Contemporary Art

Entrance to Union Station mural, Los Angeles
GLOSSARY

**Acrylics, oils, watercolors, chalks** – colored materials used by artists to create paintings or drawings

**Abstract** – conceptual; open to interpretation and not directly related to concrete objects; focused on internal impressions, such as ideas of love or hope

**Abstract expressionistic** – any artistic piece that displays a conceptual impression departing from representative or recognizable art objects

- Representative
  - *Los Angeles Skyline* by Brad Reyes
- Abstract expressionistic
  - *Big City* by Robert Joyner

**Additive** – the process of adding substance to itself to create a layer-upon-layer object, as with sand, clay or other similar molder materials

**Bultos** – (Spanish) wood-carved statues, usually of religious figures; an art form taught by Franciscan monks to native Mexicans and Americans in the southwest

**Commercial art** – art of any style, created for business purposes, especially advertising

**Elements of art** – form, line, space, shape, texture, and color value of a piece of art

**Fine art** – portraits, landscapes, still-life pictures, classical statues, and all decorative art used for conceptual value rather than utility

**Free-standing sculpture** – a carved, molded or welded figure that is attached only to its base, and not to any wall, floor, or permanently fixed point

**Gesso** – a mixture of native gypsum or plaster and glue used as a background for painting, or in sculpture

**Mural** – an unusually large picture painted onto an interior or exterior wall

**Reductive** – taking parts away from a whole, as with carved wooden objects

**Relief sculpture** – a sculpture that has been carved from its base material to form a raised image that cannot be separated from the base

**Representative** – mimicking the look or aspect of an object found in nature or the natural world (see Abstract expressionism)

**Retablos** – (Spanish) flat painted panels of wood, metal or animal skin; an art form taught by Franciscan monks to native Mexicans and Americans in the southwest

**Text and graphics** – words and drawings or picture representations on a piece of art or in a literary work

**Theme** – a unifying idea or reoccurring element in an artistic piece; the theme in the pictures below could be “Seasons” or “Months.”
What Is Contemporary Art?

Contemporary art is any style of art, romantic, impressionistic, classical or modern, that is created during our lifetime. In this unit we will consider art produced after 1935. Contemporary art can take the form of sculptures, portraits, landscapes or still life paintings, pop art, murals, photography, posters or carvings.

In this study of the variety of art forms that comprise the category, you will see how art in the current age has moved away from period or traditional art. No longer is there one right way to express artistic talent, design or concept. The traditional artists of the 1700s, 1800s and early 1900s were held to a narrow standard of artistic expression. Style came and went with art as with language, clothing, home décor and other aspects of living. In our contemporary world of blended cultures, diverse attitudes and a political landscape of inclusion, art has changed to reflect a more pluralistic society, where access to, and appreciation of, artistic expression is available to all.

American art is international art, expressing aspects of the artist’s identity, a foundation of pride and self-esteem, and a sense of history in the cultural identity on display. Some contemporary art raises questions about socio-political conditions, cultural diversity and intercultural tensions. Immigrant artists in contemporary America have greatly increased our understanding of how European, Asian and Hispanic residents are adjusting to life in a new country, and how the country is adjusting to its new comers.

Because contemporary art includes the less representative styles of abstract expressionism, pop art, environmental and electronic art, it can be more challenging to appreciate than a traditional portrait or landscape.

As you study this unit, ask yourself:

- How does the art piece relate to me?
- What are the elements, colors, materials or textures of the piece?
- How do these interact with each other?
- What emotions does the piece evoke?
- How is movement, speed, or energy suggested in the piece?
- What is the title of the piece and how is this influencing what I see?
- Have I allowed enough time to make a connection with painting?
A Dispersed People

For many Asian families, soldiers, orphans and single immigrants who came to the United States following war or political upheaval, art reflects remembrance and rediscovery. When a culture is split over ideologies, representations of that society may take on stark contrasts.

The three artists featured below use their art to recapture the mood and feel of the country or a time they once knew, trying to better understand their own present. Artists from Vietnam, Korea and China offer their artistic insights.

Sylvia La

Sylvia La is a Vietnamese artist who was born in Saigon as it fell under communist rule to assume its new name, Ho Chi Minh City, in the mid 1970s during the Vietnam War. She fled Vietnam with her family, making stops in Boula-bidong, Malaysia, the Netherlands, New York City, Colorado, and finally Oakland, California.

In Sylvia’s own words:

"...where do you go in your mind? You go through alienation and assimilation on your way to political and spiritual consciousness, perhaps you do the run because you're the first in your family who's going to college, mark the milestones on your way towards the American dream everyone talks about, keep wandering and searching, sometimes electing security and predictability before you risk questioning. Perhaps you walk backwards a lot, getting intimate with your shadow to understand what stuff you're made of, before you turn around and look at the sun.”

In the painting, San, an Asian face is framed by contemporary American sunglasses in a blending of two of the cultures the artist experienced.
A. Can you see a blend of cultures in Sylvia La’s *The Men’s Hour*? Explain.

________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________

Sylvia explains the artist process:

“The first step in art is vision – to see. What happens next follows as it will – anything, from charcoal to paper to ink, to an accident, to the amazing textures of oil paint, can come into the expression. I work with oil and water-based media, on different surfaces. I enjoy experimenting with different media to get to know their characteristics. I like to tell stories about people.”

To hear more from Sylvia La, visit the gallery at this web address:

www.sylviala.com/sl-sec/community/index.html

Click on GALLERY. Click on G1, MARKETPLACE AND MEMORY. Click on each picture to open it. Which is your favorite? Write the name here.
An-My Lê

An-My Lê was born in Saigon, Vietnam, in 1960. Lê fled Vietnam with her family as a teenager in 1975, the final year of the war, eventually settling in the United States as a political refugee. Lê received a Master of Science degree in biology from Stanford University and a Master of Fine Arts from Yale University. Her photographic pictures examine the impact, consequences, and representation of war framing a tension between the natural landscape and its violent transformation into battlefields. For example, in the first picture below, look for the military ship in a seashore or coastal setting. The title also helps us understand the tension between the natural outdoor setting and the military ship.

![Cool Hunting](image)

B. What elements of nature and of war can you identify in the photo above?

![Events Ashore](image)

Listen to An-my Le’s experience in becoming an artist by typing YOUTUBE into your Google search engine. In the YOUTUBE website, type AN-MY LE. Click on the right to view her video interview, Am-My Le #21, Becoming an Artist. Ask your teacher for a complete transcript of this interview.
Yun Gee was born in 1906 in Gee Village in the Guangdong province of China, near Canton, and was trained in classical Chinese watercolor, painting, and poetry. He witnessed the Chinese revolution and became a supporter of Sun Yatsen’s Nationalist Party. His political involvement and his experiences as an immigrant greatly influenced his creative endeavors.

Yun Gee immigrated to San Francisco at the age of 15 to join his merchant father, but his mother remained in China with his younger brothers and sisters. Yun never saw her again. He achieved recognition as a Modernist painter and the creator of a style he called “diamondism”, composed of vividly colored fragmented forms. His success in the field of contemporary art was uncommon for a Chinese artist at that time. Gee moved to New York City in the early 1930s.

C. How many people can you see in this painting?_________________
Do you think any of them represent his mother?____________________
Why are the people crying?_______
____________________________________
Jiha Moon was born in Taegu, Korea, in 1973. She studied art and art history at Korea University in Seoul, Korea, and received her Master of Fine Arts from the University of Iowa. She lives and works in Atlanta, Georgia.

Jiha’s painting below shows a graceful interpretation of plants in a rain storm. It is characteristic of many Asian artists to paint scenes of nature and to incorporate nature into their lives.

Why do you think the artist colored the painting blue? What emotions do you feel when you look at this painting?
Contemporary Traditions

Some of the oldest artistic pieces that are still produced in traditional forms in the United States are the *retablos* and *bultos* of the *santeros* (artistic saint makers) found in the southwestern states and Puerto Rico. Retablos are flat painted panels of wood, metal or animal skin, like the picture above and at right. Retablos are important to Mexican folk religion because they are a physical representation of holy images such as Christ, the Virgin Mother, or one of the many saints. Creating retablos is a way of showing appreciation to the gods for bringing rain or helping certain crops grow. What do you think the artist had in mind when she created Saint Cecilia at right?

Dating from the late 1400s, cultural and religious traditions accompanied the Spanish explorers, who had to rely on their own creativity and available materials to produce the beautiful statues and painted images.

Franciscan monks followed the Spanish explorers into the southwest. Seeing the importance of encouraging the production of religious art as a way of maintaining religious beliefs and keeping believers in the church, the monks taught artistic skills to their followers. Their craft has lived on and is enjoyed by many contemporary artists today. To see a display of beautiful retablos by a contemporary artist, visit: http://garlickretablos.com/index.html.
Bultos are brightly colored sculptures of saints or other religious figures, carved from the wood of trees in the area. Bultos are used for daily reverence, for general decoration, and as a talisman in churches and private homes. A santero carves a bulto with a knife and then covers it with gesso, a mixture of native gypsum and glue, to prepare it for painting. Santeros still use paints from homemade pigments.

For more examples of bultos, visit this website:

http://www.colonialarts.com/

In the list at left, click on SANTOS.

What color is estofado?_____________
The early santeros used berries, herbs, bark and minerals to make their paint. Their brushes were made from plant fibers, horsehair, and human hair. They carved the santos (saints) out of pine, cottonwood, aspen, and other local trees, and made their own hand tools. The finished figures were coated in a varnish made from piñon sap. The resulting objects were beautiful and powerful, and considered sacred.

D. If you had no craft stores available to you, what materials can you think of that are found in your neighborhood or backyard that you could use to produce retablos or bultos?

_____________________________________________________________________________
_____________________________________________________________________________

Victor Goler

Santo, Victor Goler

Today’s santeros, like their predecessors, are enjoying recognition and respect. These artists all work in the traditional manner, some using methods and materials handed down through the generations. Just as important to their art are the spiritual values that saint making involves. Victor Goler, a New Mexican santero pictured above, is one of nine renowned living artists who were featured in the Smithsonian Museum collections in 2001 along with many historical santos dating from the 17th century to the present.

E. How do these artists blend their talents with spiritual values?
Multicultural Pride

Mexican-Americans, or anyone of Mexican heritage may self-identify as Chicano. When Mexican workers and their families came to the United States after 1950, they were often referred to as "Mexicanos," which became shortened over time to "Xicanos" or "Chicanos". The term "Chicano" is used to describe those of Mexican descent.

Chicano art is the modern, ongoing expression of the long-term cultural, economic, and political struggle of the Mexican people within the United States. It is an affirmation of the complex identity and vitality of the Chicano people. Chicano art arises from, and is shaped by, people’s experiences in the Americas. Much of Chicano art is expressed in posters.

Poster art differs from traditional portrait or landscape art by adding text and graphics elements. Posters are designed to be both eye-catching and to convey information. Posters may be used for many purposes, and they are a frequent tool of advertisers, propagandists, protestors and other groups trying to communicate a message. Poster art usually succeeds by leaving out lifelike details. Drawings may resemble cartoon figures, which attract people for their simplicity, then inform viewers with direct text messages.

Chicano poster art became a means to help preserve and promote a culture largely ignored by the dominant Eurocentric society of the United States. Artists glorified Aztec Gods, Mexican revolutionaries, the Virgin de Guadalupe, immigrant farm workers, and the experiences of everyday raza (people.) Their modern posters help to unify people around a point of view.

The Chicano Women’s Collective created the Boycott Lettuce and Grapes poster shown above left, supporting the United Farm Workers Union (UFW) of Cesar Chavez. The poster at left, titled Rifa (we rule, or we’re the best), was created in 1972 by artist Leonard Castellanos (Rifa is Chicano slang for "we rule" or "we’re the best").

F. What does the center poster represent to you? _____________________________________
____________________________________________________________________________
____________________________________________________________________________
G. Compare this picture of Emiliano Zapata with the RIFA poster pictured on the previous page. What details has the poster artist left out?

________________________________________________________________________

Is the text message of the poster unifying? Why or why not?

________________________________________________________________________

Another artistic expression that holds a lot of multicultural interest can be found on the walls and alleyways of barrios (neighborhoods), along freeways, and at the entrance to historically significant public facilities. Here you will find colorful, powerful, painted murals, sometimes covering entire building facades, like the Wholesale Produce Market in Los Angeles, below.

A mural is defined as a picture covering a wall or ceiling. Murals may be done in sections, called panels, to feature different scenes, called tabloids. Like poster art, exact details of the subject are left to the imagination. Unlike poster art, murals usually do not contain textual messages of unification. Murals can make strong social statements through the subjects that the artist chooses. Murals usually have distinct, unifying ideas called themes, and are meant to be longer lasting than posters. The theme of the mural above might be “Fresh Produce,” or “California Fruits and Vegetables.”

H. How is mural art different from poster art or traditional landscape painting?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Village Pride with Sights High by Richard Mendoza; Drake Community Park

Los Angeles Wholesale Produce Market mural, 1986. Central Ave and 8th St. Acrylic, 28' x 110'.
David Alfaro Siqueiros is remembered especially as one of Los Tres Grandes, along with Diego Rivera and José Clemente Orozco, who pioneered the use of monumental public murals to tell epic stories of poverty, rebellion and the tortured history of their native Mexico.

When Siqueiros visited California in 1962, he was not surprised to discover that two of the three murals he painted in Los Angeles 30 years earlier had been painted over or in other ways destroyed. What surprised him was that one remained. That surviving mural, a powerfully emotional panorama called Portrait of Mexico Today, is now on public view for the first time. In an extraordinary conservation effort, the mural and the entire building on whose walls it was painted have been steel reinforced, coated with a protective solvent and moved via flatbed truck 90 miles to the Santa Barbara Museum of Art.

The mural, 32 feet long and 8 feet high, is a haunting ensemble of images. Its central panel features three female figures representing three generations of poor Mexicans. Behind them rises a layered platform that evokes a pre-Columbian pyramid. At the base sits an older woman, her upper body wrapped in a red shawl, whose face conveys despair and defeat. Above her is a younger figure in a blue shawl, who seems to retain a glimmer of hope in her eyes. Between them stands a half-naked child.

I. What is the theme of this central panel of Siqueiros’ mural?
Georgia O’Keeffe 1887 – 1986

Georgia O’Keeffe is chiefly known for paintings of flowers, rocks, shells, animal bones and landscapes in which she took newer styles of abstraction and more traditional styles of representation, blending them into her own unique style. Her paintings present crisply shaped forms that contain subtle variations of colors.

She often transformed her subject matter into powerful abstract images, like the one at left. Did she see the star’s radiance as a spiral unfolding? What do you see in this abstract?

Evening Star No. IV

O’Keeffe played a central role in expanding American art style throughout Europe and other parts of the world at a time when the majority of influence flowed in the opposite direction. This feat enhanced her art-historical importance given that she was one of few women to have gained entry to this level of professional influence. She found artistic inspiration, particularly in New Mexico, where she settled late in life. She continue to produce art until two years before her death at age 98.

The artist saw the beauty of flowers as larger-than-life pieces of art. Red Poppy (below left) is 36” x 30”. She was inspired by New Mexico’s stunning vistas, bones and stark landscapes, as in Summer Days (below right).
The painting at the left is one of many created by New York artist **Alex Katz**. He was born in New York City in 1927 and studied at Skowhegan School of Painting and Sculpture in Skowhegan, Maine. Since the 1950s, he has worked to create art that may seem simple but is really a technique of the reductive style that leaves out detailed elements, producing a character-like image.

A summer resident of Lincolnville, Maine, since 1954, he has developed a close relationship with local Colby College. The college presented him with an honorary doctorate in 1984. In October 1996, the Colby College Museum of Art opened a wing dedicated to Katz that features more than 400 oil paintings, collages, and prints donated by the artist. He is considered one of America’s major contemporary painters.

J. If you had created the painting above, what would you call it?________________________
You can find the name by typing the name of the artist into your Google search engine, then click on IMAGES. Go to page 2. What is the name of this painting?____________________________

What effect would a different hair color and background have on the artistry of this picture?
Environmental Art

The married artists, Christo and Jeanne-Claude, have been producing unusual art projects for over forty years. Both are Americans, born in Europe. Cristo, Bulgarian-born, studied at the Fine Arts Academy in Bulgaria. Jeanne-Claude, born in France, studied Latin and philosophy at the University of Tunis. They met in Paris. The couple describe themselves as environmental artists who seek to exhibit art in nature in ways that invite a new perspective, appreciation or understanding of an area.

Their outdoor projects are massively expansive, use soft fabrics or hard materials, and are found in rural or urban areas. Most projects begin with a pencil sketch of the concept. Then the artists search for a good location as they did with Over the River (below), due to be completed in 2012. Fabric panels suspended horizontally high above the water level will follow the configuration and width of the changing course of the river. Steel wire cables will cross the river and serve as attachment for the fabric panels, which will create shimmering waves of fabric, 8 to 25 feet above the water, reaching almost 6 miles long. The Arkansas River was chosen for the project because of its high banks, continuous road running the length of the river, and its combination of turbulent and calm waters.

Some of Christo and Jeanne-Claude’s work is designed to fit an existing site, like The Gates, designed specifically for Central Park pathways in New York City. The project was conceived to highlight a bit of history surrounding Central Park and the fact that it has no gates, although city planners of 150 years ago had intended to erect gates that were to be locked at night. The locked gate idea never materialized.
Christo and Jeanne-Claude’s gate project was completed in two years and contained over 7000 panels representing gateways to the park. Each gate was 16 feet tall and varied in width from 5 feet to 18 feet. It stretched for 23 miles, snaking around the pathways throughout the park. The project was on display in Central Park for two weeks in February, 2005.

The Gates, Central Park, New York City

K. Below is a photo of the Sonoran Desert in Arizona, the only place in the world where the saguaro cactus (on left) grows. What do you think environmental artists might do to invite a new appreciation or understanding of this natural phenomenon? Would you tie the world’s longest yellow ribbon around them, connecting them to each other?
Nam June Paik was a Korean-born American artist. He worked with a variety of media and is considered to be the first video artist, claiming to be the author of the phrase "Information Superhighway". Born in Seoul, he was trained as a classical pianist. In 1950, Paik and his family had to flee from their home in Korea, during the Korean War. His family first fled to Hong Kong, later moved to Japan, and finally immigrated to New York in 1964.

Nam June Paik’s artistic approach using ordinary technical gear shows a sense of humor applied to design. His art is appreciated by many in the electronics fields. In Video Flag (below), Paik stacked TV sets in rows, on top of each other, then tuned them to stations broadcasting the color scheme he wanted. What do you think of this artistic technique?
Sculptor Isamu Noguchi 1904 – 1988

Isamu Noguchi was born in Los Angeles, the son of an American writer and a Japanese poet. He studied in Yokohama where he was encouraged to take sculpture classes at the Leonardo da Vinci Art School. Noguchi is recognized as a leading Japanese American sculptor and landscape artist. His works include sculptures, stage sets, lamps and furniture pieces.

To appreciate a sculpture, ask yourself these questions:

- What is the material used in this piece? Is it one material or a combination of things?
- Is the piece free standing or relief projecting from the surface? Free standing sculptures stand on a base. Relief sculptures are molded or formed from background materials.
- To produce the piece, did the artist use additive techniques (piling layer upon layer as with clay or plaster) or carving techniques, reducing the original shape of the piece by removing part of it (as with wood carvings)?
- Is the piece representative or abstract? Representative pieces are usually easily recognizable. Abstract pieces do not usually look like identifiable objects from life.

L. In the piece at the left, *Carl Mackley Memorial* (United Hosiery Workers) the piece is made of plaster. It was created to honor the workers who use machines to create stockings and socks.

Is it free standing?___________________________

Do you think it was made by using additive or reductive techniques?____________________________

Can you identify any of the objects in the piece?____________________________________________

Is this representative or abstract?_____________
M. Is the sculpture on the right, *Red Cube*, relief or free standing?__________________

What material do you think it is made of?
___________________________________

Is it representative or abstract?________
Painter and Watercolorist Dong Kingman (1911 – 2000)

Recognized as one of the premier watercolor masters in America, Chinese-American Dong Kingman was a pioneer of the California Style School of painting. Born in Oakland, CA, as Dong Moy Shu in 1911, Kingman returned to Hong Kong with his family at age five. Entering school in Hong Kong, he was given the name "King Man," meaning "Scenery Composition" because of his interest in arts. By the time he returned to Oakland in 1929, he already excelled at calligraphy, a fancy, stylized way of forming letters, and watercolors. Upon resettling in the United States, he furthered his studies in watercolors at the Fox Morgan Art School in Oakland, CA.

Most oil, acrylic or chalk pictures are produced by applying colors, including white, on top of other colors to achieve the desired effect. Watercolor paintings are painted in a reverse order from other kinds of paintings. This is one reason why watercolor is so difficult and so valuable – the artist must approach the painting in reverse of logic.

The lightest areas of a watercolor are applied first, with darker areas built up by applying more and more paint. To achieve white, no paint is used. Instead, a masking substance (like white glue) is applied over white watercolor paper in areas where the artist wants white, or near white, to appear. Masking is applied with a brush, a brush handle tip, or any pinpoint object, such as a toothpick. Lightest colors are applied first, and reapplied many times, getting darker in the appropriate areas. After all the painted colors are dry, the masking is removed, and details are carefully added. Notice the smudged effect of the lightest clouds in New York City, and the windows on the white buildings in The City. The artist used the masking technique in both areas.

New York City

The City

N. Watercolor paint is sometimes applied to wet paper, (called wet in wet) which causes the paint to run in a hazy blend of two or more colors. Where did the artist use this process to achieve the desired effect?
Andy Warhol 1928 – 1987

Andy Warhol was born in 1928 in Pittsburgh, the son of Slovak immigrants. He showed an early talent in drawing and painting, and studied commercial art at the Carnegie Institute of Technology in Pittsburgh. He illustrated magazines including Harpar's Bazaar and Vogue, soon becoming one of New York’s most successful commercial artists.

Warhol removed the dividing line between fine art (portraits, landscapes, classical statues) and commercial art (magazine illustrations, comic books, record albums, advertising). He felt that department stores were a kind of museum with art of a different nature on display. Warhol became the pop art icon.

Before the 1950s, the realm of fine art was associated with, and accessible to, the rich and affluent, but almost never to common people. Pop art challenged the traditional attitudes that isolated fine art. With pop art, the most common objects - cereal boxes, soup cans, movie posters - are considered as stand-alone objects of contemplation. Pop art refers to the attitudes against an elitist treatment of the whole realm of what is considered art. It brings art concepts and appreciation into the lives of common people, not only the rich and affluent.

Campbell's Soup Cans, one of Warhol's famous art pieces, is a grouping of thirty-two canvases, each measuring 20 inches in height × 16 inches in width and each consisting of a painting of a Campbell's soup can—one of each of the canned soup varieties the company offered at the time. The individual paintings were produced with a silkscreen process, used commonly in commercial advertising.

O. Why was pop art important to the whole world of art?

Warhol explained the sweeping strokes of his car, "I tried to portray speed pictorially. If a car is moving really quickly, all the lines and colors are blurred."
Abstract Expressionism

Abstract expressionism is the representation of a visual image – painting, collage, mural or sculpture - that illustrates what the artist experiences emotionally or sensually. It departs from representative art, which attempts to recreate exact, or nearly exact, likenesses of an object. Abstract artists may see subjects or scenes in different colors or shapes than a picture taken with a camera or viewed with the naked eye.

To appreciate abstract paintings, ask yourself some questions:

- Does the painting remind me of something?
- What does the painting mean to me?
- How do the shapes, elements and colors interact in the painting?
- What is the title of the painting, and what would I call it if I had painted it?
- Would I be comfortable, excited or disturbed if this painting were in my home?

The paintings below show opposite structures; one is geometric and striated while the other is randomly curved. You probably prefer one over the other. Which do you prefer?
This abstract painting has a title that the artist gave it to help the viewer understand her interpretation. What is your name for this painting?______________________________

Is this something you would want in your home, on your notebook or in the classroom? Why or why not?______
_______________________________________
_______________________________________

Look at this painting on line at the following web location, found by using your Google search engine:

ELIZABETH URABE
Click on IMAGES at the top of the screen.

What is the artist’s name for this painting?____________

What objects can you identify in the painting that help to explain the title?
**Try Your Hand at Abstract Expressionism**

1. Find a photo in your collection, in the classroom or on the Internet. Simple objects make good subjects.  
   ![Photo](image1)  

2. Use the shape of the object and make a primitive representation in real or imagined colors.  
   ![Shape Representation](image2)

3. Repeat with other colors, placing them **beyond** the limits shown in the original photo.  
   ![Repetition](image3)

4. Build on the strokes and let them go where they want. Let your emotions guide you.  
   ![Strokes](image4)

5. Add a tonal contrast for interest and definition. In this example, dark brown and black have been added, emphasizing the swirl.  
   ![Contrast](image5)

6. Give it a title!  
   **Autumn Afternoon**
REFERENCES


Slowik, Thersa. America’s Art: Smithsonian American Art Museum.

https://www.greatlibertytours.com/statueHistory.asp
www.art-for-a-change.com/Chicano/chicano.htm
http://www.harley.com/art/index.html
http://painting.about.com/od/abstractart/ss/AbstractFlower_10.htm
http://en.wikipedia.org/wiki/Georgia_O’Keeffe
http://www.harley.com/art/abstract-art/index.html