

An abstract painting featuring vibrant, warm colors like orange, yellow, and red, set against a dark, almost black background. The brushstrokes are visible, creating a textured, layered effect. The overall mood is intense and dramatic.

Communication Through Art

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Life is full of riddles and hidden messages conveyed within letters, games, music, or throughout the world of art. The development of the world is fascinating, and communication plays a huge role in this developmental process. The word communication can be defined in many ways, yet when applied to art, it is “successfully conveying or sharing ideas and feelings”. Communication through art has allowed historians to help reveal what the past was like, what people experienced and how it has influenced us today. This type of communication seems to have a real purpose behind it, for example, cave people used art to communicate with other tribes and future generations to inform them about possible threats or hunting techniques.

Although this type of communication is of a great interest within art, in contemporary culture, communication is often used as a tool employed by artists to make connections with the observers.

All artists deliberately think about composition, use of colour, texture and tone in their work to attract the attention of observers. Within an art piece there may be a message conveyed, through use of an interesting texture or technique to make the observer focus on the message. Artists who use a lot of colour in their work, such as Robert Delauney and Mark Rothko have a high visual appeal, but artists such as HR Giger, whose work tends to be darker and more gruesome, receives the observer’s attention by applying an unusual technique and somewhat controversial images. This, however, depends on personal opinions and religious/cultural backgrounds of the observer. Giger’s work radiates a very dark atmosphere, also associated with tension. This triggers a strong personal opinion, which is what an artist usually wants. If this does not happen, we must question whether the piece was successful or not.



Figure 1- Vincent van Gogh, The Starry Night, 1889. Currently in the Modern Museum of Art, New York City.

Artists attract observer’s attention through adding a very personal touch such as own experiences and emotions, or by using words and photographs. Well known conceptual American artist Barbara Krüger used text and the colours red black and white to make maximum impact on the observer and convey her own personal opinions and take on life and society. Other artists, like Vincent van Gogh, are known to have been a bit mentally insane, which enabled them to express personal feelings and emotions through art. To them, art must have been an escape from their own mind.

Vincent van Gogh’s mental instability impacted his art in such a way that it communicated the way he perceived things in his mind as well as altering his painting techniques, as can be seen from one of his most famous paintings “the Starry Night”. The brush strokes and the use of paint are much more expressive and wild compared to his earlier works.

Edvard Munch, another artist who can be associated with using art as an emotional outlet, expressed his dreams and obsessions through his work. This can be considered a method of communication too: an observer will receive an idea as to how and what the artist is feeling. This will help us to understand how art can be expressive and personal at the same time: conveying messages through emotions. Making a piece of art personal can be seen as communication as well as expression of emotion. Art is like a language, and can communicate via visual, oral and written forms, or a combination of these aspects to create a successful piece. Part of this essay will focus on analysing artist's work that tended to convey emotion and transmit a message across by use of colour, tone, texture and shapes.

Figure 2-"The Scream", Edvard Munch, 1893. This piece of art is full of raw human emotion; Munch's own. Unlike other pieces of art being produced at the time, The Scream was made because Munch wanted to put out his own, inner emotions. Work at that time tended to be more aimed at reality, so his work wasn't at all a reflection of what was going on during that period. Through this painting, we can see what Munch is really feeling inside, so it can be concluded that he used art as a means of communication.

As well as artists using colour, texture, composition, collages, stories and themes to communicate a message or an event across to the viewer, there is also the form of art which involves artists communicating their feelings and emotions through their work. An artist who is known for his slightly disturbing paintings and who was thought to be mentally unstable was Norwegian born symbolist artist Edvard Munch. He became an important forerunner of expressionistic art. Having a mother and a sibling who both died when he was still at a young age must have had a huge impact on his life. Munch was often ill and was already experiencing madness: partly through his traumatized past, but also through the ghost stories told by his father, which inspired macabre visions and nightmares.



Munch's father was strongly religious, and Munch was told by his father that the "angels of fear, sorrow and death had stood by him since the day he was born". He also said that he could feel "death advancing on him". All these depressing thoughts and emotions are mirrored back into his pieces of art, most famously, "The Scream", painted in 1893, which was part of a series "The Frieze of Life". It was based on an experience which he had when walking with two friends. Many of his artworks revolved around, and explored, the themes of life, love, death, fear and melancholy. He experimented with Impressionism for a while, but stopped this, as he felt it did not give him enough opportunity and space to be expressive and allow his emotions and feelings to be poured out.



Figure 3- Cave painting in Lascaux, France. 30,000 BC. From this small section of the painting in it can be seen that abstractly painted humans used bows and arrows to shoot at deer or other animals. This could be a hunting technique that was recorded on a wall because it showed other tribes how to use bows and arrows for their hunt: a method of communication.

The oldest forms of communication originated in the form of cave paintings, painted by prehistoric cave people. Tribes tended to paint images on the walls to convey hunting processes as well as the events and occurrences during everyday life. Furthermore, paintings reflected tribal myths and legends. These cave paintings were important for communication with other tribes; their lifestyle was nomadic, so caves were only inhabited for a short while. As well as communication, they were said to be an important aspect of cave people's beliefs. They were thought to be homosapiens's first attempts at trying to communicate messages through art. The most famous discovery of cave paintings was in the Lascaux Cave, France, where over 2000 images of abstract people, abstract signs and animals were scattered across the walls. Certain cave paintings found are thought to have represented calendars, forming the start of the system we follow today. Most of the cave paintings found were based around animals such as deer, bison's and horses, which depicted information about hunting techniques and strategies. Human figures were painted less often, as it was said to be religiously taboo if a human was painted too much and accurately. Humans would always have a more abstract look to them. It is believed that the early hunters were given spiritual power through the paintings on the wall, and that the hunt would be safe and prosperous.

The paintings were done in materials available to the early people, such as red and yellow ochre, hematite, manganese oxide and charcoal. This means of communication is seen in artwork ranging from the Mayans, American Indian and Incan cultures. Symbolic messages can be found in buildings, sculptures and ornamental forms such as jewellery.

In Peru, Inca culture was very prominent. Today, the ancient ruins of Machu Picchu can still be viewed. These people, in their ancient lifestyle, believed the sun was the giver of life. Therefore, the god of the sun was worshipped and their kings were known as children of the sun. The art produced by the Inca's included pottery, textiles and precious metal works. Pottery designs were usually decorated with paintings of daily life and traditions in the colours red, yellow, black, gold and white. Textiles had a bit more meaning behind them in the way of communication. According to the designs on the tapestries and clothes, political power was defined. They were also used to bind political contracts and represent important events, such as religious ceremonies and offerings. Gold was thought to be the 'sweat of the sun' by the Inca's so the colour was used to represent their affection of the sun in art work. Inca offerings included gold; they could communicate with the god of the sun and life would be prosperous. In North America, the native Indians used colour as a method of communication as well as a system of navigation. Darker colours, like blue, meant the North, and were associated with defeat, the cold and trouble, whereas white was considered to be a warmer, more peaceful colour, hence representing the South. The East was a scarlet red, being wealth, blood and success whereas the West was black, which stood for death, disease and problems. These colours were often mirrored back into the artwork produced by the native Indians, for example, sculptures, tapestries and jewellery, as means to help with

a prosperous life in good health. Art work was also used as a defence against enemies, which can be compared to the Aboriginals in Australia, who used art to mark their territory. During the Aboriginal 'Dreamtime', artwork was made to represent the creation of the earth, people and animals as well as the laws they should obey, how to behave to one another, the rules of food distribution, the customs of marriage, and religious ceremonies that were to be performed. The artwork usually consisted of thousands of tiny dots which could be painted on surfaces such as tree bark, rocks, leaves, faces, bodies, tools, and weaponry. The different marks and signs used represented symbolic meanings as well as convey aboriginal traditions and cultures. Local animals such as kangaroo's, dingoes, koalas and platypuses were often represented in their work together with humans, showing their balance with nature. The colours used included ochre in red and yellow, clay, wood ash and other natural substances.

Figure 4- Unknown artist. In aboriginal art, the circles represented meeting places, sitting down places or campsites. The sickles around the meeting areas represent the aboriginal men and women. These symbols are relatively common, yet when they are combined they start to represent aboriginal stories from the dreamtime, which they thought was a separate, parallel form of reality. Gods and spirits moved across the earth and interacted with the living organisms.

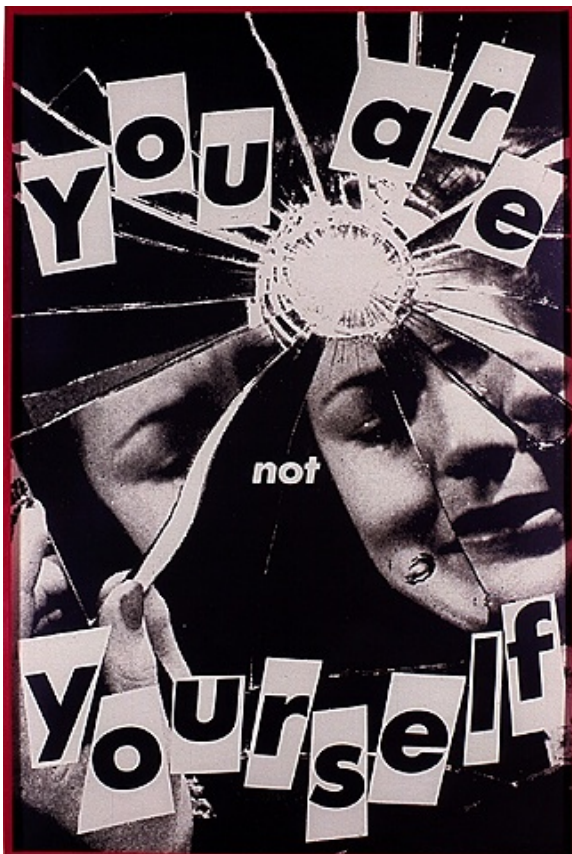


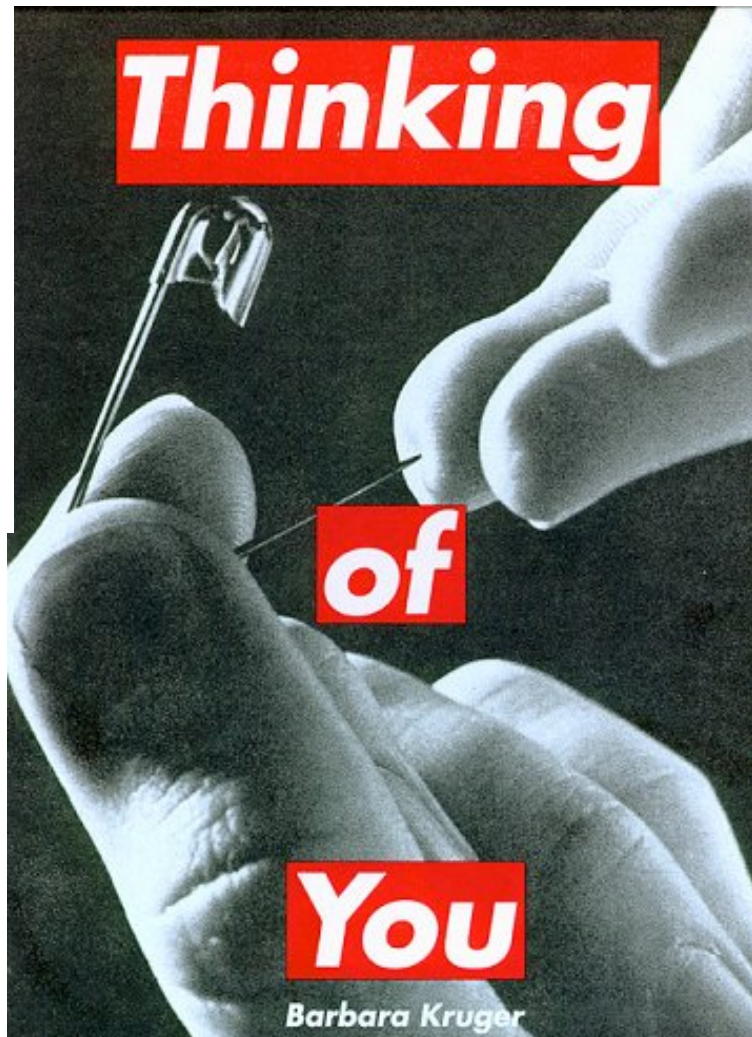
Figure 5- "You are not yourself", Barbara Kruger, 1984. The phrase "you are not yourself" forces women to question the things they do to themselves in order to fit into society, such as behave and dress in a certain way. Her work ensures that people start thinking about the obstruction of the individuality and freedom of women. The cracked mirror represents women's self image being broken by society, and the word 'not' is deliberately a smaller size to focus the attention on the larger words 'you are yourself', which is what most people think they are. The contrast of the words is represented back in the use of colour, black and white being the most contrasting and dramatic colours available. Kruger's art can also be seen as rebellious.

In contemporary art, artists also communicated through art. Artists like Barbara Krüger use text and words to communicate a message across to observers. However, she used the aid of colours and photography to assist the transfer messages. Usually, her work consisted of black and white photographs laid over with a red and white caption. The phrases used in her worked are very declarative, making common use of pronouns such as 'I', 'you', 'we' and 'they', and tend to be sarcastic and full of criticism regarding sexism and political power. Kruger

has stated that she works with pictures and words because they have the ability to determine who we are and who we are. Phrases questioning the observer about feminism and consumerism are a recurring motive in her work, yet set against a black and white photograph usually coming from a mainstream magazine promoting the very ideas she is arguing against, shows a certain amount of juxtaposition in her work too. For this reason, her work has not only been displayed in art galleries, but also on billboards, train stations, posters, and in a public park, where literally everyone can see her opinions and views. Her work communicates the brutalities of social life, how we behave to one another, which, in my opinion makes her work so successful; people can relate to it, and it makes them think.

Figure 6- “Thinking of You” Barbara Kruger, 1998. This is a key piece by Kruger, as again, it triggers observer’s thoughts to something they would not usually think about. Here, other than the use of colour to attract attention, the recipient is also forced to question what the text means in relation to the photograph. “Thinking of You” is usually associated with being put on get well cards, or generally said to a loved one, yet the contrasting photograph of a safety pin that is about to prick through skin does not exactly relate to the intimate words “Thinking of You”. This phrase could also imply an I/You relationship, and it is questionable that Kruger is putting observers on edge and causing them to think about their own relationships. Are they getting under their skin?

Kruger’s work could be seen as a form of propaganda. She wants people to realize that we should not be moulded into the shapes that society wants us to be, but that we should be individual and free. In contrast, war propaganda would persuade people that society is the most important thing, and that we are all the same, so we should all work together. Propaganda like Kruger’s work is aimed at the public and is displayed everywhere. Furthermore, it is designed (colours, contrast, text, juxtaposition images etc) in such a way that it attracts people, makes them think about what they have seen and communicates a message across.



British Propaganda posters used in the First/Second World War were not usually seen as art at the time, more as ‘weapons on the wall’, but like Kruger’s work, they did spread messages aimed at everyone in society. However, these posters were to do with the rules that should be followed in order to be a part of society. This is the exact opposite of what Kruger is doing today. Political art is becoming more prominent today, with artists such as Robert Banksy exploring the use of social activism and propaganda



Figure 7- Graham Sutherland, “Come into the Factories” 1938. This Second World War propaganda poster was aimed at the women of the British society. The woman on the poster looks as if she is welcoming everyone with open arms to come work for the nation and help the men, who are flying off in planes in the opposite direction to go to war. Women would have felt compelled to do so, as being a part of society was important to them. The facial expression and body language of the woman are happy, welcoming and open, as if working in the factories is the best thing that is going to happen to them. The phrase is communicated across by making it a demand, not a plea or an option.

Propaganda posters consisted of a catch phrase and an accompanying image, and were used to persuade the public to do a certain thing, such as join the army, or start work in a factory. During the Second World War, not many new British recruitments were required due to the introduction of male conscription before the war outbreak, meaning that propaganda posters seemed to mainly be aimed at women. Like Barbara Kruger’s work, the texts were designed to catch attention and successfully communicate a message across which everyone understands and starts to think about. In war propaganda,

they were designed to trigger guilt, whereas Kruger’s work prompts people to question society. Phrases such as “This is everyone’s war” and “Britain needs YOU” attracted people and persuaded them to join and think of society as everyone living together, everyone being the same. Over 300 artists were involved in the designing and making of propaganda, and a few famous ones include Graham Sutherland, Henry Moore and Stanley Spencer. These artists were not specialized in the creation of propaganda art, but were required to deviate from their normal practices during the war in order to create propaganda posters. Henry Moore, for example, was a well known British Sculptor, famous for his bronze sculptures which he placed in public areas. Propaganda posters are an effective way of communicating a message across to the majority of the public, and the concept remains the same throughout the world.

Figure 8- “This is not a photo opportunity” Robert Banksy, Southwark, London. Banksy’s way of expressing personal dislike or opinions was usually done through the creation of stencils and then repeatedly sprayed upon public walls, cars, pavements, sand or even animals! This tourist spot in South London provides a perfect photo opportunity to capture the house of Parliament and a bit of the river Thames, but Banksy, by spraying “this is not a photo opportunity” shows his discontent at the way modern society is being run.



Nowadays, propaganda is more known in the form of advertisement, which basically has the same purpose; to persuade by communicating to people through words, text, images and colour. In my opinion, Kruger's work can be seen as a form of persuasive art, but in all the opposite ways as propaganda was supposed to persuade people. Currently, these kinds of cartoons are still around, but political art seems to have taken the form of graffiti and street art.



Figure 9- “Girl Hugging Bomb” Robert Banksy, 2007. This piece by Banksy is called “Girl hugging a Bomb”, and bluntly tells the viewer that it is not acceptable to tolerate war. Everywhere in the world there is conflict, and by creating this piece Banksy shows the world what most of us don't want to see. We've embraced the fact that we live with war, like the girl in the image is embracing the bomb, while that should not be accepted in modern society at all. The happier, brighter colours in the background represent the fact we are all leading good worry-less lives, when other people out there in the world are suffering. This can be linked to the fact that the media have an appetite for celebrating and embracing war, using it as a source of income rather than to convey how bad the situations really are.

A well known, yet anonymous street artist is Robert Banks, more famous as 'Banksy'. He uses the art of stenciling and freehand graffiti to communicate anti-war, anti-society/establishment, anti-capitalist and pro-freedom messages across to the public. He does this illegally. Usually, monkeys, rats, children and policemen are featured in his work, along with upfront, blunt phrases. An example of this is when Banksy sprayed “this is not a photo

opportunity” on certain photograph spots throughout the UK, as well as his trip into the London Zoo's penguin enclosure. On the enclosure wall he painted “we are bored of fish” in 7 foot high letters. In this way, he expressed his dislike at the rules of society as well as an attempt to trigger thoughts among the general public. A possible reason as to why he sprayed quotes like “this is not a photo opportunity” at major tourist spots could be to convey his dislike at how commercial society really is! Famous Robert Banksy pieces include a girl hugging a missile and his pieces on the Israeli West Bank barrier, of children digging a hole through the wall and painting ladders to climb up and over the wall.

The Israeli- West Bank Wall can be compared to the Berlin Wall, as when it was eventually destroyed in 1989, people used it as an object to convey their emotions and feelings of the reunification on. The purpose of Banksy's pieces to ask attention from the public on issues such as the ongoing war in Israel, the usage of rats and monkeys for cosmetic and medical testing, and oppression of society on personal freedom and individuality. Recently, another one of Banksy's pieces was found in North London, which was a large scale image titled “sweeping it under the carpet”. This is obviously a metaphor for the West's reluctance on dealing with issues such as hunger, poverty and disease around the world.

Figures 9, 10, 11- Robert Banksy, West Bank Wall, around London. These images are all to do with the fact that global problems are either exploited or blown out of proportion by the media or with the West's reluctance to dealing with world issues. They convey that we are aware of these problems, yet we do nothing about them except ignore them and let them be. In this way, Banksy shows the public that we should be concerned about this ignorant mentality we possess through pieces that either shock or amuse the observer. The monkey, for example, looks very comical, and through this application of humour, it is found that Banksy successfully communicated his message across. Because of the fact it's funny, people are more likely to remember it more.



These kinds of pieces force us to realize how we have failed to embrace big issues that surround us and require our attention. We live with them as if it is normality. Another artist who, like Robert Banksy uses the art of stenciling and graffiti to communicate messages, across is Frenchman Blek le Rat, considered the godfather of stencil art, who has had great influence on the graffiti and guerilla art movements, as well as being famous for his cheeky political art. Artists such as Banksy and le Rat force the viewer to think about current global issues going on, and what is actually being done to help out. The pieces are displayed everywhere and are available for everyone to see, similar to Kruger's work. They force us to question the establishments we live in, and whether the power politicians have is being used for all the wrong reasons.



Figure 12- Skyline, Blek le Rat, Paris, 2001

Similar to Banksy, Blek le Rat used stencils as a method of painting, and in this way the two have created a very comparable style. This can be further discovered when the moral behind their work has been analysed too. In Figure 12, a homeless person is asleep, only accompanied by a dog. This can be seen as asking attention for such common issues which are generally just ignored. It can also be seen as the reminding of the fact that poverty is everywhere, not just in Africa or Asia, and that, no matter where we live, the same always happens: society and life is unfair.

Having looked at artists communicating messages across to viewers about politics, society and global issues has clarified that there are many ways of using art as a means to communicate. However, there are a couple more techniques which are also used by artists to communicate a message or symbol across to observers. Techniques include: the artist's use of colour, texture, shape and composition in a piece of work. It could also be a collage, like the artist Robert Rauschenberg was famous for. As can be seen in Figure 13, he combined objects he found on the street with personal photographs, with expressive marks and paint to create an interesting mixture of wild expressive paint and detailed, realistic photographs. Making it even more unique was the fact he often used images that were important and personal to him, such as of places he loved or people he loved. He became an important bridge between abstract expressionism and pop art. He was also categorized in the movement 'neo-Dadaism', a label he shared with artist Jasper Johns.



Figure 13- Estate, 1963 ,Robert Rauschenberg

This image conveys how the use of colour can attract the attention of an observer to a certain area of a painting. For example, the bright orange expressive mark with the stop sign above it stands out against a black and white background. Furthermore, Rauschenberg combined the use of paint with collage, somewhat confusing a viewer because parts of the painting look detailed and realistic whereas others are wild and expressive. These two techniques complement each other and is something that can create very interesting compositions, textures and contrasting images.

However, it has to be brought to one's attention, that communication through art doesn't necessarily have to lie just within techniques and methods used, but can also relate to an artist wanting to convey a certain theme or story through a piece of art. The themes of religion, power, wealth, love and relationships, were often used by artists as inspiration for a piece. In churches for example, one can find the biblical extracts retold in art, be it on wood or as a glass pane. An example of an artist who communicated through art partly through the use of themes was Hans Holbein, a German born painter who created a world famous piece called "The Ambassadors", which explored the themes of power and wealth.



Figure 14- “The Ambassadors”, 1533, Hans Holbein, Oil on Oak, currently displayed in the National Gallery. Power and wealth are two main themes conveyed in this painting, as can be seen by the attire worn by the two men: the left is wearing secular attire whilst the right is clad in more clerical clothes. The fact that they are flanking and leaning on either side of the table, which is covered in open books, religious symbols, as well as an instrument, shows that they have knowledge, meaning power. The mosaic floor was based on a design from Westminster Abbey, and the cloth draped on top of the table is identified as oriental, suggesting that the men in the painting were rich as well as powerful. It is however, the skewed skull along the bottom of the painting which made Holbein’s painting so symbolic. Scholars thought that there was a possibility that the painting represented three levels: the heavens, portrayed by the globe and various religious objects on the top shelf, the living, as can be seen through books and the instrument on the lower shelf, and the dead, evidenced through the skull. The skull is supposed to be a visual puzzle, and only when the painting is approached from the left side, it can be seen fully in normal perspective.

Stories seem to be communicated mainly through word of mouth, or books, but some very famous pieces of art represent a sequence of events, or a major historical event, such as wars, or the French Revolution, telling the story of what happened through pieces of art. An example of this can be seen through the piece “The Raft of the Medusa” by Theodore Gericault, painted over two years due to its over-life size. This painting was initially constructed by Gericault to gain recognition and spark public interest, as the event that this painting was based on ended up being an international scandal. Although it did launch Gericault’s career, the painting does actually convey what it has to: telling the story of what it was like for those stuck on the raft. This painting was initially constructed by Gericault to gain recognition and spark public interest, as the event that this painting was based on ended up being an international scandal. Although it did launch Gericault’s career, the painting does actually convey what it has to: telling the story of what it was like for those stuck on the raft. The Raft of the Medusa was based on a real event which happened on July 5th, 1816. After having been put off course off the coast of Mauritania, a quickly constructed raft carrying 147 people on it was the only solution left for survival. Eventually, all but 15 of them died during the 13 days stuck on the raft, and those who survived endured dehydration, starvation, cannibalism and madness. The event soon became an international scandal because of the discussed incompetence of the French captain, who was under orders of the recently restored French Monarchy after the Revolution ended in 1799. The painting by Theodore Gericault represented as Figure 15 highlights this.



Figure 15- “The Raft of the Medusa” 1818-1819, Oil on Canvas, Theodore Gericault. Currently hanging in Musee du Louvre, Paris. Although this painting still contains elements and traditions of history painting, the dramatic and dynamic overall presentation of this piece provided a nice break from the calm and ordered artistic neoclassical movement of that time.

Lastly, the importance of focal points within a piece of art has to be discussed. In order to attract observers to a piece of art, an artist must consider the elements they will enhance to achieve this. For example, contrast could be used for this, attracting observers to a very light part of the painting or a very dark part. Texture, detail, expressive marks and tone are all important aspects to successfully create a focal point. Initially, it will be this focal point which invites observers to look at the piece, which reflects the importance of having one. As can be seen in Figure 16, Blue Flower by Georgia O'Keeffe, the use of detail in certain areas and large plains of similar tone and expressivity creates an interesting contrast, attracting the observer firstly to the more detailed part of the piece. To ensure focal points are successful, elements such as composition have to be kept in mind.

Figure 16- Blue Flower, 1918, Oil on Canvas, Georgia O'Keeffe. This piece of work is currently on display in the O'Keeffe Museum in the United States. What is interesting about this piece is the fact that the focal point is right in the centre, and that the elements of symmetry add to this peculiarity. O'Keeffe was well known for being a feminist- some of her work is said to represent aspects of the female reproductive organs, which can, in turn be seen as another aspect of communication. During the times O'Keeffe lived in, oppression of women was common. Coming back to the theme of focal points, it is the use of a dark colour surrounded by light colours in this piece which attract observers. From a distance, one looks at the dark centre first, and then the attention is drawn to the yellow, light area of the painting below. This is also an excellent example to highlight the fact that a piece can have multiple focal points rather than just a single one.



In conclusion, it can be said that all successful pieces of art should communicate, or engage the viewer into further discussion or thinking, in some way or form. Otherwise, it is questionable as to whether the piece was successful or not. Having discovered that there are many ways to communicate a message across through different techniques has been an inspiring process, and it is this which is the key to creating a piece of work which triggers opinions, thoughts and emotions. Having looked at various different artists who each communicated messages to observers in different ways gives the impression that there are so many ways, methods and options to choose from when communicating. Another interesting aspect that should be mentioned is the fact that communication through art has been happening throughout the years, but as times changed, so did the method of communication. Taking Barbara Kruger and Robert Banksy for example, their work is obviously aimed at the world and its contemporary society, discussing political messages, globalisation, consumerism and issues such as war and poverty, whereas in contrast, artists like Hans Holbein and Theodore Gericault's goals were to express an event, a story, through their work. This does not necessarily mean that this does not happen anymore today, but there have been significant changes in the world of art as time has gone by, and most probably many more will occur, resulting in the production of art which will go on to explore and communicate human creativity.

Bibliography

Websites

<http://www.metmuseum.org> This is the website of the metropolitan museum of art, where I go on to find references for paintings and artists.

<http://coquinadaily.com/daily/htmldaily/080305.shtml> From this newspaper article I managed to obtain a lot of useful information on the cave paintings in Lascaux, France. It also stated why they were painted and what is depicted in them.

http://en.wikipedia.org/wiki/Indigenous_Australians On this website, I managed to find a lot of cultural background and history of the Indigenous Australians, the Aboriginals. There was a large section on how and why the aboriginals painted scenes from their 'Dreamtime'

http://aboriginalart.com.au/gallery/gallery_intro.html This is the official website of Aboriginal art, so I managed to find an image here to display what aboriginal art actually is. Furthermore, there was also a very interesting section regarding what the symbols used in aboriginal art actually meant, which linked in well with the theme of my essay.

http://www.wizzbang.com.au/ATG_B/Against_The_Grain_html/Traditional%20Land%20Custodians%20.htm Another website where I found meanings and messages behind what the symbols used in aboriginal art actually depict. For example, use of circles represented meeting places (see Figure 3)

<http://library.thinkquest.org/5058/incaart.htm> My main source of finding out the meanings and symbols behind certain aspects of Inca art, eg. the use of gold, because it was thought to be the 'sweat of the sun'.

http://en.wikipedia.org/wiki/Barbara_Kruger Here, I managed to find the basic information on Barbara Kruger, what kind of art she engages in.

<http://www.pbs.org/art21/artists/kruger/index.html> When further research was done, I ended up on this website, where I obtained information on the reasons why Kruger felt so strongly about issues in society such as consumerism.

<http://www.st-andrews.ac.uk/~pv/pv/courses/posters/images1/womenfact.html> This is the source where I found the British First World War propaganda poster image (Figure 6)

<http://www.firstworldwar.com/posters/uk.htm> The official website of the First World War allowed me to read up on a lot of information of the use of propaganda posters and the effects they had on people and society.

<http://www.banksy.co.uk/> Robert Banksy's official website, on which I found a lot of the images incorporated in this essay. I also have a book on him, which I also used (see Bibliography: Books)

<http://bleklerat.free.fr/stencil%20graffiti.html> This is French stencil artist Blek Le Rat's official website. Here I managed to obtain Figure 12 as well as information on his reasoning behind certain pieces of his.

http://www.guggenheimcollection.org/site/artist_bio_133.html My main source of information regarding artist Robert Rauschenberg. I also found the image, Figure 13, here.

http://employees.oneonta.edu/farberas/arth/arth214/Ambassadors_Home.html Having found many websites on the piece 'The Ambassadors' (Figure 14 in this essay) by Hans Holbein, this one and the one below were the best sources. The painting was analysed in detail and symbolism explained, such as the importance of the skewed skull along the bottom of the painting.

http://renaissance-art.suite101.com/article.cfm/renaissance_art_hans_holbeins_the_ambassadors Again, a very useful source regarding Holbein's piece 'The Ambassadors'.

<http://www.pogues.com/Misc/Medusa.html> Similarly to Holbein's 'The Ambassadors', many websites were available for Theodore Gericault's 'The raft of the Medusa'. This one proved to be most useful, as well as the official website from Musee du Louvre below.

http://www.louvre.fr/llv/activite/detail_parcours.jsp?CURRENT_LL_V_PARCOURS%3C%3Ecnt_id=10134198673226914&CURRENT_LL_V_CHEMINEMENT%3C%3Ecnt_id=10134198673327664&CONTENT%3C%3Ecnt_id=10134198673327664&bmLocale=en Official website from Musee du Louvre in Paris, where I found a lot of information on the painting, including why it was painted and why it was such an important piece; it highlighted the occurring of a historical event .

<http://www.artnet.com/Magazine/news/ntm5/ntm5-1-8.asp> Artnet has proven to be a useful website for finding any artist's work as well as the names of the pieces, when they were painted and which mediums were used. In this case, I obtained Georgia O'Keeffe's 'Blue Flower' from here, to highlight the importance of focal points in a piece of art.

Books

Banksy: Wall and Piece, 2006, Published by Century

Art Today- Edward Lucie Smith, 2007, Published by Phaidon, ISBN: 978-0-7148-3888-5

Big Book of Art: From Cave Art to Pop Art, David G.Wilkins, Published by Collins, 2005, ISBN:0-00-721190-2

Art: The Definitive Visual Guide, Andrew Graham Dixon, Published by Dorling& Kindersley,2008,