

Question 7:

How an artist intends an artwork to mean and appear to an audience is an extremely significant factor to the manner in which it is produced.

An artist's intentions relate to their own, personal perspective and response and hence how it is portrayed is reliant on such intentions. Many artists from ranging times and places have such intentions for their own artworks.

Mark, Rothko, Piet Mondrian, Franz Marc and Earnest Ludwig Kirchner are merely a few artist that do so.

In the 1950's ~~at~~ in America, Rothko developed particular meaning and ways of interpreting his art. A minimalist artist, he created works on large scales that were proposed to induce strong emotional and spiritual connections with the audience.

Rothko was very aware of the audience, and ~~wanted into subjectivity~~ intended on creating

intersubjectivity. He epitomizes this intention when he said "people who weep before my paintings are having the same ~~emotional~~ religious experience I had when I painted them".

He wanted a "break down and cry" response from his audience. He successfully achieved such aspirations through his technique of creating soft-edged rectangular blocks of colour.

An example is his work "Green and Tanguine on Red" that he painted in 1956. At this stage was was giving insight to the qualities of the colours used. However, by the time he painted 'Untitled', 1969' he was removing the descriptive titles to allow for complete interpretation and relied on the emotional responses of the audience.

Earlier, Piet Mondrian was changing representation the face of representational art. Once using symbolic representation in his abstract works he later removed such ties to the reality of

the material world in order to capture ~~these~~^{true} essence of life. His painting 'Evolution Triptych' in 1910-11, is an example of his deteriorating of representational barriers and paved a new path for abstract expressionism, which was his intention.

Franz Marc of the De Blaue Reiter also made his own intentions and purpose for his art, and created them accordingly.

His pathetism lead to his art making subjective bonds between nature, religion and animals despite a concentrated focus art had on the impending war in Germany.

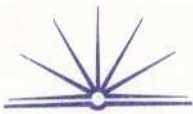
His works 'Red Rose Deer II' and 'Fate of Animals' in 1913 display his clear ~~admiration~~ admiring motif of animals. In 'Fate of Animals' his intentions created by his pathetism resulted in this painting showing the entwining of animals and landscape while also trying to capture the presence of a 'spiritual

force' within nature. This was his belief and thus strongly influenced his art and how the production of them was achieved.

In another Expressionist movement, Earnest Ludwig Kirchner was creating artworks as he perceived and commented on the world around him. Social comment through the media of his art was his artist intention.

Kirchner was apart of the group Die Brücke, formed in Dresden Germany in 1905.

His works soon became focus on the impending violence and sadness created by the arising war in Germany. His painting 'Street Scene' in 1913 achieved the emotions that were charged within him of depression. He thought of the war and Germany as a "bloody carnival". In this particular painting, he used elongated ~~lines~~, hard and rigid lines. He also used the entire space to paint the public scene which made a strong claustrophobic sense of the German



upperclass. Yet this gloomy appearance, like many of his other works was what he intended, so his audience could understand how he felt about his society's situation that was swarming the nation at the time.

He wanted also for his work to be "out of age and confusion", a characteristic intention of the Die Brücke expressionist artists. They wanted to leave behind traditions of artmaking practice and represent an avant-garde movement to break such barriers that structured artists at the time.

All artists, with the previous as examples, have one intention or another for their artworks.

Purpose is a powerful drive ~~is~~ ~~the~~ throughout the entire production of art. Whether it is intended to persuade an audience, to break new ground or pass social commentary, intentions of an artist are extremely important as they dictate the art of the world.