

Mark Getlein



LIVING WITH ART
NINTH EDITION

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Mark Getlein





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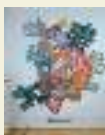
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About Living with Art

Living with Art is designed to provide students with the essential skills and knowledge needed to *analyze*, *understand*, and *appreciate* the visual arts.

ORGANIZATION OF THE TEXT

As in previous editions, *Living with Art* is divided into five parts. The early chapters provide a general overview of the subject and examine the nature, vocabulary, elements, media, and categories of art, offering the necessary foundation for students to learn to *analyze* art effectively. The chapters of **Part One** provide a general overview of the subject, introduce basic concepts, and explore themes that shed light on the continuity of the artistic enterprise across the immense span of the human experience. **Part Two** takes up the visual elements, first presenting them in detail, then examining how artists have organized them into art and how this organization structures our experience of looking. **Part Three** covers two-dimensional media and devotes a chapter each to the most common categories—drawing, painting, prints, camera and computer arts, and graphic design. In **Part Four** the same detailed coverage is applied to three-dimensional media—sculpture and installation, arts of daily life, and architecture.

The chapters in **Part Five** set out a brief but comprehensive history of art, beginning with the overlapping cultures of the ancient Mediterranean, then continuing with the formation of Europe and the development of Western art down to the present day. Interrupting this narrative on the brink of our own modern era are chapters that look at the historical development of art beyond the West in the cultures of Islam and of Africa; of India, China, and Japan; and of the Pacific and the Americas. The showcase of works from cultures across many centuries helps students *understand* art within the context of its time and place of origin.

ILLUSTRATIONS

Living with Art is lavishly illustrated in full color throughout. Every image available in color appears in color. Many images appear a second time in miniature as part of the unique **Related Works** feature that links the history chapters to the rest of the text. This feature broadens the examples in the second portion of the text and helps students make connections about the historical context of the artworks. We have made every effort to obtain the best possible digital files and to ensure that the reproductions are as faithful to them as four colors of ink on paper can be. Together with the organization, high-quality images help foster critical thinking skills and *appreciation* of art as a reflection of the human experience.

FEATURED ESSAYS

Brief illustrated essays scattered through *Living with Art* focus on three broad topics that help students *analyze, understand, and appreciate* the works of art. **Thinking about Art** essays explore issues of art in society—how art has been appreciated, interpreted, destroyed, categorized, displayed, fought over, preserved, censored, owned, and studied. The essays clear space for critical thinking and can serve as platforms for classroom discussion. **Artists** essays present brief biographies of noted artists and help students understand the artists and the social context in which they worked. **Crossing Cultures** essays highlight instances of artistic contact and exchange across history and offer insights into art forms developed in Asia and Africa and their adaptation across geographic boundaries.

MAPS, PRONUNCIATION GUIDE, GLOSSARY, SUGGESTED READINGS

As in previous editions, maps are integrated into the history chapters of Part Five. Key cities, sites, and works mentioned in the text are indicated on the maps. A Pronunciation Guide following the final chapter offers help with unfamiliar names, both people and places. Words that appear in bold at their first mention in the text are listed and defined in the Glossary at the back of the book. A list of Suggested Readings provides a bibliography for those who want to read further.

NEW TO THE NINTH EDITION

The **ninth edition** continues to fine-tune the framework of *Living with Art* to embrace the media, practices, and concerns of art in the era of globalization. **International artists** from Asia, Africa, Latin America, and Europe claim an important place in these pages and are the subject of a new concluding chapter. The edition also continues to track the evolution of **digital media** and the artistic colonization of the **Internet**. Finally, the broad **reconsideration of craft** evidenced by the recent renaming of the American Craft Museum (now the Museum of Arts & Design), the appearance of books such as Fariello and Owen's *Objects and Meaning*, and the ease with which today's artists move between media and modes of creativity is reflected in a revised chapter titled "Arts of Ritual and Daily Life."

A new **Thinking about Art** essay introduces students to visual culture, a discipline that offers new perspectives by setting art in the larger realm of things made to be seen. Two new **Artists** essays recount the lives of Zaha Hadid and Artemisia Gentileschi, and a new **Crossing Cultures** essay introduces export arts, taking as its example a 17th-century ivory salt cellar carved by an African sculptor for Portuguese clients.

As in previous editions, *Living with Art's* ongoing **commitment to contemporary art** is reaffirmed throughout. Artists whose work appears for the first time in these pages include Wangechi Mutu, Olafur Eliasson, Jenny Saville, Do Ho Suh, Atta Kim, Mary Heilmann, Ernesto Neto, Kara Walker, Martin Puryear, Ghada Amer, Thomas Hirschhorn, Inka Essenhigh, John Sonsini, Subodh Gupta, Anthony Gormley, Roxy Paine, and Sarah Sze.

Highlights by chapter include

Chapter 1, *Living with Art*. The discussion of Stonehenge has been updated to reflect the latest findings of the Stonehenge Riverside Project.

Chapter 2, What Is Art? The essay “Who Is an Artist?” has been reframed as “Insiders and Outsiders” to delineate more clearly the implications and paradoxes of our institutional art world.

Chapter 3, Themes of Art. The introduction has been streamlined to circle around the question of “aboutness,” the idea that a work of art is always *about* something. “Visual Delight and the Arts of Daily Life” is no longer presented as a theme. The ideas formerly presented under that heading have been integrated into the newly conceived Chapter 12, “Arts of Ritual and Daily Life.”

Chapter 4, The Visual Elements. The essay about the restoration of Leonardo’s *Last Supper* has been opened up to introduce conservation and restoration more generally. The illustration program has been refreshed with works by Elizabeth Murray, Sarah Sze, Diana Cooper, and Do Ho Suh.

Chapter 6, Drawing. The historical development of standard media has been brought into sharper focus, allowing students to better understand evolving possibilities and preferences. A recent pencil drawing by Shazia Sikander sets the stage.

Chapter 7, Painting. Explanations of watercolor and gouache have been combined and expanded as “Watercolor, Gouache, and Similar Media” to give greater visibility to the painting traditions of East Asia, South Asia, and the Islamic world, all of which are based in aqueous paints similar to watercolor and gouache. A hanging scroll by Zhang Daqian illustrates some of the effects possible with Chinese ink and colors. New works by the Master of the Osservanza, Jacob Lawrence, John Sonsini, Gerhard Richter, Stephen Mueller, and Wangechi Mutu refresh the discussion of tempera, oil, acrylic, and collage.

Chapter 8, Prints. A woodcut by José Francisco Borges illustrates the vibrant Brazilian tradition of “string literature,” a popular form that thrives far from the urban art world. A linocut by beloved Namibian artist John Muafangejo, who lived and worked under apartheid, similarly reaches out to a broad audience. A recent print by Mary Heilmann illustrates an updated presentation of digital inkjet technology.

Chapter 9, Camera and Computer Arts. *i.Mirror*, a Second Life documentary by Cao Fei (China Tracy), is a haunting new presence in the discussion of Internet art. Students can watch the video on China Tracy’s YouTube channel. Also new is an interactive net work by Andy Deck that students can visit and contribute to. New works elsewhere include Julia Margaret Cameron’s portrait of her niece Julia, Sergei Eisenstein’s *Battleship Potemkin*, and one of Shirin Neshat’s recent videos based on Shahrnush Parsipur’s novel *Women Without Men*.

Chapter 10, Graphic Design. Eva and Franco Mattes’ *Nike Ground* project has been shifted to the end of the chapter, where it forms the nucleus of a new closing section that looks at the relationship between graphic design and art. Works by Andy Warhol, Barbara Kruger, and the Argentine design team of Fernando Sarmiento and Tomás García are featured.

Chapter 12, Crafts, has been recast as **Arts of Ritual and Daily Life**, a culturally neutral designation that avoids bogging readers down immediately in the modern Western art/craft distinction. The chapter introduces a slightly expanded list of media (clay, glass, metal, wood, fiber, lacquer, jade, and ivory) using examples drawn from outside the West (a Chinese jade vase) or before the category of art was theorized (a medieval European aquamanile). The emphasis throughout is on understanding such objects as vehicles of meaning, just as painting and sculpture are held to be. The chapter ends with a new topic, “Art, Craft, and Design,” which surveys the historical emergence of the categories

of “art” and “craft,” the effects of the Industrial Revolution on the arts of daily life, the challenges to this new order posed by the Arts and Crafts movement, and that movement’s legacy in today’s studio crafts movement, in the rise of industrial design, and in the presence of craft in contemporary art. Gustav Stickley, Toots Zynsky, Judy McKie, Betty Woodman, Scott Burton, El Anatsui, Josiah McElheny, and Patrick Jouin are featured.

Chapter 13, Architecture. Glidehouse™, a pre-fabricated, modular house by California architect Michelle Kaufmann, illustrates the principles of green architecture on the domestic level.

Chapter 14, Ancient Worlds. A Pompeiian floor mosaic complements the wall painting from the Villa of the Mysteries and sets the stage for the early Christian and Byzantine mosaics to come. The essay on the Parthenon marbles has been updated according to the latest developments in the ongoing controversy.

Chapter 15, Christianity and the Formation of Europe. An exquisite Byzantine ivory icon continues the theme of ivory as a medium, newly announced by two African carvings in Chapter 12. One of the Cluny unicorn tapestries complements the lion aquamanile new to Chapter 12, giving students a sense of medieval art outside of religious settings.

Chapter 21, The Modern World: 1800–1945. The coverage of Impressionism has been refreshed with new works by Monet and Morisot. The accompanying text now includes a passage from the appreciative review by Castagnary that gave the movement its name.

Chapter 22, Art Since 1945, has been retitled **From Modern to Post-modern,** setting the stage for it to become a purely historical chapter with the next edition. The introduction has been rewritten to sketch in the postwar cultural and political climate and to explain New York’s rise as a new art capital. Michael Heizer’s *Double Negative* illustrates the discussion of Land art. Recent works by Jenny Saville, Kara Walker, and Kenneth Tin-Kin Hung bring later topics up to date.

Chapter 23, Opening Up to the World. Formerly the concluding topic of Chapter 22, this brief tour of today’s international art world has been slightly expanded and set as a new, open-ended concluding chapter. Yinka Shonibare, Yang Fudong, Gabriel Orozco, and Emily Jacir are joined by Takashi Murakami, Atta Kim, Ghada Amer, Ernesto Neto, and Olafur Eliasson.

STUDENT AND INSTRUCTOR RESOURCES

Connect Art

Connect Art is a full learning and assessment solution that was designed and developed through observational research. Using this platform, instructors can deliver assignments and tests easily online. Connect improves students’ performance by making the learning process more efficient and more focused through the use of engaging assignable content and integrated tools. The content in Connect is mapped to learning objectives and is text-specific. The exercises help students improve their analytical skills and their understanding of artworks in detail. Quizzes and writing prompts promote critical thinking and class discussions about artworks, artists, and cultural and social context.

Connect saves faculty time through an intuitive and easy-to-use interface and through pre-built assignments that instructors can modify/add to rather than build from scratch. It provides instructors with a way to easily

browse and search high-resolution images within the text and download them for use in class presentations.

Tegrity Campus

Tegrity Campus is a service that makes class time available all the time by automatically capturing every lecture in a searchable format for students to review when they study and complete assignments. With a simple one-click start and stop process, you capture all computer screens and corresponding audio. Students replay any part of any class with easy-to-use browser-based viewing on a PC or Mac.

Educators know that the more students can see, hear, and experience class resources, the better they learn. With Tegrity Campus, students quickly recall key moments by using Tegrity Campus's unique search feature. This search helps students efficiently find what they need, when they need it across an entire semester of class recordings. Help turn all your students' study time into learning moments immediately supported by your lecture. Ask your McGraw-Hill sales representative for more details.

CourseSmart

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Online Learning Center at www.mhhe.com/getlein9e

Student and Instructor resources are available on the book's Online Learning Center. Student content includes videos about various art techniques and quizzes for chapter content review.

Support for instructors includes sample lecture topics, sample discussion topics, CPS, student projects, and video resources. The test bank includes multiple-choice, essay, and image-based essay questions that are assignable to students.

Acknowledgments

Advisory Board Members

Helen Barnes, Butler Community College
Martha Fenstermaker, Laredo Community College
John Marshall, Meridian Community College
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Connect Content Developers

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Moving outward from McGraw-Hill, thanks are due to the many reviewers of this and previous editions. Their comments help shape the ongoing project that is *Living with Art*. I am especially grateful to Trina Felty, who drew my attention to the increasing role of visual culture in the introductory art course and contributed the essay on that discipline that appears in Chapter 23, and to John Christ, who took me to task about Cole's *Oxbow* and pointed me toward Alan Wallach's essay in *American Iconology*. Shawn and Catharina Corbett generously volunteered to communicate with Brazilian artist José Francisco Borges on our behalf. Thanks to them, I am the proud owner of several of Borges' prints, one of which appears in the book. The indefatigable Terry Hobbs yet again took it upon himself to proofread *Living with Art* from beginning to end, alerting me with his customary good humor to glitches and typos in the 8th edition. Jim Whitaker freely shared his expertise in digital photography and in printing and proofing technologies. He also took the photographs of me that scoot across the page below the opening letter. If I look presentable, it's Jim's doing. Debts carried over from previous editions include those to Monica Visonà, Herbert Cole, Marilyn Rhie, David Damrosch, and Virginia Budney for matters African, Indian, Mesoamerican, and sculptural, and to Stephen Shipps and Kathleen Desmond, who hover over Chapter 2, friendly spirits and wise.

—Mark Getlein

Letter from the Author

To the reader,

I'm about to disappear. There I am, below, walking off the page and into the book. When next we meet, in the first chapter, you won't recognize me, for "I" will not appear. An impersonal authority will seem to be speaking, explaining ideas and concepts, imparting information, directing your attention here and there, narrating a history: first this happened, and then that. But you should know that there is someone in particular behind the words, just as there is someone in particular reading them.

I'm walking by a painting of dancers by Matisse. Before that, I've stopped to look at a group of sculptures by Brancusi. Often it's the other way around: I linger for a long time before the painting and walk right by the sculptures without thinking much about them. The works are in the same museum, and I've known them for most of my life. In a way, I think of them as mine—they belong to me because of the hours I have spent looking at them, thinking about them, reading about the artists who made them. Other works in the museum are not mine, at least not yet. Oh, I recognize them on sight, and I know the names of the artists who made them. But I haven't given them the kind of sustained attention it takes to make them a part of my inner world.

Is it perhaps that I don't like them? Like anyone, I am attracted to some works more than others, and I find myself in greater sympathy with some artists more than others. Some works have a deeply personal meaning for me. Others do not; though I may admire them. But in truth, when looking at a work of art for the first time, I no longer ask whether I like it or not. Instead, I try to understand what it is. These are deep pleasures for me, and I would wish them for you: that through this book you may learn to respond to art in ways that set like and dislike aside, and that you may encounter works you find so compelling that you take the time to make them your own.





1.1 Brancusi's studio. Reconstruction at the Musée National d'Art Moderne, Centre Georges Pompidou, by the Renzo Piano Building Workshop. 1992–96.

PART ONE

INTRODUCTION

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