

# ART ELEMENT

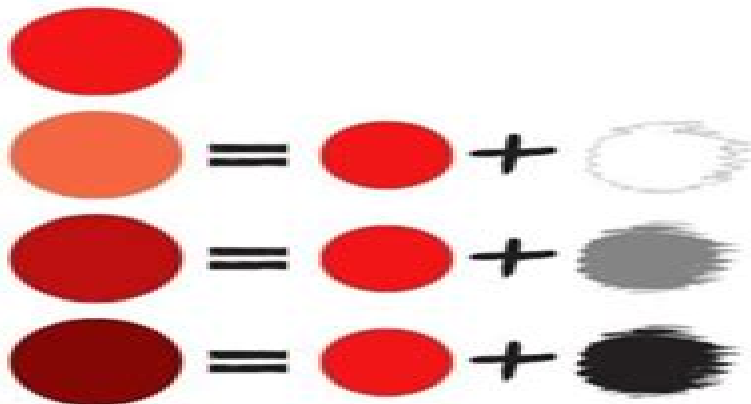
## VALUE

**Value is an element of art** that refers to the lightness or darkness of colors or tones used in an artwork. It's the range of values between pure white and pure black (*as seen on the value scale*), which has infinite possibilities.

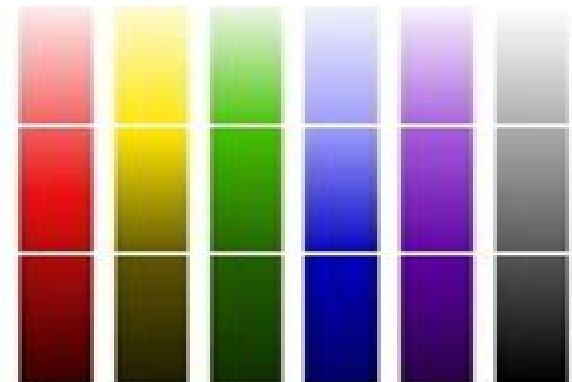
Value Scale



Hue-Tint-Color-Shade



Tonal Values



# Explanation And Value In The Arts

**Graham McFee**



## **Explanation And Value In The Arts:**

*Explanation and Value in the Arts* Salim Kemal, Ivan Gaskell, 1993-04-15 An interdisciplinary study of explanation and the construction of value regarding works of literature and painting

**Against Value in the Arts and Education** Sam Ladkin, Robert McKay, Emile Bojesen, 2016-05-18 *Against Value in the Arts and Education* proposes that it is often the staunchest defenders of art who do it the most harm by suppressing or mollifying its dissenting voice by neutralizing its painful truths and by instrumentalizing its ambivalence The result is that rather than expanding the autonomy of thought and feeling of the artist and the audience art's defenders make art self satisfied or otherwise an echo chamber for the limited and limiting self description of people's lives lived in an audit culture a culture pervaded by the direct and indirect exorcism of practices of accountability This book diagnoses the counter intuitive effects of the rhetoric of value It posits that the auditing of values pervades the fabric of people's work lives their education and increasingly their everyday experience The book uncovers figures of resentment disenchantment and alienation fostered by the dogma of value It argues instead that value judgments can behave insidiously and incorporate aesthetic ethical or ideological values fundamentally opposed to the value they purportedly name and describe The collection contains contributions from leading scholars in the UK and US with contributions from anthropology the history of art literature education musicology political science and philosophy

**Philosophy of the Arts** Gordon Graham, 2006-09-07 A new edition of this bestselling introduction to aesthetics and the philosophy of art Includes new sections on digital music and environmental aesthetics All other chapters have been thoroughly revised and updated

**Rhetoric, Social Value and the Arts** Charlotte Bonham-Carter, Nicola Mann, 2017-07-18 The book reveals how the social value of art may have one meaning for a policy maker another for a museum and still yet another for an artist and it is therefore in the interaction between these agents that we learn the most about the importance of rhetoric and interpretation As a trajectory in art history socially engaged art has a long and established history However in recent years or since the social turn that occurred in the 1990s the rhetoric surrounding the social value of art has been assimilated by cultural policy makers and museums Interdisciplinary in its approach and bringing together contributions from artists curators and academics the volume explores rhetoric social value and the arts within different social political and cultural contexts

*The Value of Arts for Business* Giovanni Schiuma, 2011-05-19 The traditional view of the relationship between business and the arts is very much a one way affair organisations may endorse fund or publicise the arts but the arts have nothing to offer from a business perspective *The Value of Arts for Business* challenges this view by showing how the arts in the form of Arts based Initiatives ABIs can be used to enhance value creation capacity and boost business performance The book introduces and explains three models that show how organisations can successfully implement and manage ABIs Firstly the Arts Value Matrix enables managers to see how organisational value drivers are affected by ABIs Secondly the Arts Benefits Constellation shows how to assess the benefits of using ABIs Finally

the Arts Value Map shows how ABIs can be integrated and aligned with organisational strategy and operations These models lay the foundations for a new research area exploring the links between arts and business The Social Value of Art F.R. O'Neill,2024-12-06 The Social Value of Art 1939 is a thorough examination of art activity using the knowledge of the workings of the mind and of the attractions of pleasure It helps us understand the arts through an analysis which goes to the root of our ways of thinking and feeling Aesthetics and the Philosophy of Art Peter Lamarque,Stein Haugom Olsen,2018-09-11 For over fifty years philosophers working within the broader remit of analytic philosophy have developed and refined a substantial body of work in aesthetics and the philosophy of art curating a core foundation of scholarship which offers rigor and clarity on matters of profound and perennial interest relating to art and all forms of aesthetic appreciation Now in its second edition and thoroughly revised Aesthetics and the Philosophy of Art The Analytic Tradition An Anthology captures this legacy in a comprehensive introduction to the core philosophical questions and conversations in aesthetics Through 57 key essays selected by leading scholars Peter Lamarque and Stein Haugom Olsen this anthology collects modern classics as well as new contributions on essential topics such as the identification and ontology of art interpretation values of art art and knowledge and fiction and the imagination New to this edition are selections which treat aesthetic experience more widely including essays on the aesthetics of nature and aesthetics in everyday life Other carefully chosen pieces analyze the practice and experience of specific art forms in greater detail including painting photography film literature music and popular art such as comics This bestselling collection is an essential resource for students and scholars of aesthetics designed to foster a foundational understanding of both long standing and contemporary topics in the field

*Intersections of Value* Robert Stecker,2019-04-24 Intersections of Value investigates the universal human need for aesthetic experience It examines three appreciative contexts where aesthetic value plays a central role art nature and the everyday However no important appreciative context or practice is completely centered on a single value Hence the book explores the way the aesthetic interacts with moral cognitive and functional values in these contexts The account of aesthetic appreciation is complemented by analyses of the cognitive and ethical value of art the connection between environmental ethics and aesthetics and the degree to which the aesthetic value of everyday artefacts derives from their basic practical functions Robert Stecker devotes special attention to art as an appreciative context because it is an especially rich arena where different values interact There is an important connection between artistic value and aesthetic value but it is a mistake to reduce the former to the latter Rather artistic value should be seen as complex and pluralistic composed not only of aesthetic but also ethical cognitive and art historical values **Artistic and Intellectual Practices in Contemporary China** Carol Yinghua Lu,2025-01-20 This edited volume is the first internationally available English translation of key lectures and essays delivered at Beijing s Inside Out Art Museum over the past decade The book elevates a chorus of voices from domestic and international intellectuals artists curators and historians in a dialogue that reframes Chinese art from

1949 to the present Part I offers critical academic complications of the story of Chinese art from the 1950s to the present as one singularly defined and stifled by political revolution It traces important continuities and early examples of contemporary art practice to the Party's birth and consolidation of power from the 1920s onwards It relates the formation of contemporary art to the historical course of intellectual practice in China from 1949 Part II proposes China as an issue requiring historical interrogation rather than an inviolable entity It questions the efficacy of Asia as a term presents case studies of independent publishers that challenged tightly crafted historical narratives and wraps up with incisive reflections on the challenges confronting creatives and historians in China today With chapters ranging from peer reviewed scholarship to cuttngly humorous personal anecdotes its contributing authors give rare first hand accounts of navigating pertinent historical and current situations including censorship China's ill liberalism and COVID 19 This book offers readers an ear to heretofore closed door conversations in leading modern and contemporary art spaces The Value of Drawing Instruction in the Visual Arts and Across Curricula Seymour Simmons III, 2021-03-29 By applying philosophical and historical perspectives to drawing instruction this volume demonstrates how diverse teaching methods contribute to cognitive and holistic development applicable within and beyond the visual arts Offering a new perspective on the art and science of drawing this text reveals the often unrecognized benefits that drawing can have on the human mind and thus argues for the importance of drawing instruction despite and even due to contemporary digitalization Given the predominance of visual information and digital media visual thinking in and through drawing may be an essential skill for the future As such the book counters recent declines in drawing instruction to propose five Paradigms for teaching drawing as design as seeing as experience and experiment as expression and as a visual language with exemplary curricula for pre K12 art and general education pre professional programs across the visual arts and continuing education With the aid of instructional examples this volume dispels the misconception of drawing as a talent reserved for the artistically gifted and posits it as a teachable skill that can be learned by all This text will be of primary interest to researchers scholars and doctoral students with interests in drawing theory and practice cognition in the arts positive psychology creativity theory as well as the philosophy and history of arts education Aligning with contemporary trends such as Design Thinking STEAM and Graphicacy the text will also have appeal to visual arts educators at all levels and other educators involved in arts integration Art and Analysis Edward G. Ballard, 2012-12-06 Aesthetics fledgling of the philosophic brood is the most suspect of that family It is suspected of all the philosophical sins vagueness disorder dogmatism emotionalism reductionism compartmentalization Sometimes its youth is thought to be a sufficient excuse for these divagations Sometimes the very nature of its content involving the waywardness of genius the remoteness of feeling from intellect the surd of inspiration in even the mildest appreciation are believed to condemn aesthetics irrevocably to the underside of the civilized man's domain Some philosophers have gloried in this apparently mystical and a rational quality and have seen in it the very nature of the

beautiful others have come to regard it rather as evidence of the unskillfulness of our minds and have turned away from aesthetic problems to the task of sharpening the aesthetician's language and logic. The laughter of the gods is not difficult to discern through the poetry of the more mystical aesthetician or through the prose of the analysts. Meanwhile the manifold complexities and problems of aesthetic experience invite our understanding. For aesthetic experience is a present fact of human life and may perhaps be understood by men. Such at least will be the present assumption. This is the reason why the title of this book mentions art together with analysis for if art is intelligible the work of art and the experience of it may be analyzed into its functional parts.

**Artistic Judgement** Graham McFee, 2011-01-13 *Artistic Judgement* sketches a framework for an account of art suitable to philosophical aesthetics. It stresses differences between artworks and other things and locates the understanding of artworks both in a narrative of the history of art and in the institutional practices of the art world. Hence its distinctiveness lies in its strong account of the difference between on the one hand the judgement and appreciation of art and on the other the judgement and appreciation of all the other things in which we take an aesthetic interest. For only by acknowledging this contrast can one do justice to the importance regularly ascribed to art. The contrast is explained by appealing to an occasion sensitive account of understanding drawn from Charles Travis directly but with Gordon Baker and Wittgenstein as also proximate rather than remote. On this basis it argues first that we need to offer accounts of key topics only as far as questions might be raised in respect of them hence not exceptionlessly and second that we should therefore defend the view that the meaning of artworks can be changed by later events the historical character of art or forward retroactivism and that art has an institutional character understood broadly on the lines of Terry Diffey's Republic of Art. Besides providing a general framework *Artistic Judgement* also explores the applications of the ideas to specific artworks or classes of them.

**Art and Value** Dave Beech, 2015-05-12 *Art and Value* is the first comprehensive analysis of art's political economy throughout classical neoclassical and Marxist economics. It provides a critical historical survey of the theories of art's economic exceptionalism of art as a merit good and of the theories of art's commodification the culture industry and real subsumption. Key debates on the economics of art from the high prices artworks fetch at auction to the controversies over public subsidy of the arts the cost disease of artistic production and neoliberal and post Marxist theories of art's incorporation into capitalism are examined in detail. Subjecting mainstream and Marxist theories of art's economics to an exacting critique the book concludes with a new Marxist theory of art's economic exceptionalism.

**Aesthetic Creation** Nick Zangwill, 2007-08-23 What is the purpose of a work of art? What drives us to make art? Why do we value art and consume it? Nick Zangwill argues that we cannot understand the nature of art without first having answers to these fundamental questions. On his view which he dubs the Aesthetic Creation Theory a work of art is something created for a particular aesthetic purpose. More specifically the function of art is to have certain aesthetic properties in virtue of its non aesthetic properties and this function arises because of the artist's insight into the nature of these dependence relations.

and her intention to bring them about In defending this view Zangwill provides an account of aesthetic action and aesthetic creative thought and shows how the Aesthetic Creation Theory can accommodate two kinds of seeming counterexamples to aesthetic theories of art narrative art and twentieth century avant garde art Aesthetic Creation also contains a detailed exposition and critique of a range of rival views including Dickie s institutional theory of art accounts of art that make essential reference to an audience and sociological theories which purport to explain the nature of art without recourse to the notion of the aesthetic

**The Ground Zero of the Arts: Rules, Processes, Forms** Davide Dal Sasso, 2021-10-05 This book proposes to investigate the arts from the inside namely to consider first and foremost what artists do to create their works in order to proceed fruitfully in the direction of their evaluation and explanation To this end it develops a philosophical inquiry that examines the ground zero of the arts their common foundations namely the rules for artistic creation the processes that involve artists in their activities the forms that they can or cannot achieve This proposal and its outline for a rule based ontology of the arts addresses four themes the relationship between human nature and artistic practices the features of art making the conception of artworks as structures and the social nature of the arts

**De Gustibus** Peter Kivy, 2015-10-22 In *De Gustibus* Peter Kivy deals with a question that has never been fully addressed by philosophers of art why do we argue about art We argue about the facts of the world either to influence people s behaviour or simply to get them to see what we take to be the truth about the world We argue over ethical matters if we are ethical realists because we think we are arguing about facts in the world And we argue about ethics if we are emotivists or are now what are called expressionists which is to say people who think matters of ethics are simply matters of attitude to influence the behaviour of others But why should we argue about works of art There are no actions we wish to motivate Whether I think Bach is greater than Beethoven and you think the opposite why should it matter to either of us to convince the other This is a question that philosophers have never faced Kivy claims here that we argue over taste because we think mistakenly or not that we are arguing over matters of fact

**The Variety of Values** Susan R. Wolf, 2015 For over thirty years Susan Wolf has been writing about moral and nonmoral values and the relation between them This volume collects Wolf s most important essays on the topics of morality love and meaning ranging from her classic essay *Moral Saints* to her most recent *The Importance of Love* Wolf s essays warn us against the common tendency to classify values in terms of a dichotomy that contrasts the personal self interested or egoistic with the impersonal altruistic or moral On Wolf s view this tendency ignores or distorts the significance of such values as love beauty and truth and neglects the importance of meaningfulness as a dimension of the good life These essays show us how a self conscious recognition of the variety of values leads to new understandings of the point the content and the limits of morality and to new ways of thinking about happiness and well being

**The Political Economy of Art** Julie F. Codell, 2008 Political economy is defined in this volume as collective state or corporate support for art and architecture in the public sphere intended to be accessible to the widest possible public raising questions about the

relationship of the state to cultural production and consumption This collection of essays explores the political economy of art from the perspective of the artist or from analysis of art s production and consumption emphasizing the art side of the relationship between art and state This volume explores art as public good a central issue in political economy Essays examine specific cultural spaces as points of struggle between economic and cultural processes Essays focus on three areas of conflict theories of political economy put into practices of state cultural production sculptural and architectural monuments commissioned by state and corporate entities and conflicts and critiques of state investments in culture by artists and the public amazon com edit desc

**Handbook of the Economics of Art and Culture** Victor A. Ginsburgh, David Throsby, 2006-09-13 Over the last 30 or 40 years a substantial literature has grown up in which the tools of economic theory and analysis have been applied to problems in the arts and culture Economists who have surveyed the field generally locate the origins of contemporary cultural economics as being in 1966 the year of publication of the first major work in modern times dedicated specifically to the economics of the arts It was a book by Baumol and Bowen which showed that economic analysis could illuminate the supply of and demand for artistic services the contribution of the arts sector to the economy and the role of public policy Following the appearance of the Baumol and Bowen work interest in the economics of the arts grew steadily embracing areas such as demand for the arts the economic functions of artists the role of the nonprofit sector and other areas Cultural economics also expanded to include the cultural or entertainment industries the media movies the publishing industry popular music as well as heritage and museum management property right questions in particular copyright and the role of new communication technologies such as the internet The field is therefore located at the crossroads of several disciplines economics and management but also art history art philosophy sociology and law The Handbook is placed firmly in economics but it also builds bridges across these various disciplines and will thus be of interest to researchers in all these different fields as well as to those who are engaged in cultural policy issues and the role of culture in the development of our societies Presents an overview of the history of art markets Addresses the value of art and consumer behavior toward acquiring art Examines the effect of art on economies of developed and developing countries around the world

**The Art Experience** Alex Rajczi, 2024-04-24 The Art Experience An Introduction to Philosophy and the Arts takes readers on an engaging and accessible journey that explores a series of fundamental questions about the nature of art and aesthetic value The book s 12 chapters explore three questions What makes something a work of art How should we experience art to get the most out of it Once we understand art how should we evaluate whether it is good or bad Philosophical theory is illustrated with concrete examples the paintings of Frida Kahlo the music of Johann Sebastian Bach the masks of the Nso people and many others Classic questions are balanced with cutting edge challenges such as Linda Nochlin s work on the exclusion of women from the artistic canon The Art Experience presupposes no prior knowledge of philosophy or art and it will be of interest to any reader seeking an accessible and engaging introduction to this field Along



the way readers learn how philosophical theories can affect our real world experiences with painting music theater and many other art forms Key Features Accessible for any college student assumes no knowledge of philosophy art theory or any artistic medium Organizes topics conceptually rather than historically allowing students to more easily grasp the core issues themselves rather than tracing their historical evolution Offers readers a large number of contemporary examples and a consistent focus on the way theory can affect people s real world experiences with art Explores questions about bias for example whether the artistic canon has excluded some groups unfairly and whether definitions of art are Western biased

## Decoding **Explanation And Value In The Arts**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Explanation And Value In The Arts**," a mesmerizing literary creation penned by a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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