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***Date: \_\_\_/\_\_\_/\_\_\_\_\_***

***Class Period #: \_\_\_***

***Art and Fear – Chapter 4***

***Fears about Others***

By David Bayles and Ted Orland

*Please respond to at least 4 questions, if you respond to more you get extra credit. Remember it does not have to be the exact words of the authors of the book, it can be your own thoughts. The whole point of listening/reading this book as a class is to think about art and have a dialogue about art.*

*“Don’t look back – something might be gaining on you.”*  – Satchel Paige

1. Knowing that if one does, in academia, steer your work in certain directions, the A grade can be yours. How do you deal with that thought/conflict when it comes time for you to create your own work? Do you consciously make decisions based on what you believe the academic standards might be (In better words: what you think the teacher wants to see.)?

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1. Do you think people understand your art? Does it send a clear message to your audience? Is there a clear message that you are trying to send? What, if anything, are you trying to say with your art at this point in your career?

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1. Consider this quote: “risk rejection by exploring new worlds or court acceptance by following well explored paths.” Which direction do you follow? Why?

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1. What is it that you have learned from the art of the past? What can it be that you will try to teach those of the future with your art of the now? Is it too early for you to make any statement about the work of the now?

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1. When you look back in 5, 10 or 20 years to what you have produced today, will you be able to say that it is “your” artwork or that you re-produced art of art history? Did you follow your own artistic path?

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**Just a thought** – “The lesson here is simply that courting approval, even that of peers, puts a dangerous amount of power in the hands of the audience. Worse yet, the audience is seldom in a position to grant (or withhold) approval on the issue that really counts – namely, whether or not you’re making progress in your work. They’re in a good position to comment on how they’re moved (or challenged or entertained) by the finished product, but have little knowledge or interest in your *process*. Audience comes later. The only pure communication is between you and your work.” (And your communication betweem you and your instructor about the communication between you and your work. (Bayles, Orland; 47).

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