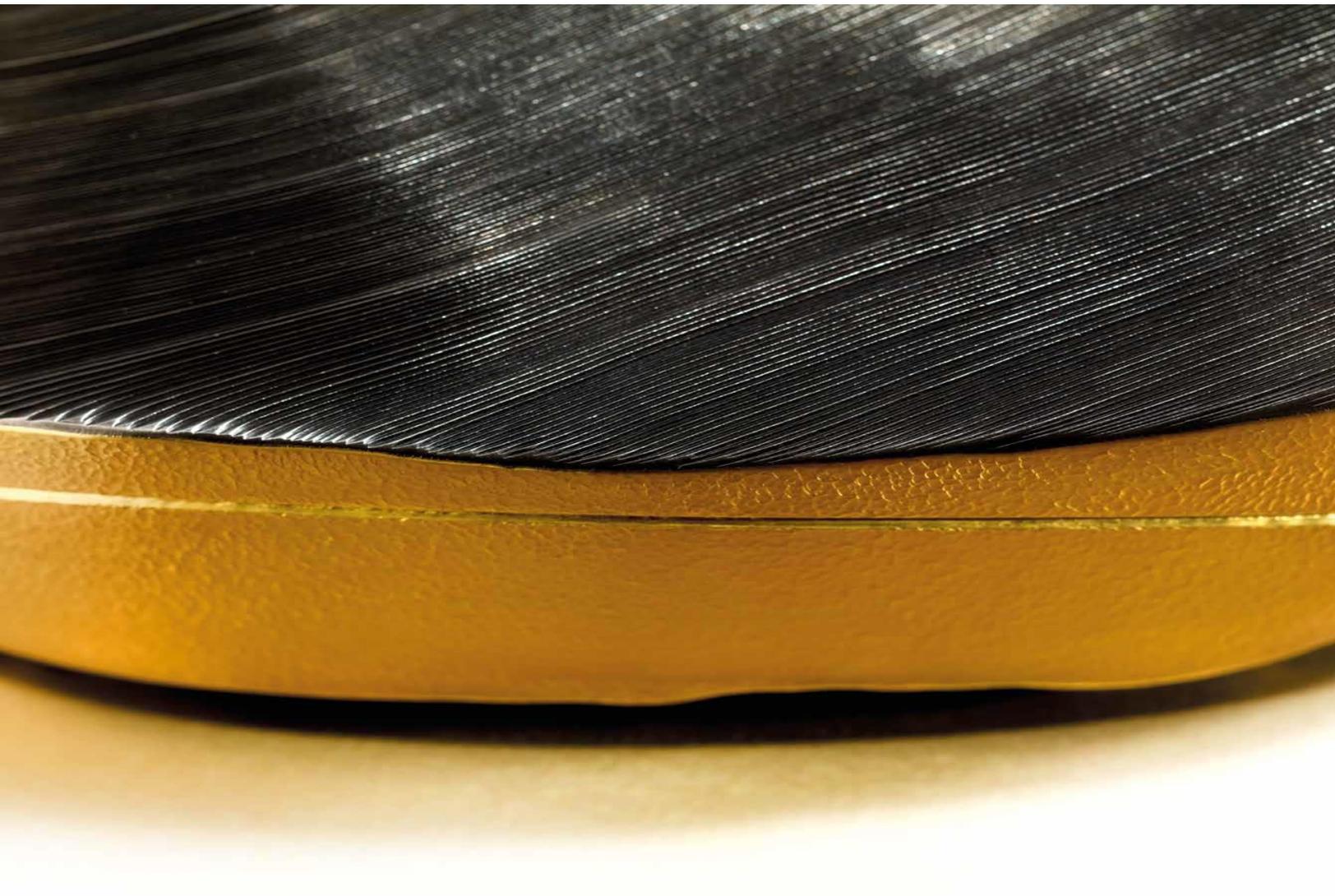


TEACHER RESOURCE PACKET

Daniel Brush: Blue Steel Gold Light

October 16, 2012 – February 17, 2013



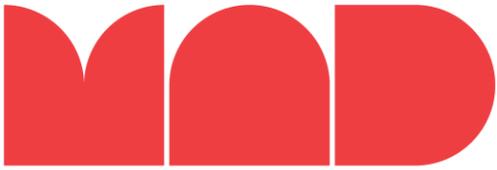
Daniel Brush

Steel Heart # 1, 1996 – 98

Steel, pure gold

5 x 3 3/4 x 1 1/2 inches

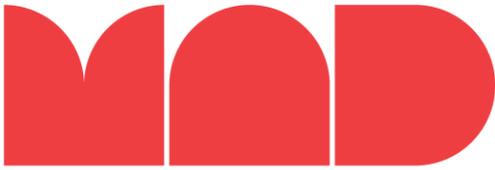
Courtesy of Takaaki Matsumoto



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WELCOME:

Dear Educator,

We are delighted that you have scheduled a visit to *Blue Steel Gold Light, The Art of Daniel Brush*. When you and your students visit the Museum of Arts and Design, you will be given an informative tour of the exhibition with a museum educator, followed by an inspiring hands-on project which students can then take home with them. To make your museum experience more enriching and meaningful, we strongly encourage you to use this packet as a resource, and work with your students in the classroom before and after your museum visit.

This packet includes topics for discussion and activities intended to introduce the key themes and concepts of the exhibition. We have suggested writing, poetry, and art projects so that you can explore ideas from the exhibition in ways that relate directly to your students' lives and experiences.

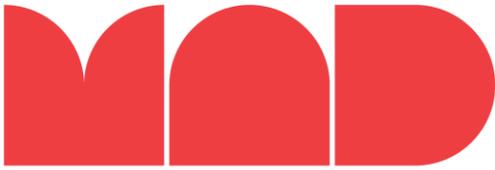
Please feel free to adapt and build on these materials, and to use this packet in any way that you wish.

We look forward to welcoming you and your students to the Museum of Arts and Design.

Sincerely,

Cathleen Lewis
Manager of School, Youth and Family Programs
cathleen.lewis@madmuseum.org

Lessons written by Jennifer Kanyo, School, Youth and Family Intern, in collaboration with the Education Department.



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THE MUSEUM OF ARTS AND DESIGN has served as an international resource center for arts, craft, and design since 1956. Through its collections, exhibitions, programs, and publications, the Museum serves as a forum for critical debate concerning the nature of craftsmanship and the process that links materials, techniques, forms, patterns, and concepts in all creative work.

HOW DOES A MUSEUM WORK?

Administration: This team, led by the Director of the Museum, determines the programs, plans, and philosophy of the Museum. It also raises funds to realize the Museum's goals, and works directly with the Board of Governors, who guide the Museum's functions.

Curatorial: This is the team, led by the Chief Curator, that collaborates to decide which exhibits will be shown, how they will look, what artwork they will include, and how they are to be interpreted.

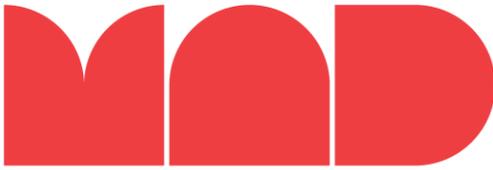
Registration: Led by the Registrar, this team arranges the safe handling of art to be placed in an exhibition, and maintains the permanent collections acquired by the Museum.

Education: This team provides the interactive interpretation of the objects on view through educational programs designed for children, adults, and families who visit the Museum.

Facility Maintenance: This is the team that allows the day-to-day operations of the Museum to continue, from turning the lights on to ensuring the safety of all who enter the building.

Security Guards: This is the team most often seen in the Museum, because its main task is to protect the artwork from harm so that future visitors will be able to see the same objects as visitors see today. Guards also are helpful in answering visitors' questions.

Museums are places where we can learn about the past, present, and future of the world around us. The diversity of knowledge that visitors can gather from museums is endless, especially when they form the habit of museum exploration at an early age. We look forward to welcoming your group into our galleries.



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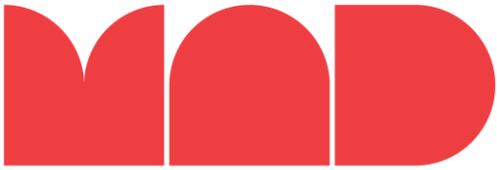
HELPFUL HINTS FOR YOUR MUSEUM VISIT

“I try, when I go to museums, to do two things. One, to appreciate what I'm looking at, just to see it, but then to isolate a few pieces that I really look at in detail. I study and I draw not with any purpose in mind. I mean, I don't go looking for specific things. I just try to be open-minded and keep my eyes open. It's interesting that every time I go back to the same place, I see something different.” Arline M. Fisch (1931 –) Brooklyn, New York

While visiting the exhibition try to use all your senses. Notice the way the pieces are displayed. *Are there any specific groupings of pieces you can distinguish? If you enjoy looking at one piece more than others, can you explain why?*

Here are some questions and suggestions of things to think about as you move around the exhibition:

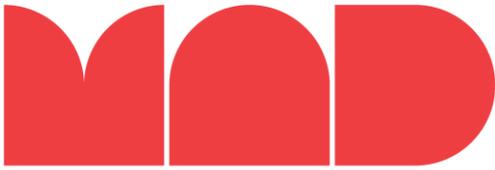
- I. *What can be objectively observed?*
 - a. *What is the physical description of the artwork? Measurement, weight, materials used, articulation of materials...*
 - b. *What iconography, if any, is used? Designs, words, diagrams...*
 - c. *What are the object's formal design characteristics? Consider lines, shapes, forms, color, texture...*
- II. *What would it be like to interact with this piece of art? How would you handle, lift, display it?*
 - a. *How would the piece of art feel, move, and sound?*
 - b. *What does the piece do? Does the piece have a function? How would the figures move if they were alive?*
 - c. *What is our emotional response to this piece? Fear, joy, indifference, curiosity, revulsion, excitement?*
- III. *What is in the mind of the artist? What are the viewers thinking and feeling? Use creative imagining and free association.*
 - a. *Review all of the above information and consider what was going on in the world when the work was produced to develop possible interpretations of the piece. (Theories and hypotheses.)*
 - b. *If there are figures, do they tell a story? Does the piece have underlying political or social meaning? (Understanding and visual thinking.)*
 - c. *Develop a program to investigate the questions posed by the material evidence. (Program of research.)*
- IV. *Brainstorm about an event or situation that is currently happening in your life that you could animate into one scene or that could be made into your very own figurative sculpture. (Design themes.)*



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**DANIEL BRUSH:
BLUE STEEL GOLD LIGHT**

October 16, 2012 – February 17, 2013



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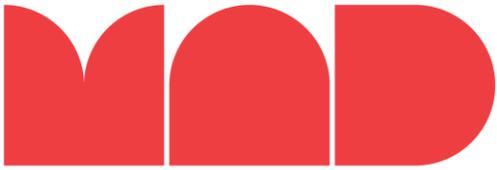
INTRODUCTION TO THE EXHIBITION

The exhibition *Daniel Brush: Blue Steel Gold Light* focuses on the extensive oeuvre of artist, writer, and professor Daniel Brush. This all-encompassing exhibition will provide viewers the unique opportunity to view Brush's large-scale painted canvases, poetic drawings, steel and gold wall sculptures, jewelry, and some of his early gold-granulated objects. This will mark the first time these works have been shown together as a comprehensive whole. According to Holly Hotchner, MAD's Nanette L. Laitman Director, "Captivated by materials, obsessive about process, Daniel epitomizes the creative concerns of the Museum of Arts and Design, and so it is fitting that our museum is the first to explore the range and depth of his creative production. Because of the singular way Daniel lives and works, most of his art goes directly from his studio to private collections, and we believe it deserves to be seen by a much larger public. This holistic presentation of his artistic vision will make for a landmark exhibition—a revealing first look at an artist who defies categorization."¹

BIOGRAPHY

Daniel Brush was born in Cleveland, Ohio in 1947. He received his Bachelor of Arts degree from the Carnegie Institute of Technology in Pittsburgh in 1969. Two years later, Brush received a Master of Fine Arts degree from the University of Southern California, where he was also awarded the Charles K. Archer fellowship. During the 1970s, Brush was a tenured professor in the Department of Art at Georgetown University. He began his artistic career creating large-scale paintings and drawings inspired by Noh theater and abstract expressionism. Later, he experimented in sculpture and jewelry as a diversion from his paintings and drawings. As time went on, Brush's sculptures and jeweled works came to dominate his creative efforts as much as his drawing and painting. His works have been

¹ "First Comprehensive Exhibition of Works by Daniel Brush, Including Paintings, Sculptures, and Objects of Wonder, Opens at MAD This October," Museum of Arts and Design press release, August 8, 2012.
<http://madmuseum.org/press/releases/first-comprehensive-exhibition-works-daniel-brush-including-paintings-sculptures-and>



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conceptually and technically influenced by the history of jewelry, jazz, mysticism and world religions, the Renaissance, the molecular structure of metal alloys, and ancient and modern metalworking techniques such as gold granulation and bluing. Over the course of his forty-year career, Brush has maintained a strong contemplative and meditative relationship to his work and technical process. Brush has been featured in numerous solo exhibitions, and has represented the United States in various international competitions. He currently lives and works with his wife, textile artist Olivia Brush, in New York City.



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Daniel Brush

Thinking About Monet #5, 2004–5

Stainless steel

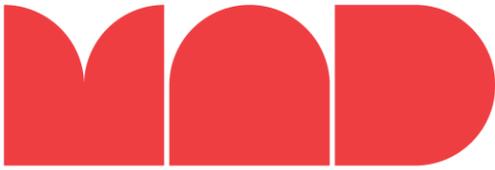
5 x 5 x 1/2 inches

Courtesy of Takaaki Matsumoto

LOOK:

Take a careful look at this image and describe what you see.

- How would you describe the texture of this piece?
- What do you think this object would feel like?



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- Does the surface and texture remind you of anything?
- What material do you think the artist used to make this object?
- How does the artist use line? What effect do these lines have?
- Do you find that there is a sense of movement to the piece?
- Describe the color. What tonal variations do you see?
- How does the artist create light and shadow?

THINK ABOUT:

Daniel Brush created this piece using stainless steel, which he manipulated to create a soft texture. He made a split through the middle of the steel, adding a sense of depth to the piece. Stainless steel is typically chosen for its sturdy, scratch-resistant, and low maintenance qualities. It is used to make cookware, cutlery, appliances, and even bridges. Brush takes this material out of its usual contexts, softening it through his graceful lines and textures to create a work of art.

- Daniel Brush transforms stainless steel in an unexpected way. Have you seen any other artworks created from steel? If so, describe them.

DISCUSS:

Daniel Brush was also careful when picking a title for this work. For Brush, titles are important since they provide a referential context. By naming the piece *Thinking About Monet #5*, he references an artist known for his soft palette and blurred, textural application of paint. Have students find images of the following paintings by Claude Monet: *Water Lilies* from 1914–26, *Agapanthus* from 1914–26, and *Haystacks (Effect of Snow and Sun)* from 1891. Divide students into small groups, and take some time to compare a couple of paintings by Claude Monet with Brush's piece.

- What similarities and differences do you observe between the work of Brush and that of Monet? Think about both thematic and formal qualities.²
- Why may have Brush titled this piece *Thinking About Monet #5*?
- Does Brush's reference to Monet have an effect on how you view or interpret this piece?

² Formal qualities can include size, shape, color, texture, etc.



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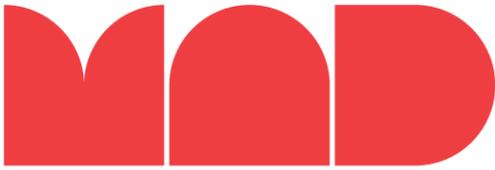


Daniel Brush
Flowing, 2006
Stainless steel, diamonds
2 1/2 x 3 1/16 x 5 inches
Courtesy of Takaaki Matsumoto

LOOK:

Carefully study the sculpture above and describe what you see.

- What materials do you think the artist uses?
- Describe the surface of this sculpture. What lines and textures does Daniel Brush create?



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- How does Brush use lines in this work? Think about their direction. What effect does the relationship and movement of these lines have on the work as a whole?
- Describe the various tones of the piece created through the play of light and shadow. How do these tones affect the overall appearance of this piece? Do they contribute to a sense of movement?
- Does this object provoke an emotional response? If so, what is it? Why?

COMPARE:

As with *Thinking About Monet #5*, Daniel Brush uses stainless steel in *Flowing* to create a sculpture that is visually very different from the kinds of practical objects that this material is typically associated with. In addition, Brush adds diamonds to *Flowing*, integrating an expensive and luxurious material.

- Compare the surface and texture of both pieces. How are they similar? How are they different?
- What forms does Brush create using stainless steel? Are these forms soft, rigid, etc.?
- How does Brush create a sense of movement in these pieces? Does this movement evoke a specific mood?
- Does the addition of diamonds have an effect on the appearance of *Flowing*? Does the addition of an expensive material change the artistic value of the piece? Compare your reactions to the reactions you had to *Thinking About Monet # 5*.

DO:

MATERIAL OPTIONS: Aluminum foil (colored or silver), rhinestones or gems, glue

PROCESS: Daniel Brush uses rigid, flat materials, such as stainless steel, to create works that have a soft, fluid, texture and movement. In works such as *Flowing*, Brush also introduces diamonds to create a contrast in movement and texture. Have students create their own three-dimensional sculptures using the aluminum foil. During the process, encourage students to think about the formal qualities their pieces will have. Emphasize transforming the foil so it has a new texture, shape, and form. Also encourage students to experiment with the use of line and other techniques to create movement. Students can glue on small rhinestones or gems to further embellish their sculptures. These embellishments can also serve as a tool for creating breaks or contrasts in their works.



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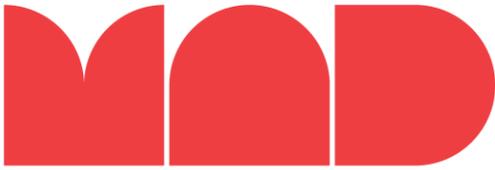


Daniel Brush

The Dream of the Cerro Pelon, 1999–2003
Steel, pure gold, diamonds, rare earth magnets
18 x 4 x 2 in.
Courtesy of David Behl

LOOK:

Closely look at the work shown above and describe what you see.



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- What materials do you think Daniel Brush is using?
- How does he create a contrast between colors? How does his use of warm and cool tones affect the overall appearance of the work?
- How does Brush play with texture?
- How does he create a sense of dimension or depth?
- What effect do light and shadow have on this piece?
- Do the forms create a sense of movement? If so, how?
- How does Brush use line?
- Do you think this piece depicts something from real life or from fantasy? Why?

THINK ABOUT:

Once again, Daniel Brush mixes steel, a material thought of as functional, with precious materials such as diamonds and gold.

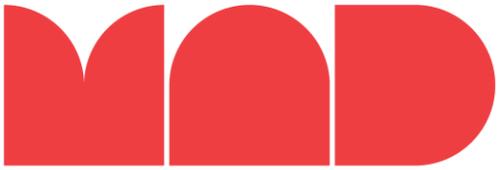
- Why do you think Brush selected these materials?
- What effect does their combination have on the appearance of the piece?
- How do you think the combination of gold and stainless steel affects the value of this piece?
- Think of other metals or stones and their typical use. How would this piece change if some of these different metals and stones were used?

DISCUSS:

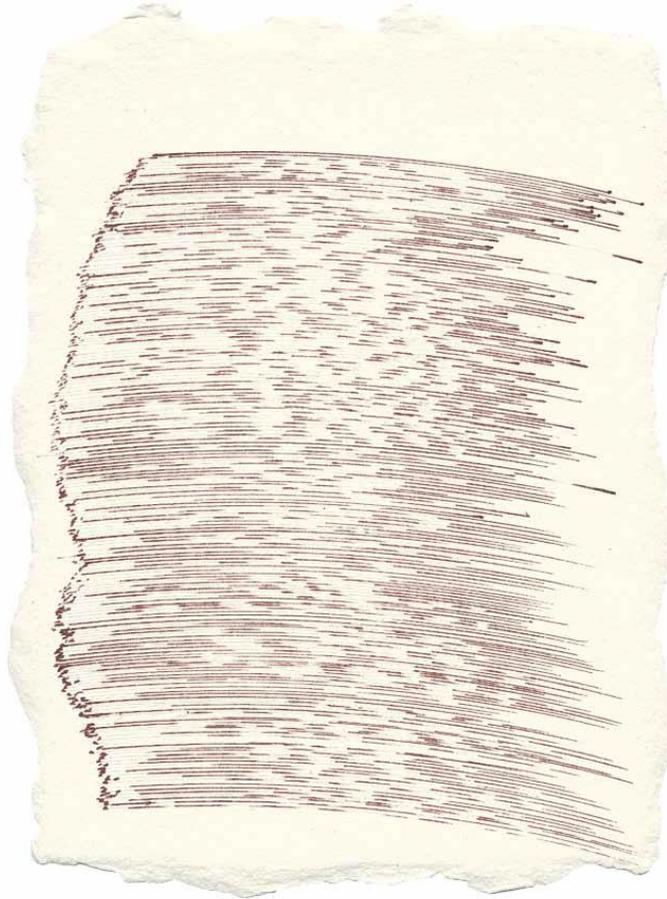
Daniel Brush titles this piece *The Dream of the Cerro Pelon*, providing an important referential context. Cerro Pelon is a region in the upper part of Mexico. While the region is lush and mountainous, from November through March it holds a further source of awe and beauty. During this time, thousands of monarch butterflies migrate to warmer, moister climates. Butterflies create a sort of stream as they flood the region. There are so many of them that one can actually hear the fluttering of their delicate wings.

Ask your students to discuss the following questions in small groups. When they finish, have them share some of their ideas with the rest of the class.

- Describe what it would be like in Cerro Pelon during the migration of butterflies.
- How does Daniel Brush attempt to share this experience through his formal choices?
- Do the materials he has chosen contribute or detract from this feeling?
- Do you think Brush is successful in depicting what this experience must be like?



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Daniel Brush

Compilation of an Edifying Journey (one work of ten parts), 2011

Ink on paper

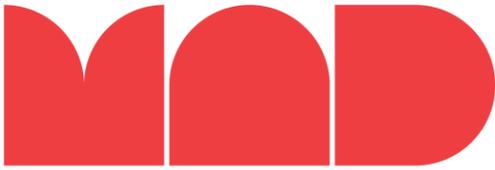
8 9/16 x 6 1/4 inches

Courtesy of Takaaki Matsumoto

LOOK:

Closely look at the work above.

- What materials do you think Brush used to create this piece?
- What forms do you see?
- How does the artist use line?
- Does he create movement? If so, what does this movement remind you of?
- Are any textures apparent on the surface?
- What do you notice about the direction of the brushwork? Does it remind you of anything?



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THINK ABOUT:

Daniel Brush often draws inspiration from a variety of sources that provide a foundation for his work. Through meditation and contemplation, he is able to achieve works that communicate a certain essence of his sources while also integrating a unique and personal point of view. For *Compilation of an Edifying Journey*, Brush created a series of ten small drawings (one of which is displayed above). The drawings were inspired by jade tablets with inscriptions describing the Chinese Qianlong Emperor's (reigned 1736–96) impressions following a trip to the Wenshuoge pavilion at the Shenyang Imperial Palace. The pavilion housed one of four copies of the *Siku Quanshu*, a compendium of texts commissioned by the Qianlong Emperor and compiled from 1773 to 1782. The *Siku Quanshu*, spanning 36,000 volumes, contained all known examples of Chinese history, philosophy, classics, and poetry.

- What characteristics can you identify in this work that reflect Brush's inspiration from the ten tablets?
 - Think about the materials used and the formal qualities of the work. Explain your answer.
- Does your impression of the work change after you know the context? Why or why not?
- Remember, this work is one of a series of ten. What do you think the other drawings might look like? Why do you think the artist chose to create a series?

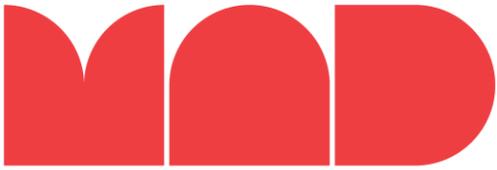
DISCUSS:

After learning about the Qianlong Emperor's *Edifying Journey*, Daniel Brush studied philosophy, poetry, and history. For this series, Brush records his impressions of his own edifying journey. The lines he creates with his brush act as a visual metaphor for individual words, and even language as a whole. Divide students into small groups and ask them to discuss the following questions:

- How does Daniel Brush attempt to achieve the essence of writing or language through mark-making?
- Do you think Daniel Brush's visual metaphor is successful?
- Do you think these simple lines are able to send a message or hold a meaning that is easy for people to understand?
- How do the materials Daniel Brush uses contribute to his visual metaphor?

DO:

MATERIAL OPTIONS: Poem, fable, or folk tale, 8 x 11 1/2 sheet of white paper, color pencils, markers



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PROCESS: Have students select a poem, fable, or folk tale, and carefully read the text. When they are finished, ask them to brainstorm ways they would represent the meaning of the text through a visual metaphor. Next, have them create a drawing that incorporates their visual metaphor. Encourage students to experiment with color, form, and texture. When they have completed their works, have them present a summary of the text they read and its meaning. Then ask them to show the drawing they created, and explain how they represented this meaning through the use of a visual metaphor.



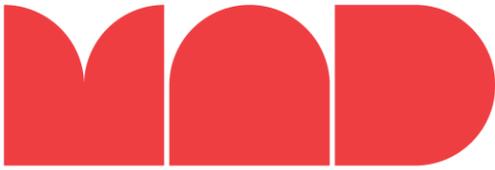
Daniel Brush

Koald 107: Red Breathing, Cantos for the Women Plays, No. 10, 1991–2003

Series of 117 ink drawings on arches paper

60 x 40 in.

Courtesy of Morten Smidt



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LOOK:

Take a moment to carefully study the drawing above.

- What material do you think the artist has used?
- How do you think Brush made this drawing? Can you see the movement of his hand?
- What color does the artist choose? What effect does this choice have?
- How does the artist use line? What is the effect of this line-work?

THINK ABOUT:

While creating this piece, Daniel Brush was deeply inspired by Japanese Noh theater. Noh theater came to fruition in the fourteenth century during the Muromachi period. This type of theater evolved from various popular, aristocratic, and folk forms. In Noh theater, the interaction between all performers is of the utmost importance. Transience, the removal of unnecessary action, and “no-mind,” or the emptying of the mind of distractions, are crucial as actors prepare for a performance. When Brush creates his artworks, especially his Koalds, he focuses on meditation and contemplation as he attempts to achieve a state of “no-mind,” just as Noh actors do. He tries to create a true connection between thought and action, and ultimately between maker and viewer.

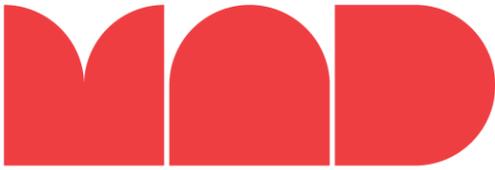
- In what ways do these concepts connect with the formal qualities of this work of art?
- How do you think these inspirations effected Daniel Brush’s process when creating this piece?

“My fascination with Noh became a virtually full-time occupation. I loved the levels of understanding that were required for a Noh theater actor. In one play, based on the female poet Komachi, the robed and masked actor sits motionless on the stage for an hour and a half. Not a sound, not a movement. I long for the intensity and severity of the work required to arrive at, if you will, a thing of transparent etherealness.” Daniel Brush.³

DISCUSS:

Although Daniel Brush was influenced by Noh theater while completing this piece, one can also see a connection to his interest in Abstract Expressionism in this work. Abstract Expressionism was a post-World War II American art movement that focused on gestural painting. In these works, artists sought to depict the techniques or movements involved during the art-making process. Daniel Brush’s broad, singular brushstroke relates closely to gestural painting. One can envision the swipe the artist made across the canvas; in fact, the

³ McFadden, David Revere. “Can Light Cast Its Own Shadow?” *Daniel Brush*. New York: Museum of Arts and Design, 2012. (This resource was used for the whole page)



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viewer can track his movement while he created this painting. Divide students into small groups to discuss the following questions, and have them present some of their ideas to the rest of the class.

- Describe the appearance of gesture in this piece.
- How do you think the principles of Abstract Expressionism or gestural painting relate to theater performance?
- How does this work relate specifically to the concepts Noh actors focus on when preparing for their performances?

DO:

MATERIAL OPTIONS: Pencils, lined paper, construction paper, color pencils, markers

PROCESS: Daniel Brush often uses the concept of “no-mind,” derived from Noh theater, when creating his artworks. Divide students into small groups and have each group research a different concept related to Noh theater.⁴ When they have finished, have each student write a poem that embraces or symbolizes the Noh drama concept their group researched. After the first draft is complete, have students copy their poems onto construction paper with colored pencils or markers. Ask them to design the border of the paper in a way that reflects the concept they are exploring. After the poems are complete, have one group member present the concept that inspired the group’s poems. Then, have all students present their poems.

⁴ Research concepts such as transience, hana, yugen, kokoro, rojaku, myo, monomane, Kabu-issin, and no-mind. For brief descriptions, see the glossary at the end of this packet.



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Daniel Brush
Ram Bracelet, 1976
Pure gold, 22K gold, ruby
3 x 1/2 inches
Courtesy of John Bigelow Taylor

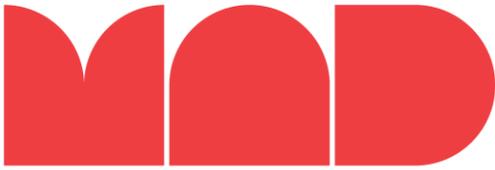
LOOK:

Study this detail of a bracelet and describe what you see.

- What figure does Daniel Brush represent?
- Do you think this object is functional?
- How does the style of this object relate to its intended function?
- What material do you think the artist used to create this bracelet?
- Describe the textures you see. How do you think Brush created these textures?
- Does this piece look old or new? Why?

THINK ABOUT:

Take a close look at the small, ball-like texture Daniel Brush has created around the ram's head and on the opposite end of this bracelet. In order to achieve this surface, Brush used



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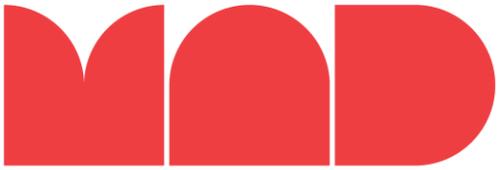
an ancient goldsmith technique called gold granulation, said to be perfected by the Etruscans between the seventh and sixth century BC. Goldsmiths were able to create decorated surfaces using tiny spheres of gold (granules), which they adhered using a special soldering process. This soldering process allowed the goldsmith to attach the granules without the excess metal seeping into the spaces around them. The granules used could be as small as 0.12 millimeters in diameter.

- How does Daniel Brush use this technique to create texture on his *Ram Bracelet*?
- What effect does this technique have on the piece? Do you think this texture enhances or detracts from it?
- After learning about the process involved, do your feelings about this bracelet change?
- Can you think of any other uses of very old or ancient techniques in art and design? Describe them.

DISCUSS:

As time went by, the technique of gold granulation was lost, only to be rediscovered in the nineteenth century during excavations around Rome. A great deal of ancient Etruscan and Greek jewelry was unearthed, and the Castellani family of jewelers became fascinated with the delicate techniques that must have been used to make them. Alessandro Castellani studied these artifacts, trying to discover what process could have resulted in such fine-power granulation without the use of hard solder. It was not until the 1900s that the mystery was solved.

- What does it mean for a technique to be lost?
- Why do you think ancient technologies sometimes seem to just disappear from contemporary knowledge or understanding?
- Can you think of any other ancient techniques that were either lost for a long time or still remain lost today?
- Does the fact that Brush uses a previously lost technique add meaning or value to this piece? Do you think it has more artistic value or more material value? Why?



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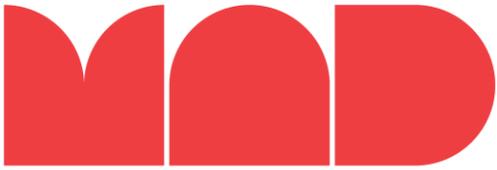


Daniel Brush
Justinian, 1989–1993
Steel, pure gold, 22K gold
2 1/4 x 3 x 3 inches
Courtesy of John Bigelow Taylor

LOOK:

Closely examine the image above and describe what you see.

- How do you think Daniel Brush created this piece? What is it made out of?
- What textures or patterns do you notice? What would it be like to touch this piece?
- Are there any tonal variations or differences in color?
- How does Brush use line? Is there a sense of movement?
- Does this piece look old or new? Why?



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COMPARE:

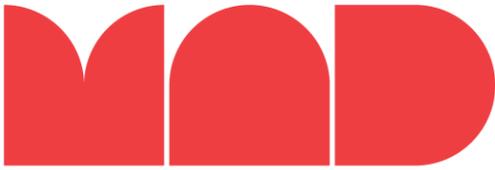
To create this container, Daniel Brush uses the ancient technique of gold granulation once again. Think about what you have learned about the technique, and closely compare *Ram Bracelet* with *Justinian*.

- Where does Daniel Brush use gold granulation on *Justinian*? How is this different from his use of this technique on *Ram Bracelet*?
- What patterns does Daniel Brush create with the gold granulation? What are the similarities and differences between the patterns on each piece?
- How does he use texture in both pieces? Is it similar or different?
- Which piece do you think holds more artistic value? What piece holds more material value? Why?

DO:

MATERIAL OPTIONS: Paper, pencils, clay or model magic, small beads

PROCESS: Have students research examples of ancient and modern uses of gold granulation. After they have had the chance to look at a variety of images, have students use pencil and paper to sketch out a design for either a piece or jewelry or a container. Encourage students to incorporate “gold granulation” into their works of art. Also encourage students to draw from aspects of the designs they have researched. Once their designs are complete, give each student a small piece of clay or model magic and have them sculpt their designs. Students can create granules using small pieces of model magic, or they can incorporate small beads to mimic the granulation technique. When students are finished, have them present their works.



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GLOSSARY:

ABSTRACTION/ ABSTRACT: a form of art which relies on internal form (as imagined by the artist) rather than pictorial representation, which tends to depict physical objects as they appear before our eyes in reality.

ABSTRACT EXPRESSIONISM: post-WWII American art movement that focused on expressing emotion through non-representational and often gestural painting styles

AESTHETIC OF TRANSIENCE: an aesthetic ideal that has been sought since medieval times. It is a belief that life is always in a state of change, and that awareness of this transience heightens appreciation.

BLUING: a metalworking technique that involves either the physical or chemical alteration of steel. This process is often used to protect steel from corrosion. The name comes from the darkened, bluish tone the metal obtains after undergoing treatment.

CONCEPTUAL: relating to or based on intellectual theories or concepts. Often involves an abstracted or elaborate idea.

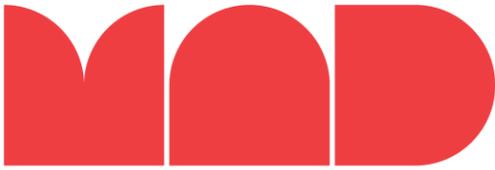
FIGURATIVE: a form of art that typically depicts animals or human figures. Figurative art delineates a real subject, using forms that appear in real life. This type of art is characterized by naturalistic representations.

FORMAL QUALITIES: design elements that include line, shape, texture, color, etc.

GESTURAL PAINTING: a style of painting, related to abstract expressionism, that involves chance and spontaneity. Gestural painting often draws attention to the process of making art through the physical gestures of the artist as he or she applies materials to the surface of the painting.

GOLD GRANULATION: an ancient goldsmith technique that is said to have been perfected by the Etruscans. It involves the soldering of small spheres or granules of gold to another metal piece. Works that had gold granulation were thought to be extremely precious. While the technique was lost for some time, artists, starting in the nineteenth century, brought about its rediscovery.

HANA: the actor's relationship with the audience in Noh theater; according to hana, a performance should be able to be appreciated by any audience, regardless of their level of sophistication.



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KABU-ISSHIN: a term related to Noh theater. It is the theory that song (or poetry) and dance are two halves of the same whole, and performers must incorporate a unity of heart and mind into their performances.

KOKORO or SHIN: a term related to Noh theater. These words translate to “heart,” “mind,” or both. The theory is that an actor must enter a state of no-mind in order to achieve hana.

MONOMANE: a term related to Noh theater. This term relates to the intent to accurately depict the motions of a role, creating a complete imitation or mimesis.

MYO: a sense of charm that is connected to an actor’s flawless performance. This term is related to Noh theater.

REPRESENTATION: a visual depiction of something or somebody.

ROJAKU: a term related to Noh theater. This is the final stage in the performance development for an actor. He or she must eliminate all unnecessary action and/or sound to portray only the true essence of the scene or action.

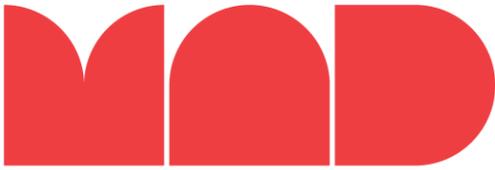
SOLDERING: the process of joining or bonding two metal surfaces using a low-melting alloy such as tin or lead.

SYMBOLIC: involves the use of symbols (a mark, character or thing) to represent something else (can be a material object or an abstract idea).

TONAL VARIATIONS: the change or slight differences between the brightness, deepness, or shade of a color.

VISUAL METAPHOR: is a representation of an idea, person, or place that uses a visual image in order to suggest a comparison or likeness.

YUGEN: a term related to Noh theater. It is the beauty of the transcendental world. This beauty can even be found in sadness and loss.



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W E B O G R A P H Y

Daniel Brush

<http://www.danielbrush.com/>

MORE ABOUT THE EXHIBITION AT MAD:

Video Walkthrough of Exhibition

<http://madmuseum.org/content/daniel-brush>

Press Release

<http://madmuseum.org/sites/default/files/programs/Daniel%20Brush%20Press%20Release.pdf>

Daniel Brush Brochure

<http://madmuseum.org/sites/default/files/programs/%3Cem%3Eedit%20Exhibition%20Splash%20Page%3C/em%3E%20Daniel%20Brush/MAD%20Daniel%20Brush%20Brochure.pdf>

Views Interviews

<http://madmuseum.org/sites/default/files/programs/Views%20Interview.pdf>

Audio Tour

<http://madmuseum.org/media/audio?t=Daniel Brush>