



5.1 Dawn Marie Jingagian. *Shy Glimpse*. 1976.
Acrylic on canvas. 24" X 18".
With permission, Museum of Bad Art. www.museumofbadart.org

Dawn Marie Jingagian (fig. 5.1) with *Self-Portrait in a Straw Hat* by Marie Louise Elisabeth Vigée-LeBrun (fig. 5.2). The former work was recovered from a trash bin; the latter was created by a leading painter of the late eighteenth century. The painter of *Shy Glimpse* lacks skill in many areas: color shading (the cheek is blotchy), anatomy (the eyebrow is too narrow and the forehead bulges), composition (it is difficult to tell positive from negative space), and brushwork (the hair and eyelashes!). The feeling it communicates is almost embarrassingly sweet. In contrast, *Self-Portrait* shows great assuredness in the use of paint to show anatomy. The light seems to fall naturally over the subject's face and shoulder. The eyes and face show a relaxed, confident gaze. The two artists are poles apart in level of traditional skill.

Yet today's viewers might find *Shy Glimpse* at least as interesting as the other work. *Self-Portrait*, for all its skill, looks conventional, even ordinary. In contrast, *Shy Glimpse* has an obvious sincerity and enthusiasm that may be infectious. The painter of *Shy Glimpse* showed great boldness in even bringing forth this work, which shows no training.



5.2 Elisabeth Vigée-LeBrun. *Self-Portrait in a Straw Hat*.
1782. Oil on canvas. 38"2" X 27"4".
The National Gallery, London. NG15103. ©2016. © The National Gallery, London/
Scala, Florence

Hence the level of traditional skill that an artist shows may be relevant to a judgment of quality, but rarely gives the final answer.

When we look at a work of art and feel pleased or displeased, asking ourselves why we respond in that way is an excellent exercise. What we find in a work of art depends on what we are looking for. Do we like art to dazzle our senses? Show great skill? Move our feelings? Show a vision of a better world? Bare the artist's soul? These are personal value orientations that will lead us to make judgments about the works of art we encounter.

Each of us applies these value-based assumptions about art each time we look at a work. If we hope that art will divert us from our daily problems and routines, then we will favor certain kinds of creation. If we want art to build understanding between people, we will likely favor other sorts of work. Expressing our taste in art involves our personality and our values more than other kinds of judgment. The type of art that we prefer reveals far more about us than does our selection from a dinner menu, for example.

Living With Art 9th Edition Chapter 1

Richard Bailey



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