking down traditional barriers to entry. This democratization fosters a more diverse and inclusive art community, where various
perspectives and ideas can flourish. As AI continues to evolve, it is likely to further transform the creative process, enabling new forms of expression and offering artists unique opportunities to engage with their audiences in more interactive and immersive ways. Conclusion Art plays a significant role in society by acting as an educational equalizer,
fostering cultural appreciation, bridging cultural and social divides, and stimulating higher orders of thinking and creativity. Art and its definition may be, it has been around us for as long as humans have existed (i.e. cave
paintings, hieroglyphics). Whether or not we are aware of it, we allow art to affect our lives one way or another, and the reasons why we make art are many! AI art is now as important as traditional art in today's society. It expands the definition of creativity and challenges our understanding of artistic expression. As conventional art reflects the
culture, emotions, and ideas of its time, AI art captures the technological advancements and digital experiences of the modern era. It allows for exploring new styles, mediums, and concepts that might be inaccessible through conventional means. AI art also democratizes the creative process, making art creation more inclusive and accessible to
people who might not have traditional artistic skills. In a society increasingly shaped by technology, AI art serves as a bridge between the human experience and the digital world, offering fresh perspectives and contributing to the ongoing evolution of art. We use the arts for our entertainment, cultural appreciation, aesthetics, personal improvement
and even social change. We use the arts to thrive in this world. So, share your thoughts - What does art mean to you? Art plays a subtle yet significant role in our daily lives. For instance, when a child takes part in a school art project, they are given a variety of materials to create a collage. As they construct a 3D model of an imaginary winged vehicle
with multiple wheels, the textures and shapes inspire them. This hands-on exploration of materials and forms sparks the child's interest in engineering and design, planting them to think creatively and envision innovative solutions beyond
conventional boundaries. The article contains sponsored affiliate links from Amazon to valuable resources. I know, it's a bit of a paradox. Why on earth are we giving you lists of things to do indoors during the only three or so months of the year when being outside is bearable? Well, for starters, we're in London, and decent weather is anything but a
given, no matter the season. Beyond that, though, summer doesn't just see the city's parks brighten up - its art scene, too, comes into full bloom. This year is no exception, with the season presenting a feast of directional exhibition programmes across town - in world-beating institutions, flush blue chip galleries, nimble project spaces, and beyond. As
such, here's a non-exhaustive (though still pretty comprehensive!) run-through of some of the most exciting contemporary art shows in town. Ed Atkins, Hisser, 2015. Image courtesy of Tate Markus TretterMuseums & institutionsWhere else to start than Tate Modern, London's foremost temple of contemporary (and, well, modern) art. Right now, the
former power station's standout show is without doubt Leigh Bowery!, easily the most rigorous survey of the Australian-born, London-made artist, designer, nightlife extraordinaire and much more seen to date. Running until 31 August, the show unflinchingly charts Bowery's brazenly transgressive legacy through infamously outré costumes, videos of
outlandish performances and images born of close artistic collaborations with the likes of Lucian Freud and Fergus Greer. Importantly, it also gives due space to the grit, darkness and controversy that coloured Bowery's life and work, resulting in a show as compelling for its tactful curation as for its raw subject matter. Another of the summer's must-
see shows is housed at the Tate's original home upriver: Ed Atkins at Tate Britain, a major retrospective of the work of one of Britain's most revered contemporary artists, particularly renowned for his astute use of computer-generated visuals. Though the profound uncanniness of Atkins's CGI figures - which often feature renderings of the artist's
likeness - is pretty self-evident, it's kind of like empathising with your Sims - albeit with much, much more sophisticated source material, granted. Charles Atlas, Still from Because We Must 1989 © Charles Atlas. Image courtesy of the
artist and Luhring Augustine, Dick Jewell Still from What's Your Reaction to the Show 1988 © Dick Jewell. Image courtesy of Tate. While you're eading this before 27 July - head to Hyde Park's Serpentine North for Arpita Singh: Remembering. In the Indian artist's first institutional solo show outside of her home country, she
draws upon a span of references that include Bengali folk art and Indian court paintings, articulating her personal experiences of social upheaval, motherhood and the tensions that arise from the simultaneity of conflict and everyday life. Across the gallery's namesake body of water at Serpentine South, you'll find the institution's famed annual
pavilion - designed this year by Bangladeshi architect Marina Tabassum - as well as the Play Pavilion, an interactive play commission designed by British architect Peter Cook in collaboration with none other than the Lego group - a necessary stop for anyone bringing the kids along for their urban art tour. On the other side of the Royal Parks at the
ICA, pioneering British artist and curator Lubaina Himid has curated Connecting Thin Black Lines 1985 - 2025, an exhibition that celebrates the legacy of The Thin Black Line, the 1985 show she curated at the very same institution. Exclusively comprising works by Black and Asian women artists, including Sonia Boyce, Ingrid Pollard and Marlene
and Serpentine. © Jo Underhill 2025A short walk away on Piccadilly, the Royal Academy Schools will open its yearly exhibition of its graduating class, offering a snapshot of the names almost certain to be the ones pushing tomorrow's British art scene forward, while down by the river, an outdoor commission by two who currently are - Sophia Al-
Maria and Lydia Ourahmane - at Somerset House prompts reflection on notions of belonging, the right to take up space and who is or isn't afforded in. In the neoclassical edifice itself, 2019 Turner Prize winner Tai Shani presents The Spell or The Dream, a multi-pronged commission comprising a sculptural work that reframes fairytale yarns of
enchanted sleep - think: Snow White, Sleeping Beauty et al. - within the context of end-times capitalism, as well as a 24/7 radio broadcast featuring commissions by the likes of Cécile B Evans - whose name the fashion heads out there will recognise as a previous Miu Miu collaborator - and Cecilia Vicuña, the artist behind 2022's sublime Turbine Hal
installation. Head to The Perimeter in Bloomsbury for one of the summer's standout institutional shows, Alexandra Metcalf's Gaaaaaaasp. Witty, quietly haunting and boasting some of the most gorgeous exhibition design you'll find in town right now, the British-born, Berlin-based artist's four-storey solo show grapples with the gendering of domestic
spaces and the history of psychiatric institutionalisation, charted across an installation of "pregnant" canes, mopey operating theatre lamp sculptures, swatches of vintage wallpaper, vast painted tableaux, and too much more to get into here. It really is a must-see. Alexandra Metcalf, Opera Room, 2025. Image courtesy of the artist, Ginny on Fredericken and too much more to get into here. It really is a must-see. Alexandra Metcalf, Opera Room, 2025. Image courtesy of the artist, Ginny on Fredericken and too much more to get into here. It really is a must-see. Alexandra Metcalf, Opera Room, 2025. Image courtesy of the artist, Ginny on Fredericken and too much more to get into here. It really is a must-see. Alexandra Metcalf, Opera Room, 2025. Image courtesy of the artist, Ginny on Fredericken and too much more to get into here. It really is a must-see. Alexandra Metcalf, Opera Room, 2025. Image courtesy of the artist, Ginny on Fredericken and too much more to get into here. It really is a must-see. Alexandra Metcalf, Opera Room, 2025. Image courtesy of the artist, Ginny on Fredericken and too much more to get into here. It really is a must-see. Alexandra Metcalf, Opera Room, 2025. Image courtesy of the artist, Ginny on Fredericken and too much more to get into here. It really is a must-see. Alexandra Metcalf, Opera Room, 2025. Image courtesy of the artist, Ginny on Fredericken and the artist, Gi
Hamad Butt show at Whitechapel Gallery, a potent retrospective that underscores and recognises the late queer British Pakistani artist's significant - but relatively overlooked - contributions to British contemporary art history. Working during the AIDS crisis in the late '80s and early '90s - and eventually dying from AIDS-related complications in
1992 at the age of 32 - Butt was a pioneer at the cross-section of art and science, with his installation works often community of which he was part. In one especially incisive work, mustard gas-filled glass baubles dangle from a series of giant Newton's Cradles, eliciting a
temptation to pull one back and set the chain in motion. To scratch that itch, though, would cause the glass to release, resulting in injury - or possibly death. At the Chisenhale Gallery in Mile End, multimedia artist Dan Guthrie confronts the controversy deriving from the
racist blackamoor figure featured on it. Across two video installations, he invokes the inherently political nature of memorialising, raising apposite questions around what should or shouldn't be given space or visibility in the public imaginary. South of the river, you'll find one of the city's most buzzed-about shows at Dulwich Picture Gallery: painter
Rachel Jones's solo exhibition, Gated Canyons, in the storied Sir John Soane-designed gallery. Taking Flemish Old Master Pieter Boel's Head of a Hound as a point of departure, Jones's bolshy paintings are synaesthetic eddies of colour underpinned by mindboggling textural depth - true feasts for the eyes. Installation View, Michaela Yearwood-Dan, No
Time For Despair, 2025. Image courtesy of the artist and Hauser & Wirth. As if that wasn't enough to keep you occupied, that's not even the half of it. Beyond the museums, non-profits and project spaces, London's commercial gallery scene is positively brimming with stellar shows this summer. Top of the season's highlights is Michaela Yearwood-
Dan's debut exhibition at Savile Row mega-gallery Hauser & Wirth. Titled No Time For Despair, the show marks the stratospherically rising painter's most ambitious work today, comprising joyfully gestural canvases that span up to 11 metres in width, alongside botanical ceramic sconces and freeform objects. Around the corner at Pilar Corrias, you'll
find the gallery's sixth solo exhibition of French multimedia artist Philippe Parreno, who's presenting El Almendral, an experimental film work streamed from a 30-hectare plot in the Alméria desert. Over the course of the run, various landscape modifying installations - solar power installations, moisture-collecting cloud nets, energy-generating wind
traps and biodiversity-enhancing plantings among them - will be placed on the plot, with the transformative consequences "harvested" and diffused to viewers in the London gallery. Tau Lewis. Image courtesy of the Artist and Sadie Coles HQ, London. Photography Katie Morrison. Installation view, Paul Thek: Seized by Joy. Paintings 1965-1988.
Thomas Dane Gallery, London, 2025. © Estate of Paul Thek. Photography Eva Herzog. A short stroll away at Sadie Coles's Bury Street location, New York-based artist Tau Lewis presents their inaugural show with the gallery - four hulking, wall-mounted masks, each charged with a magnetic spirit of frenzy, born of a freeform approach to compiling
seemingly mish-mash (but ultimately hyper-considered) textile fragments. A couple of doors down, another noteworthy debut solo show takes place at Modern Art, where Belgian artist Mark Manders presents a clipped edit of paintings, sculptures and mixed-media works, including his emblematic clay-like bronzes and a soon-to-appear-all-over-your
Stories newspaper painting, bisected by a fluorescent bar. At Thomas Dane Gallery, an exhibition sure to draw in the fashion set is Paul Thek: Seized By Joy, the first exhibition of the American artist's work in the UK for over a decade, and the very first to focus on his painting practice - rather than the late artist's more widely-recognised fleshy wax
sculptures. What makes it such catnip for fashion folk, you ask? Well, the team, with the show co-curated by artist and writer Kenny Schachter and designer Jonathan Anderson's final men's show for Loewe, alongside works by the
American artist's contemporaries, Peter Hujar and Susan Sontag. Elsewhere in central, Phillida Reid's stellar group show - A garment, a pin, a seam, a shield - convenes a broad array of exquisitely executed textile-based and preoccupied works, including Joanna Piotrowska's photomontages of hands grasping at cloth, and Gray Wielebinski's stark
mottled mosaics made from tiles of bulletproof body armour. Technically south of the river, but still in zone 1, Cabinet Gallery - a renowned crucible of experimental work that will leave you gooped, gagged and scratching your head - presents a solo exhibition by Diamond Stingily, the cult downtown New York-based artist whose show last year at
Tribeca's 52 Walker - a curious, oddly charged exploration of various physical thresholds - that I heard no end of rave reviews about. This content can also be viewed on the site it originates from. Heading east, Farringdon's Ginny On Frederick hosts a solo show of woozy paintings and works on paper by British-Nigerian artist Okiki Akinfe. Titled
Where The Wild Things Are, the exhibition takes the like-titled children's book as a conceptual springboard for a broader exploration of the liminality of identity and the possibility of existing in the in-between. Close by in Old Street, Modern Art hosts another debut - this time of rising British abstract painter Francesca Mollett, showcasing a series of
her brisk, deftly textured large-scale paintings, while Victoria Miro celebrates its 40th anniversary with a mega-watt show, spotlighting the boast-worthy list of artists that the stalwart blue chip has platformed over four decades in operation - Chris Ofili, Isaac Julien, Chantal Joffe, Do Ho Suh and Wangechi Mutu among them. In Shoreditch, Emalin has
 shows at both of its locations in the neighbourhood - at its original outlet, Potatoes and Chamomile, a stark, architectural installation of a series of petrified wooden planters by Lithuanian artist Augustas Serapinas; and at its newer space just up the high street, an exhibition of paintings by Kate Spencer Stewart, created in response to a collection of
lithographs created by French artist Odilon Redon over a century before. Meanwhile, out in east London proper, Amanda Moström's solo show at Rose Easton, Douglas, comprises a series of four hanging works - each from a douglas fir block - that explore how something as corporeal as libidinal energy can be articulated through unexpected material
proposing mixed-media installations imbued with subtle humour and sensual tactility. And then, just a stone's throw away at Soft Opening, a comprehensive group show features an array of some of today's most directional rising artists - Mimosa Echard, P Staff, SoiL Thornton, Sin Wai Kin - pondering the theme of absence: conjuring it, occupying it,
interrupting it and so on... Very cool stuff, basically. Allan Weber, Untitled, 2024, Digital scan of 35mm image courtesy of the artist and Galatea. Looking beyond LondonLondon, of course, isn't the only place in the UK where cool stuff happens. While I don't have the word count to offer a comprehensive survey of what's on across our fair isles
this summer, there are more than a few things worth hopping on the train for this season. Within a day trip's reach, there's a solo show by Brazilian artist Allan Weber at the De La Warr Pavilion in Bexhill (between Hastings and Eastbourne). Hailing from the Rio favelas, his multidisciplinary practice both reconfigures the material ephemera of life in
Weber's home environment, and vindicates its legitimacy as source material for a fine art practice, adamantly occupying spaces that people like him have long been precluded from. For this show, works created in Rio will sit alongside those created during a residency in the UK, forming a rich, comparative tapestry of the artist's experiences of urban
life. In Southend, Focal Point Gallery has partnered with the David and Indre Roberts Collection to mount a truly mega show featuring works by titanic artists like Frank Auerbach, Michael Armitage, Danh Vo, Simon Fujiwara and Louise Bourgeois. And at Kettle's Yard in Cambridge, Lubaina Himid - who'll also represent the UK at next year's Venice
Biennale - will present a new series of paintings as well as a sculpture created in collaboration with Magda Stawarska, building on a previous collaboration in 2020. Installation view, Niki de Saint Phalle & Jean Tinguely: Myths & Machines, Hauser & Wirth Somerset, 2025 © Niki Charitable Art Foundation. All Rights Reserved, DACS 2025. © Jean
Tinguely, DACS 2025. Photography Ken Adlard. Image courtesy the artists and Hauser & Wirth In Somerset, at Hauser & Wirth's country pile just outside Bruton, the summer plays host to a mammoth exhibition of the works of the late, married artists Jean Tinguely and Niki de Saint Phalle. Spanning the former's iconic kinetic sculptures, the latter's
voluptuous Nana sculptures and a bounty of collaborative pieces and never-before-seen works on paper, it's well worth the slightly longer slog. It's a feasible day trip from London, though, if I were you, I'd consider a stay at the predictably chicly appointed rooms at the adjoining Durslade Farmhouse, allowing you the bucket list opportunity to see de
Saint Phalle's mirror-mosaiced Three Graces glinting in the West Country sunrise. In Edinburgh, dancer and choreographer Lewis Walker will present Bornsick, a gymnastic performance work that grapples with the paradoxes inherent to human existence, during the city's yearly arts festival, with set design by David James White and looks
 "engineered" by Rick Owens collaborator Straytukay. Presented as part of Serpentine's live programme, it bowed to a sell-out crowd in London in May, and will no doubt do the same in the Scottish capital, so nab a ticket quick!Lewis Walker, Bornsick, 2025, performance still, Round Chapel, 21-22 May 2025, London. Co-commissioned by Serpentine
and EAF (Edinburgh Art Festival). Photography Genevieve Reeves. Courtesy the artist, Serpentine and EAF. While you're in Scotland, a trip to V&A Dundee's latest exhibition commemorating the 45-year anniversary of the town's twinning with the Palestinian town of Nablus is a must. Titled Thread Memory: Embroidery From Palestine, the show
explored the rich textured history of Palestinian dress, with a particular focus on the myriad, geospecific embroidery styles and techniques found across the country. On the way back down, be sure to stop by Baltic Centre For Contemporary Art in Gateshead to check out Lebanese artist Ali Cherri's first UK museum show - How I Am Monument - a
series of chimerical sculptures that fuse auction-sourced antiques with mud, prompting questions around value, provenance and the material value of history. Forest Gallery is an independent, family-run business established in the UK since 1980. Members of the Fine Art Trade Guild, our gallery showcases some of the latest original art for sale from
carefully selected British artists and outstanding international talent. Our focus is on delivering unique, quality and affordable art with 5 star customer service. We strive for a professional yet relaxed atmosphere, where we can put our expertise in supporting our clients. Buy art online or come and visit us in either our Petworth art gallery or Guildford
gallery and framing studio. This article is about the general concept. For the group of creative disciplines, see The arts. For other uses, see Art (disambiguation). Art is a diverse range of cultural activity centered around works utilizing creative or imaginative talents, which are expected to evoke
a worthwhile experience,[1] generally through an expression of emotional power, conceptual ideas, technical proficiency, or beauty.[2][3][4] Visual artworks: (clockwise from upper left) an 1887 self-portrait by Vincent van Gogh; a female ancestor figure by a Chokwe artist; detail from The Birth of Venus (c. 1484-1486) by Sandro Botticelli; and an
Okinawan Shisa lion There is no generally agreed definition of what constitutes art,[5][6][7] and its interpretation has varied greatly throughout history and across cultures. In the Western tradition, the three classical branches of visual art are painting, sculpture, and architecture.[8] Theatre, dance, and other performing arts, as well as literature,
music, film and other media such as interactive media, are included in a broader definition of "the arts".[2][9] Until the 17th century, where aesthetic considerations are paramount, the fine arts are separated and
distinguished from acquired skills in general, such as the decorative or applied arts. The nature of art and related concepts, such as creativity and interpretation, are explored in a branch of philosophy known as aesthetics.[10] The resulting artworks are studied in the professional fields of art criticism and the history of art. In the perspective of the
history of art,[11] artistic works have existed for almost as long as humankind: from early prehistoric art to contemporary art; however, some theorists think that the typical concept of "artistic works" does not fit well outside modern Western societies.[12] One early sense of the definition of art is closely related to the older Latin meaning, which
roughly translates to "skill" or "craft", as associated with words such as "artisan". English words derived from this meaning include artifact, artificial, artifi
serve practical functions, in addition to their decorative value. Over time, philosophers like Plato, Aristotle, Socrates and Immanuel Kant, among others, questioned the meaning of art.[13] Several dialogues in Plato tackle questions about art, while Socrates says that poetry is inspired by the muses and is not rational. He speaks approvingly of this,
and other forms of divine madness (drunkenness, eroticism, and dreaming) in the Phaedrus (265a-c), and yet in the Republic wants to outlaw Homer's great poetic art, and laughter as well. In Ion, Socrates gives no hint of the disapproval of Homer that he expresses in the Republic. The dialogue Ion suggests that Homer's Iliad functioned in the
ancient Greek world as the Bible does today in the modern Christian world: as divinely inspired literary art that can provide moral guidance, if only it can be properly interpreted. [14] With regards to the literary art that can provide moral guidance, if only it can be properly interpreted.
each varying in imitation by medium, object, and manner.[15] For example, music imitates with the media of rhythm alone, and poetry with language. The forms also differ in their object of imitation. Comedy, for instance, is a dramatic imitation of men worse than average; whereas tragedy imitates
men slightly better than average. Lastly, the forms differ in their manner of imitation—through change or no change, and through drama or no drama.[16] Aristotle believed that imitation is natural to mankind and constitutes one of mankind's advantages over animals.[17] The more recent and specific sense of the word
art as an abbreviation for creative art or fine art emerged in the early 17th century.[18] Fine art refers to a skill used to express the audience towards consideration of more refined or finer works of art. Within this latter sense, the word art may refer to several things
symbolism for the perceiver to interpret (art as experience). Art is something that stimulates an individual's thoughts, emotions, beliefs, or ideas through the senses. Works of art can be explicitly made for this purpose or interpreted on the basis of images or objects. For some scholars, such as Kant, the sciences and the arts could be distinguished by
taking science as representing the domain of knowledge and the arts as representing the domain of knowledge and the arts as representing the domain of knowledge and the skill is being used in a common or practical way, people will consider it a craft instead of art. Likewise, if the skill is being
used in a commercial or industrial way, it may be considered applied art. Some art followers have argued that the difference between fine art and applied art has more to do with value judgments made about the art than any clear definitional difference
[20] However, even fine art often has goals beyond pure creativity and self-expression. The purpose of works of art may be to communicate ideas, such as in politically, spiritually, or philosophically motivated art; to create a sense of beauty (see aesthetics); to explore the nature of perception; for pleasure; or to generate strong emotions. The purpose
may also be seemingly nonexistent. The nature of art has been described by philosopher Richard Wollheim as "one of the most elusive of the traditional problems of human culture".[21] Art has been defined as a vehicle for the expression or communication of emotions and ideas, a means for exploring and appreciating formal elements for their own
sake, and as mimesis or representation. Art as mimesis has deep roots in the philosophy of Aristotle.[22] Leo Tolstoy identified art as a use of indirect means to communicate from one person to another.[22] Benedetto Croce and R. G. Collingwood advanced the idealist view that art expresses emotions, and that the work of art therefore essentially
exists in the mind of the creator. [23][24] The theory of art as form has its roots in the philosophy of Kant, and was developed in the early 20th century by Roger Fry and Clive Bell. More recently, thinkers influenced by Martin Heidegger have interpreted art as the means by which a community develops for itself a medium for self-expression and
interpretation.[25] George Dickie has offered an institutional theory of art that defines a work of art as any artifact upon which a qualified person or persons acting on behalf of the social institution commonly referred to as "the art world" has conferred "the status of candidate for appreciation".[26] Larry Shiner has described fine art as "not an
essence or a fate but something we have made. Art as we have generally understood it is a European invention barely two hundred years old."[27] Art may be characterized in terms of mimesis (its representation of reality), narrative (storytelling), expression, communication of emotion, or other qualities. During the Romantic period, art came to be
seen as "a special faculty of the human mind to be classified with religion and science". [28] Main article: History of art Löwenmensch figurine, Germany, between 35,000 and 41,000 years old. One of the oldest-known examples of an artistic representation and the oldest confirmed statue ever discovered. [29] A shell engraved by Homo erectus was
determined to be between 430,000 and 540,000 years old. [30] A set of eight 130,000 years old white-tailed eagle talons bear cut marks and abrasion that indicate manipulation by neanderthals, possibly for using it as jewelry. [31] A series of tiny, drilled snail shells about 75,000 years old—were discovered in a South African cave. [32] Containers that
may have been used to hold paints have been found dating as far back as 100,000 years. [33] The oldest piece of art found in Europe is the Riesenhirschknochen der Einhornhöhle, dating back 51,000 years and made by Neanderthals. Sculptures, cave paintings, rock paintings and petroglyphs from the Upper Paleolithic dating to roughly 40,000 years
ago have been found, [34] but the precise meaning of such art is often disputed because so little is known about the cultures that produced them. The first undisputed sculptures and similar art pieces, like the Venus of Hohle Fels, are the numerous objects found at the Caves and Ice Age Art in the Swabian Jura UNESCO World Heritage Site, where
the oldest non-stationary works of human art yet discovered were found, in the form of carved animal and humanoid figurines, in addition to the oldest musical instruments unearthed so far, with the artifacts dating between 43,000 BC, so being the first centre of human art. [35][36][37][38] Cave paintings, Lascaux, France, c. 17,000 BCF
Many great traditions in art have a foundation in the art of one of the great ancient civilizations: Ancient Egypt, Mesopotamia, Persia, India, China, Ancient Greece, Rome, as well as Inca, Maya, and Olmec. Each of these centers of early civilization developed a unique and characteristic style in its art. Because of the size and duration of these
civilizations, more of their art works have survived and more of their influence has been transmitted to other cultures and later times. Some also have provided the first records of how artists worked. For example, this period of Greek art saw a veneration of the human physical form and the development of equivalent skills to show musculature, poise
beauty, and anatomically correct proportions. [39] In Byzantine and Medieval art of the Western Middle Ages, much art focused on the expression of subjects about biblical and religious culture, and used styles that showed the higher glory of a heavenly world, such as the use of gold in the background of paintings, or glass in mosaics or windows
which also presented figures in idealized, patterned (flat) forms. Nevertheless, a classical realist tradition persisted in small Byzantine works, and realism steadily grew in the art of Catholic Europe. [40] Renaissance art had a greatly increased emphasis on the realistic depiction of the material world, and the place of humans in it, reflected in the
corporeality of the human body, and development of a systematic method of graphical perspective to depict recession in a three-dimensional picture space. [41] The stylized signature of Sultan Mahmud II of the Ottoman Empire was written in Islamic calligraphy. It reads "Mahmud Khan son of Abdulhamid is forever victorious". The Great Mosque of
Kairouan in Tunisia, also called the Mosque of Uqba, is one of the most significant and best preserved artistic and architectural examples of early great mosques in the western Islamic lands.[42] In the east, Islamic art's rejection of iconography led to
emphasis on geometric patterns, calligraphy, and architecture.[43] Further east, religious painting borrowed many conventions from sculpture and tended to bright contrasting colors with emphasis on outlines. China saw the
flourishing of many art forms: jade carving, bronzework, pottery (including the stunning Terracotta Army of Emperor Qin[44]), poetry, calligraphy, music, painting, drama, fiction, etc. Chinese styles vary greatly from era to era and each one is traditionally named after the ruling dynasty. So, for example, Tang dynasty paintings are monochromatic and
[46] Chinese painting by Song dynasty artist Ma Lin, c. 1250. 24.8 × 25.2 cm The western Age of Enlightenment in the 18th century saw artistic depictions of a post-monarchist world, such as Blake's portrayal of Newton as a divine geometer, [47]
or David's propagandistic paintings. This led to Romantic rejections of this in favor of pictures of the emotional side and individuality of humans, exemplified in the novels of Goethe. The late 19th century then saw a host of artistic movements, such as academic art, Symbolism, impressionism and fauvism among others. [48][49] The history of 20th-
century art is a narrative of endless possibilities and the search for new standards, each being torn down in succession by the next. Thus the parameters of Impressionism, Expressionism, Fauvism, Cubism, Dadaism, Surrealism, etc. cannot be maintained very much beyond the time of their invention. Increasing global interaction during this time saw
an equivalent influence of other cultures into Western art. Thus, Japanese woodblock prints (themselves influence on impressionism and subsequent development. Later, African sculptures were taken up by Picasso and to some extent by Matisse. Similarly, in the 19th and 20th
 centuries the West has had huge impacts on Eastern art with originally western ideas like Communism and Post-Modernism exerting a powerful influence. [50] Modernism, the idealistic search for truth, gave way in the latter half of the 20th century to a realization of its unattainability. Theodor W. Adorno said in 1970, "It is now taken for granted that
nothing which concerns art can be taken for granted any more: neither art itself, nor art in relationship to the whole, nor even the right of art to exist."[51] Relativism was accepted as an unavoidable truth, which led to the period of contemporary art and postmodern criticism, where cultures of the world and of history are seen as changing forms,
which can be appreciated and drawn from only with skepticism and irony. Furthermore, the separation of cultures is increasingly blurred and some argue it is now more appropriate to think in terms of a global culture, rather than of regional ones.[52] In The Origin of the Work of Art, Martin Heidegger, a German philosopher and seminal thinker,
describes the essence of art in terms of the concepts of being and truth. He argues that art is not only a way of expressing the element of truth in a culture, but the means of creating it and providing a springboard from which "that which is" can be revealed. Works of art are not merely representations of the way things are, but actually produce a
community's shared understanding. Each time a new artwork is added to any culture, the meaning of what it is to exist is inherently changed. Historically, art and artistic skills and ideas have often been spread through trade. An example of this is the Silk Road, where Hellenistic, Iranian, Indian and Chinese influences could mix. Greco Buddhist art is
one of the most vivid examples of this interaction. The meeting of different cultures and worldviews also influenced artistic creation. An example of this is the multicultural port metropolis of Trieste at the beginning of the 20th century, where James Joyce met writers from Central Europe and the artistic development of New York City as a cultural
melting pot.[53][54][55] Napoleon I on his Imperial Throne by Ingres (French, 1806), oil on canvas Main article: The arts The creative arts are often divided into more specific categories, typically along perceptually distinguishable categories such as media, genre, styles, and form.[56] Art form refers to the elements of art that are independent of its
interpretation or significance. It covers the methods adopted by the artist and the physical composition of the artwork, primarily non-semantic aspects of the work (i.e., figurae),[57] such as color, contour, dimension, medium, melody, space, texture, and value. Form may also include Design principles, such as arrangement, balance, contrast,
emphasis, harmony, proportion, proximity, and rhythm.[58] In general there are three schools of philosophy regarding art, focusing respectively on form, content, and context.[58] Extreme Formalism is the view that all aesthetic properties of art are formal (that is, part of the art form). Philosophers almost universally reject this view and hold that the
properties and aesthetics of art extend beyond materials, techniques, and form.[59] Unfortunately, there is little consensus on terminology for these informal properties. Some authors refer to subject matter and content—i.e., denotations—while others prefer terms like meaning and significance.[58] Extreme Intentionalism holds that
authorial intent plays a decisive role in the meaning of a work of art, conveying the content or essential main idea, while all other interpretations can be discarded. [60] It defines the subject as the persons or idea represented, [61] and the content or essential main idea, while all other interpretations can be discarded.
Throne is partly borrowed from the Statue of Zeus at Olympia. As evidenced by the title, the subject is Napoleon, and the content is Ingres's representation of Napoleon as "Emperor-God beyond time and space". [58] Similarly to extreme formalism, philosophers typically reject extreme intentionalism, because art may have multiple ambiguous
meanings and authorial intent may be unknowable and thus irrelevant. Its restrictive interpretation is "socially unhealthy, philosophically unwise".[58] Finally, the developing theory of post-structuralism studies art's significance in a cultural context, such as the ideas, emotions, and reactions prompted by a work.[63] The
cultural context often reduces to the artist's techniques and intentions, in which case analysis proceeds along lines similar to formalism and intentionalism. However, in other cases historical and material conditions may predominate, such as religious and philosophical convictions, sociopolitical and economic structures, or even climate and
geography. Art criticism continues to grow and develop alongside art. [58] See also: Conceptual art and artistic skill The Creation of Adam, detail from Michelangelo's fresco in the Sistine Chapel (1511) Art can connote a sense of trained ability or mastery of a medium. Art can also refer to the developed and efficient use of a language to convey
meaning with immediacy or depth. Art can be defined as an act of expressing feelings, thoughts, and observations. [64] There is an understanding that is reached with the material as a result of handling it, which facilitates one's thought processes. A common view is that the epithet art, particular in its elevated sense, requires a certain level of creative
expertise by the artist, whether this be a demonstration of technical ability, an originality in stylistic approach, or a combination of these two. Traditionally skill of execution was viewed as a quality inseparable from art and thus necessary for its success; for Leonardo da Vinci, art, neither more nor less than his other endeavors, was a manifestation of
skill.[65] Rembrandt's work, now praised for its ephemeral virtues, was most admired by his contemporaries for its virtuesity.[66] At the turn of the 20th century, the adroit performances of John Singer Sargent were alternately admired and viewed with skepticism for their manual fluency,[67] yet at nearly the same time the artist who would become
the era's most recognized and peripatetic iconoclast, Pablo Picasso, was completing a traditional academic training at which he excelled. [68] Detail of Leonardo da Vinci's Mona Lisa, c. 1503-1506, showing the painting technique of sfumato A common contemporary criticism of some modern art occurs along the lines of objecting to the apparent
lack of skill or ability required in the production of the artistic object. In conceptual art, Marcel Duchamp's Fountain is among the first examples of pieces wherein the artistic objects ("ready-made") and exercised no traditionally recognised set of skills.[70] Tracey Emin's My Bed, or Damien Hirst's The Physical Impossibility of Death in the
Mind of Someone Living follow this example. Emin slept (and engaged in other activities) in her bed before placing the result in a gallery as work of art. Hirst came up with the conceptual design for the artwork but has left most of the eventual creation of many works to employed artisans. Hirst's celebrity is founded entirely on his ability to produce
shocking concepts.[71] The actual production in many conceptual and contemporary works of art is a matter of assembly of found objects. However, there are many modernist and contemporary artists who continue to excel in the skills of drawing and painting and in creating hands-on works of art.[72] A Navajo rug made c. 1880 Mozarabic Beatus
miniature. Spain, late 10th century Art has had a great number of different functions throughout its history, making its purpose of art is "vague", but that it has had many unique, different reasons for being created. Some of these functions of art are provided in
the following outline. The different purposes of art may be grouped according to those that are non-motivated, and those that are motivated (Lévi-Strauss).[73] The non-motivated purposes of art may be grouped according to those that are motivated (Lévi-Strauss).[73] The non-motivated purposes of art may be grouped according to those that are motivated (Lévi-Strauss).[73] The non-motivated purposes of art may be grouped according to those that are motivated (Lévi-Strauss).[73] The non-motivated purposes of art may be grouped according to those that are motivated (Lévi-Strauss).[73] The non-motivated purposes of art may be grouped according to those that are motivated (Lévi-Strauss).[73] The non-motivated purposes of art may be grouped according to those that are motivated (Lévi-Strauss).[73] The non-motivated purposes of art may be grouped according to those that are motivated (Lévi-Strauss).[73] The non-motivated purposes of art may be grouped according to those that are motivated (Lévi-Strauss).[73] The non-motivated purposes of art may be grouped according to those that are motivated (Lévi-Strauss).[73] The non-motivated purposes of art may be grouped according to those that are motivated (Lévi-Strauss).[73] The non-motivated purposes of art may be grouped according to those that are motivated (Lévi-Strauss).[73] The non-motivated purposes of art may be grouped according to those that are motivated (Lévi-Strauss).[73] The non-motivated purposes of art may be grouped according to those that are motivated (Lévi-Strauss).[73] The non-motivated purposes of art may be grouped according to those that are motivated (Lévi-Strauss).[73] The non-motivated (Lévi-Strauss).[73] The non-
humans must do by their very nature (i.e., no other species creates art), and is therefore beyond utility.[73] Basic human instinct for harmony, balance, rhythm. Art at this level is not an action or an object, but an internal appreciation of balance and harmony (beauty), and therefore an aspect of being human beyond utility. Imitation, then, is one
instinct of our nature. Next, there is the instinct for 'harmony' and rhythm, meters being manifestly sections of rhythm. Persons, therefore, starting with this natural gift developed by degrees their special aptitudes, till their rude improvisations gave birth to Poetry. - Aristotle[74] Experience of the mysterious. Art provides a way to experience one's
self in relation to the universe. This experience may often come unmotivated, as one appreciates art, music or poetry. The most beautiful thing we can experience is the mysterious. It is the source of all true art and science. - Albert Einstein[75] Expression of the imagination. Art provides a means to express the imagination in non-grammatic ways that
are not tied to the formality of spoken or written language. Unlike words, which come in sequences and each of which have a definite meaning, art provides a range of forms, symbols and ideas with meanings that are malleable. Jupiter's eagle [as an example of art] is not, like logical (aesthetic) attributes of an object, the concept of the sublimity and
majesty of creation, but rather something else—something that gives the imagination an incentive to spread its flight over a whole host of kindred representations that provoke more thought than admits of expression in a concept determined by words. They furnish an aesthetic idea, which serves the above rational idea as a substitute for logical
presentation, but with the proper function, however, of animating the mind by opening out for it a prospect into a field of kindred representations stretching beyond its ken. - Immanuel Kant[76] Ritualistic and symbolic functions. In many cultures, art is used in rituals, performances and dances as a decoration or symbol. While these often have no
specific utilitarian (motivated) purpose, anthropologists know that they often serve a purpose at the level of meaning within a particular culture. This meaning is not furnished by any one individual, but is often the result of many generations of change, and of a cosmological relationship within the culture. This meaning is not furnished by any one individual, but is often the result of many generations of change, and of a cosmological relationship within the culture. This meaning is not furnished by any one individual, but is often the result of many generations of change, and of a cosmological relationship within the culture.
objects recovered from prehistoric contexts that cannot be explained in utilitarian terms and are thus categorized as decorative, ritual or symbolic, are aware of the trap posed by the term 'art'. - Silva Tomaskova[77] Motivated purposes of art refer to intentional, conscious actions on the part of the artists or creator. These may be to bring about
political change, to comment on an aspect of society, to convey a specific emotion or mood, to address personal psychology, to illustrate another discipline, to (with communication. As most forms of communication have an
intent or goal directed toward another individual, this is a motivated purpose. Illustrative arts, such as scientific illustration, are a form of art as communicated through art.[Art is a set of] artefacts or images with symbolic
meanings as a means of communication. - Steve Mithen[79] Art as entertainment. Art may seek to bring about a particular emotion or mood, for the purpose of relaxing or entertaining the viewer. This is often the function of the art industries of motion pictures and video games.[80] The Avant-Garde. Art for political change. One of the defining
functions of early 20th-century art has been to use visual images to bring about political change. Art movements that had this goal—Dadaism, Surrealism, Russian constructivism, and Abstract Expressionism, among others—are collectively referred to as the avant-garde arts. By contrast, the realistic attitude, inspired by positivism, from Saint Thomas
Aquinas to Anatole France, clearly seems to me to be hostile to any intellectual or moral advancement. I loathe it, for it is made up of mediocrity, hate, and dull conceit. It is this attitude which today gives birth to these ridiculous books, these insulting plays. It constantly feeds on and derives strength from the newspapers and stultifies both science
and art by assiduously flattering the lowest of tastes; clarity bordering on stupidity, a dog's life. - André Breton (Surrealism)[81] Art as a "free zone", removed from the action of the social censure. Unlike the avant-garde movements, which wanted to erase cultural differences in order to produce new universal values, contemporary art has enhanced
its tolerance towards cultural differences as well as its critical and liberating functions (social inquiry, activism, subversion or anarchy. While similar to art for political change, subversive or deconstructivist art may seek to
question aspects of society without any specific political goal. In this case, the function of art may be used to criticize some aspect of society. Graffiti art and other types of street art are graphics and images that are spray-painted or stencilled on publicly viewable walls, buildings, buses, trains, and bridges, usually without permission. Certain art
forms, such as graffiti, may also be illegal when they break laws (in this case vandalism). Art for social causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. An under the cause of a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of art activities were aimed at raising awareness for a large variety of causes. A number of a nu
conservation,[91] human rights in Darfur,[92] murdered and missing Aboriginal women,[93] elder abuse,[94] and pollution. Art for psychological and healing purposes. Art is also used by art therapists,
psychotherapists and clinical psychologists as art therapy. The Diagnostic Drawing Series, for example, is used to determine the personality and emotional functioning of a patient. The end product is not the principal goal in this case, but rather a process of healing, through creative acts, is sought. The resultant piece of artwork may also offer insight
into the troubles experienced by the subject and may suggest suitable approaches to be used in more conventional forms of psychiatric therapy. [96] Art for propaganda, or commercialism. Art is often used as a form of propaganda, and thus can be used to subtly influence popular conceptions or mood. In a similar way, art that tries to sell a product
also influences mood and emotion. In both cases, the purpose of art here is to subtly manipulate the viewer into a particular emotional or psychological response toward a particular idea or object. [97] Art as a fitness indicator. It has been argued that the ability of the human brain by far exceeds what was needed for survival in the ancestral
environment. One evolutionary psychology explanation for this is that the human brain and associated traits (such as artistic ability and creativity) are the human equivalent of the peacock's tail. The purpose of the male peacock's extravagant tail has been argued to be to attract females (see also Fisherian runaway and handicap principle). According
to this theory superior execution of art was evolutionarily important because it attracted mates. [98] The functions of art described above are not mutually exclusive, as many of them may overlap. For example, art for the purpose of entertainment may also seek to sell a product, i.e. the movie or video game. Art can be divided into any number of steps
one can make an argument for. This section divides the creative process into broad three steps, but there is no consensus on an exact number. [99] The Thinker in The Gates of Hell at the Musée Rodin In the first step, the artist envisions the art in their mind. By imagining what their art would look like, the artist begins the process of bringing the art
into existence. Preparation of art may involve approaching and researching the subject matter. Artistic inspiration is one of the main drivers of art, and may be considered to stem from instinct, impressions, and feelings. [99] The Great Wave off Kanagawa, the first in Hokusai's c. 1830-1832 series Thirty-six Views of Mount Fuji In the second step, the
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artist executes the creation of their work. The creation of a piece can be affected by factors such as the artist's mood, surroundings, and mental state. For example, The Black Paintings by Francisco de Goya, created in the elder years of his life, are thought to be so bleak because he was in isolation and because of his experience with war. He painted them directly on the walls of his apartment in Spain, and most likely never discussed them with anyone.[100] The Beatles stated drugs such as LSD and cannabis influenced some of their greatest hits, such as Revolver.[101] Trial and error are considered an integral part of the creation process.[99] The last step is art appreciation, which has the subtopic of critique. In one study, over half of visual arts students agreed that reflection is an essential part of the experience.[102][103] However an important aspect of art is that others may view and appreciate it as well. While many focus on

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whether those viewing/listening/etc. believe the art to be good/successful or not, art has profound value beyond its commercial success as a provider of information and health in society. [104] Art enjoyment can bring about a wide spectrum of emotion due to beauty. Some art is meant to be practical, with its analysis studious, meant to stimulate
discourse.[105] The Metropolitan Museum of Art in Manhattan. Museums are important forums for the display of visual art. Since ancient times, much of the finest art has represented a deliberate display of wealth or power, often achieved by using massive scale and expensive materials. Much art has been commissioned by political rulers or
religious establishments, with more modest versions only available, in terms of ownership, across large parts of society, above all in cheap media such as pottery, which persists in the ground, and perishable media such as
textiles and wood. In many different cultures, the ceramics of indigenous peoples of the Americas are found in such a wide range of graves that they were clearly not restricted to a social elite, [107] though other forms of art may have been. Reproductive methods such as moulds made mass-production easier, and were used to bring high-quality
Ancient Roman pottery and Greek Tanagra figurines to a very wide market. Cylinder seals were both artistic and practical, and very widely used by what can be loosely called the middle class in the Ancient Near East.[108] Another important
innovation came in the 15th century in Europe, when printmaking began with small woodcuts, mostly religious, that were often very small and hand-colored, and affordable even by peasants who glued them to the walls of their homes. Printed books were initially very expensive, but fell steadily in price until by the 19th century even the poorest could be a second to the contract of 
afford some with printed illustrations.[110] Popular prints of many different sorts have decorated homes and other places for centuries.[111] Kunstmuseum of art in the world. In 1661, the city of Basel, in Switzerland, opened the first public museum of art in the world, the
Kunstmuseum Basel. Today, its collection is distinguished by an impressively wide historic span, from the early 15th century up to the immediate present. Its various areas of emphasis give it international standing as one of the most significant museums of its kind. These encompass: paintings and drawings by artists active in the Upper Rhine region
between 1400 and 1600, and on the art of the 19th to 21st centuries. [112] Public buildings and monuments, secular and religious, by their nature normally address the whole of society, and visitors as viewers, and display to the general public has long been an important factor in their design. Egyptian temples are typical in that the most largest and
most lavish decoration was placed on the parts that could be seen by the general public, rather than the areas seen only by the priests.[113] Many areas of the social elite were often generally accessible, and large parts of the art collections of such people could often be seen, either by anybody, or by those able
to pay a small price, or those wearing the correct clothes, regardless of who they were, as at the Palace of Versailles, where the appropriate extra accessories (silver shoe buckles and a sword) could be hired from shops outside.[114] Special arrangements were made to allow the public to see many royal or private collections placed in galleries, as
with the Orleans Collection mostly housed in a wing of the Palais Royal in Paris, which could be visited for most of the 18th century.[115] In Italy the art tourism of the Grand Tour became a major industry from the Renaissance onwards, and governments and cities made efforts to make their key works accessible. The British Royal Collection remains
distinct, but large donations such as the Old Royal Library were made from it to the British Museum, established in 1753. The Uffizi in Florence opened entirely as a gallery in 1765, though this function had been gradually taking the building over from the original civil servants' offices for a long time before.[116] The building now occupied by the
Prado in Madrid was built before the French Revolution for the public display of parts of the royal art collection, and similar royal galleries open to the public museum for much of the former French royal collection
certainly marked an important stage in the development of public access to art, transferring ownership to a republican state, but was a continuation of trends already well established.[117] Most modern public museums and art education programs for children in schools can be traced back to this impulse to have art available to everyone. However,
museums do not only provide availability to art, but do also influence the way art is being perceived by the audience, as studies found.[118] Thus, the museum itself is not only a blunt stage for the presentation of art, but plays an active and vital role in the overall perception of art in modern society. Museums in the United States tend to be gifts from
the very rich to the masses. (The Metropolitan Museum of Art in New York City, for example, was created by John Taylor Johnston, a railroad executive whose personal art collection seeded the museum.) But despite all this, at least one of the important functions of art in the 21st century remains as a marker of wealth and social status.[119] There
have been attempts by artists to create art that can not be bought by the wealthy as a status object. One of the prime original motivators of much of the art of the late 1960s and 1970s was to create art that could not be bought and sold. It is "necessary to present something more than mere objects" [120] said the major post war German artist Joseph
Beuys. This time period saw the rise of such things as performance art, video art, and conceptual art. The idea was that if the artwork was a performance that would leave nothing behind, or was an idea, it could not be bought and sold. "Democratic precepts revolving around the idea that a work of art is a commodity impelled the aesthetic innovation
which germinated in the mid-1960s and was reaped throughout the 1970s. Artists broadly identified under the heading of Conceptual art ... substituting performance and publishing activities for engagement with both the material and materialistic concerns of painted or sculptural form ... [have] endeavored to undermine the art object qua object."
[121] Versailles: Louis Le Vau opened up the interior court to create the expansive entrance cour d'honneur, later copied all over Europe. In the decades since, these ideas have been somewhat lost as the art market has learned to sell limited edition DVDs of video works, [122] invitations to exclusive performance art pieces, and the objects left over
from conceptual pieces. Many of these performances create works that are only understood by the elite who have been educated as to why an idea or video or piece of apparent garbage may be considered art. The marker of status becomes understanding the work instead of necessarily owning it, and the artwork remains an upper-class activity. "With
the widespread use of DVD recording technology in the early 2000s, artists, and the gallery system that derives its profits from the sale of artworks, gained an important means of controlling the sale of video and computer artworks, gained an important means of controlling the sale of video and computer artworks, gained an important means of controlling the sale of video and computer artworks, gained an important means of controlling the sale of video and computer artworks in limited editions to collectors."[123]
that is to say disliked by some viewers, for a wide variety of reasons, though most pre-modern controversies are dimly recorded, or completely lost to a modern view. Iconoclasm is the destruction of art that is disliked for a variety of reasons, including religious ones. Aniconism is a general dislike of either all figurative images, or often just religious
ones, and has been a thread in many major religions. It has been a crucial factor in the history of Islamic art, where depictions of Muhammad remain especially controversial. Much art has been disliked purely because it depicted or otherwise stood for unpopular rulers, parties or other groups. Artistic conventions have often been conservative and some conservative and som
taken very seriously by art critics, though often much less so by a wider public. The iconographic content of art could cause controversy, as with late medieval depictions of the New motif of the Swoon of the Virgin in scenes of the Crucifixion of Jesus. The Last Judgment by Michelangelo was controversial for various reasons, including breaches of
decorum through nudity and the Apollo-like pose of Christ.[124][125] The content of much formal art through history was dictated by the patron or commissioner rather than just the artists' vision became the usual determinant of the content of his art,
increasing the incidence of controversies, though often reducing their significance. Strong incentives for perceived originality and publicity also encouraged artists to court controversy. Théodore Géricault's Raft of the Medusa (c. 1820), was in part a political commentary on a recent event. Édouard Manet's Le Déjeuner sur l'Herbe (1863), was
considered scandalous not because of the nude woman, but because she is seated next to men fully dressed in the clothing of the time, rather than in robes of the antique world. [126] [127] John Singer Sargent's Madame Pierre Gautreau (Madam X) (1884), caused a controversy over the reddish pink used to color the woman's ear lobe, considered far
too suggestive and supposedly ruining the high-society model's reputation. [128][129] The gradual abandonment of naturalism and the depiction of realistic representations of the visual appearance of subjects in the 19th and 20th centuries led to a rolling controversy lasting for over a century. Performance by Joseph Beuys, 1978: Everyone an artist
On the way to the libertarian form of the social organism In the 20th century, Pablo Picasso's Guernica (1937) used arresting cubist techniques and stark monochromatic oils, to depict the harrowing consequences of a contemporary bombing of a small, ancient Basque town. Leon Golub's Interrogation III (1981), depicts a female nude, hooded
detainee strapped to a chair, her legs open to reveal her sexual organs, surrounded by two tormentors dressed in everyday clothing. Andres Serrano's Piss Christ's sacrifice and final suffering, submerged in a glass of the artist's own urine. The resulting
uproar led to comments in the United States Senate about public funding of the arts.[130][131] Main article: Aesthetics in Western art was greatly concerned with achieving the appropriate balance is have
shifted to and fro over the centuries. This concern is largely absent in other traditions of art. The aesthetic theorist John Ruskin, who championed what he saw as the nature.[132] The definition and evaluation of art has
become especially problematic since the 20th century. Richard Wollheim distinguishes three approaches to assessing the aesthetic value of art: the Realist, whereby it is also an absolute value, but is dependent on general human experience; and the
Relativist position, whereby it is not an absolute value, but depends on, and varies with, the human experience of different humans. [133] Composition with Red Blue and Yellow (1930) by Piet Mondrian (Dutch, 1872-1944) The arrival of Modernism in the late 19th century led to a radical break in the conception of the function of art, [134] and then
again in the late 20th century with the advent of postmodernism. Clement Greenberg's 1960 article "Modernist Painting" defines modern art as "the use of characteristic methods of a discipline to criticize the discipline itself".[135] Greenberg originally applied this idea to the Abstract Expressionist movement and used it as a way to understand and
justify flat (non-illusionistic) abstract painting: Realistic, naturalistic art had dissembled the medium, using art to conceal art; modernism used art to call attention to art. The limitations that constitute the medium of painting—the flat surface, the shape of the support, the properties of the pigment—were treated by the Old Masters as negative factors
that could be acknowledged only implicitly or indirectly. Under Modernism these same limitations came to be regarded as positive factors, and were acknowledged openly. [135] After Greenberg, several important art theorists emerged, such as Michael Fried, T. J. Clark, Rosalind Krauss, Linda Nochlin and Griselda Pollock among others. Though only
originally intended as a way of understanding a specific set of artists, Greenberg's definition of modern art is important to many of the ideas of art within the various art movements of the 20th century.[136][137] Pop artists like Andy Warhol became both noteworthy and influential through work including and possibly critiquing
popular culture, as well as the art world. Artists of the 1980s, 1990s, and 2000s expanded this technique of self-criticism beyond high art to all cultural image-making, including fashion images, comics, billboards and pornography. [138][139] Duchamp once proposed that art is any activity of any kind-everything. However, the way that only certain
activities are classified today as art is a social construction. [140] There is evidence that there may be an element of truth to this. In The Invention of Art: A Cultural History, Larry Shiner examines the construction of the arts before our modern system (fine art) held
art to be any skilled human activity; for example, Ancient Greek society did not possess the term art, but techne are historical products that came later on in human history. Techne included painting, sculpting and music, but also cooking, medicine
horsemanship, geometry, carpentry, prophecy, and farming, etc. [141] Following Duchamp during the first half of the 20th century, a significant shift to general aesthetic theory between various forms of art, including the literary arts and the visual arts, to each other. This resulted in the rise of the
New Criticism school and debate concerning the intentional fallacy. At issue was the question of whether the aesthetic intentions of the artist in creating the work of art, whatever its specific form, should be evaluated on its own merits
independent of the intentions of the artist.[142][143] In 1946, William K. Wimsatt and Monroe Beardsley published a classic and controversial New Critical essay entitled "The Intention, or "intended meaning" in the analysis of a literary work. For Wimsatt and
Beardsley, the words on the page were all that mattered; importation of meanings from outside the text was considered irrelevant, and potentially distracting. [144] [145] In another essay, "The Affective Fallacy", which served as a kind of sister essay to "The Intentional Fallacy" Wimsatt and Beardsley also discounted the reader's personal/emotional
reaction to a literary work as a valid means of analyzing a text. This fallacy would later be repudiated by theorists from the reader-response school of literary theory. Ironically, one of the leading theorists from the reader-response school of literary theory. Ironically, one of the leading theorists from the reader-response school of literary theory. Ironically, one of the leading theorists from this school, Stanley Fish, was himself trained by New Critics. Fish criticizes Wimsatt and Beardsley in his 1970 essay "Literature in the
Reader".[146][147] As summarized by Berys Gaut and Paisley Livingston in their essay "The Creation of Art": "Structuralists theorists and critics were sharply critical of many aspects of New Criticism, beginning with the emphasis on aesthetic appreciation and the so-called autonomy of art, but they reiterated the attack on
biographical criticisms' assumption that the artist's activities and experience were a privileged critical topic."[148] These authors contend that: "Anti-intentionalists, such as formalists, hold that the intentions involved in the making of art are irrelevant or peripheral to correctly interpreting art. So details of the act of creating a work, though possibly
of interest in themselves, have no bearing on the correct interpretation of the work." [149] Gaut and Livingston define the intentionalists as distinct from formalists stating that: "Intentionalists as distinct from formalists stating that reference to intentionalists, unlike formalists, hold that reference to intentionalists as distinct from formalists stating that."
task of criticism is the reconstruction of the creative process, where the creative process, where the creative process, where the creative process must in turn be thought of as something on, the work of art itself."[149] The end of the 20th century fostered an extensive debate known as the linguistic turn controversy, or the "innocent eye debate" in the philosophy of art.
This debate discussed the encounter of the work of art as being determined by the relative extent to which the conceptual encounter with the work of art dominates over the humanities were the works of yet another tradition, namely the
structuralism of Ferdinand de Saussure and the ensuing movement of poststructuralism. In 1981, the artist Mark Tansey created a work of art titled The Innocent Eye as a criticism of the prevailing climate of disagreement in the philosophy of art titled The Innocent Eye as a criticism of the prevailing climate of disagreement in the philosophy of art titled The Innocent Eye as a criticism of the prevailing climate of disagreement in the philosophy of art titled The Innocent Eye as a criticism of the prevailing climate of disagreement in the philosophy of art titled The Innocent Eye as a criticism of the prevailing climate of disagreement in the philosophy of art titled The Innocent Eye as a criticism of the prevailing climate of disagreement in the philosophy of art titled The Innocent Eye as a criticism of the prevailing climate of disagreement in the philosophy of art titled The Innocent Eye as a criticism of the prevailing climate of disagreement in the philosophy of art titled The Innocent Eye as a criticism of the prevailing climate of the prevailing climate of the philosophy of art titled The Innocent Eye as a criticism of the philosophy of art titled The Innocent Eye as a criticism of the philosophy of art titled The Innocent Eye as a criticism of the philosophy of art titled The Innocent Eye as a criticism of the philosophy of art titled The Innocent Eye as a criticism of the philosophy of art titled The Innocent Eye as a criticism of the philosophy of art titled The Innocent Eye as a criticism of the philosophy of art titled The Innocent Eye as a criticism of the philosophy of art titled The Innocent Eye as a criticism of the philosophy of art titled The Innocent Eye as a criticism of the philosophy of art titled The Innocent Eye as a criticism of the Innocent Ey
Julia Kristeva, Michel Foucault and Jacques Derrida. The power of language, more specifically of certain rhetorical tropes, in art history and historical discourse was explored by Hayden White. The fact that language which originated in the
works of Johann Georg Hamann and Wilhelm von Humboldt. [151] Ernst Gombrich and Nelson Goodman in his book Languages of Art: An Approach to a Theory of Symbols came to hold that the conceptual encounter with the work of art during the 1960s and
1970s.[152] He was challenged on the basis of research done by the Nobel prize winning psychologist Roger Sperry who maintained that the human visual encounter was not limited to concepts represented in language alone (the linguistic turn) and that other forms of psychological representations of the work of art were equally defensible and
demonstrable. Sperry's view eventually prevailed by the end of the 20th century with aesthetic philosophers such as Nick Zangwill strongly defending a return to moderate aesthetic formalism among other alternatives. [153] Main article: Classificatory disputes about art The original Fountain by Marcel Duchamp, 1917, photographed by Alfred
Stieglitz at the 291 after the 1917 Society of Independent Artists exhibit. Stieglitz used a backdrop of The Warriors by Marsden Hartley to photograph the urinal. The exhibition entry tag can be clearly seen. [154] Disputes as to whether or not to classify something as a work of art are referred to as classificatory disputes about art. Classificatory
disputes in the 20th century have included cubist and impressionist paintings, Duchamp's Fountain, the movies, J. S. G. Boggs' superlative imitations of banknotes, conceptual art, and video games.[155] Philosopher David Novitz has argued that disagreement about the definition of art are rarely the heart of the problem. Rather, "the passionate
concerns and interests that humans vest in their social life" are "so much a part of all classificatory disputes about art."[156] According to Novitz, classificatory disputes about theory proper. For example, when the Daily Mail criticized Hirst's and Emin's work
by arguing "For 1,000 years art has been one of our great civilising forces. Today, pickled sheep and soiled beds threaten to make barbarians of us all" they are not advancing a definition or theory about art, but questioning that "the status of an
artifact as work of art results from the ideas a culture applies to it, rather than its inherent physical or perceptible qualities. Cultural interpretation (an art theory of some kind) is therefore constitutive of an object's arthood."[158][159] Anti-art is a label for art that intentionally challenges the established parameters and values of art;[160] it is a term
associated with Dadaism and attributed to Marcel Duchamp just before World War I,[160] One of these, Fountain (1917), an ordinary urinal, has achieved considerable prominence and influence on art.[160] Anti-art is a feature of work by Situationist International,[161] the lo-fi Mail art movement,
and the Young British Artists, [160] though it is a form still rejected by the Stuckists, [160] who describe the meselves as anti-anti-art. [162][163] Architecture is often included as one of the visual arts; however, like the decorative arts, or advertising, it involves the creation of objects where the practical considerations of use are essential in a way that
they usually are not in a painting, for example. [164] Aboriginal hollow log tombs. National Gallery, Canberra, Australia. Somewhat in relation to the above, the word art is also used to apply judgments of value, as in such expressions as "that meal was a work of art" (the cook is an artist), or "the art of deception" (the highly attained level of skill of the
deceiver is praised). It is this use of the word as a measure of high quality and high value that gives the term its flavor of subjectivity. Making judgments of value requires a basis for criticism. At the simplest level, a way to determine whether the impact of the object on the senses meets the criteria to be considered art is whether it is perceived to be
attractive or repulsive. Though perception is always colored by experience, and is necessarily subjective, it is commonly understood that what is not somehow aesthetically appealing to a majority of viewers. In other words, an artist's prime motivation need not
be the pursuit of the aesthetic. Also, art often depicts terrible images made for social, moral, or thought-provoking reasons. For example, Francisco Goya's painting depiction of a firing squad executing several pleading civilians. Yet at the same time, the horrific imagery demonstrates Goya's
keen artistic ability in composition and execution and produces fitting social and political outrage. Thus, the debate continues as to what mode of aesthetic satisfaction, if any, is required to define 'art'.[165][166] The assumption of new values or the rebellion against accepted notions of what is aesthetically superior need not occur concurrently with a
complete abandonment of the pursuit of what is aesthetically appealing. Indeed, the reverse is often true, that the revision of what is popularly conceived of as being aesthetically appealing allows for a re-invigoration of what is popularly conceived of as being aesthetically appealing allows for a re-invigoration of what is popularly conceived of as being aesthetically appealing.
define quality, yet they all seem to agree in at least one point: once their aesthetic choices are accepted, the value of the work of art is determined by its capacity to transcend the limits of its chosen medium to strike some universal chord by the rarity of the skill of the artist or in its accurate reflection in what is termed the zeitgeist. Art is often
intended to appeal to and connect with human emotion. It can arouse aesthetic or moral feelings, and can be understood as a way of communicating these feelings. Artists express something so that their audience is arouse do so consciously. Art may be considered an exploration of the human condition; that is,
what it is to be human.[167] By extension, it has been argued by Emily L. Spratt that the development of generative artificial intelligence, especially in regard to artificial intelligence art, necessitates a re-evaluation of aesthetic theory in art history today and a reconsideration of the limits of human creativity.[168][169] Music and artificial intelligence, especially in regard to artificial intelligence art, necessitates a re-evaluation of aesthetic theory in art history today and a reconsideration of the limits of human creativity.[168][169] Music and artificial intelligence art, necessitates a re-evaluation of aesthetic theory in art history today and a reconsideration of the limits of human creativity.[168][169] Music and artificial intelligence art, necessitates a re-evaluation of aesthetic theory in art history today and a reconsideration of the limits of human creativity.[168][169] Music and artificial intelligence art, necessitates a re-evaluation of aesthetic theory in art history today and a reconsideration of the limits of human creativity.[168][169] Music and artificial intelligence art, necessitates a re-evaluation of aesthetic theory in artificial intelligence art, necessitates a re-evaluation of aesthetic theory in artificial intelligence art, necessitates a re-evaluation of aesthetic theory in artificial intelligence art, necessitates a re-evaluation of aesthetic theory in artificial intelligence art, necessitates a re-evaluation of aesthetic theory in artificial intelligence art, necessitates a re-evaluation of aesthetic theory in artificial intelligence art, necessitates a re-evaluation of aesthetic theory in artificial intelligence art, necessitates a re-evaluation of aesthetic theory in artificial intelligence art, necessitates a re-evaluation of aesthetic theory in artificial intelligence art, necessitates a re-evaluation of aesthetic theory in artificial intelligence art artificial intelligence art artificial intelligence artificial intelligence artificial intelligence artificial int
has taken a similar path. So too has the use of large language models in generating creative texts. An essential legal issue are art forgeries, plagiarism, replicas and works that are strongly based on other works of art. Intellectual property law plays a significant role in the art world. Copyright protection is granted to artists for their original works,
providing them with exclusive rights to reproduce, distribute, and display their creations. This safeguard empowers artists to govern the usage of their work and safeguard against unauthorized copying or infringement. [170] The trade in works of art or the export from a country may be subject to legal regulations. Internationally there are also
extensive efforts to protect the works of art created. The UN, UNESCO and Blue Shield International try to ensure effective protection at the national level and to intervene directly in the event of armed conflicts or disasters. This can particularly affect museums, archives, art collections and excavation sites. This should also secure the economic basis
of a country, especially because works of art are often of tourist importance. The founding president of Blue Shield International, Karl von Habsburg, explained an additional connection between the destruction of cultural property and the cause of flight during a mission in Lebanon in April 2019: "Cultural goods are part of the identity of the people
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