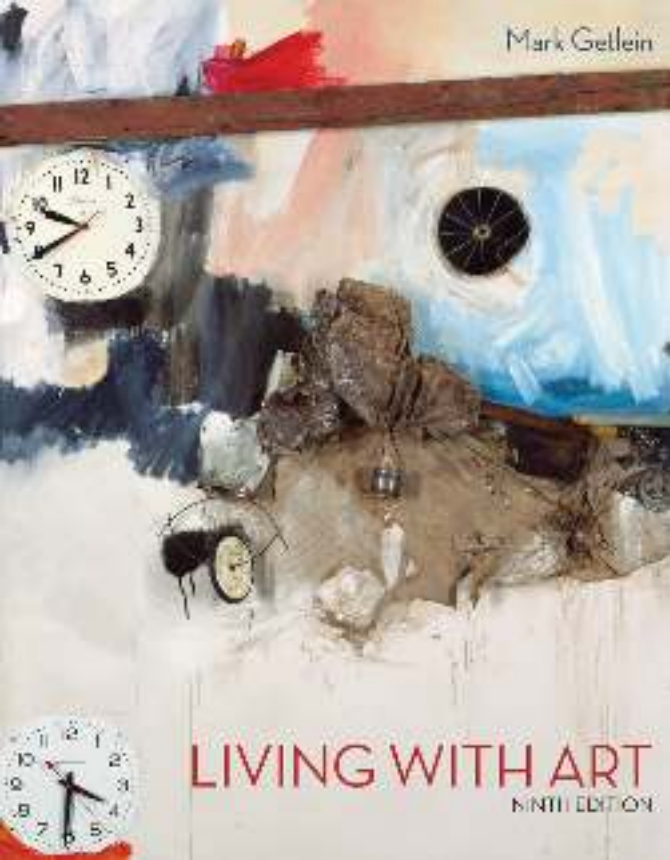


Mark Getlein



LIVING WITH ART
NINTH EDITION

This page intentionally left blank

LIVING WITH ART

This page intentionally left blank

LIVING WITH ART

NINTH EDITION

Mark Getlein





McGraw-Hill Higher Education
A Division of The McGraw-Hill Companies

Published by McGraw-Hill, an imprint of The McGraw-Hill Companies, Inc., 1221 Avenue of the Americas, New York, NY 10020. Copyright © 2010, 2008, 2005, 2002. Copyright © 1998, 1995, 1992 by Rita Gilbert. Copyright © 1988, 1985 by Alfred A. Knopf, Inc. All rights reserved. No part of this publication may be reproduced or distributed in any form or by any means, or stored in a database or retrieval system, without the prior written consent of The McGraw-Hill Companies, Inc., including, but not limited to, in any network or other electronic storage or transmission, or broadcast for distance learning.

This book is printed on acid-free paper.

1 2 3 4 5 6 7 8 9 0 DOW/DOW 0 9

ISBN: 978-0-07-337920-3

MHID: 0-07-337920-4

Editor in Chief: *Michael Ryan*

Publisher: *Chris Freitag*

Associate Sponsoring Editor: *Betty Chen*

Executive Marketing Manager: *Pamela Cooper*

Director of Development: *Rhona Robbin*

Senior Developmental Editor: *Jennie Katsaros*

Editorial Coordinators: *Sarah Remington and Elena Mackawgy*

Production Editor: *Catherine Morris*

Manuscript Editor: *Carole Crouse*

Design Manager: *Preston Thomas*

Interior Designers: *Linda Robertson and Preston Thomas*

Cover Designer: *Preston Thomas*

Layout Designer: *Wanda Lubelska*

Lead Photo Research Coordinator: *Alexandra Ambrose*

Photo Research: *Robin Sand*

Senior Production Supervisor: *Tandra Jorgensen*

Composition: *10/11.5 New Aster by Aptara[®], Inc.*

Printing: *70# Sterling Ultra Litho Dull, R. R. Donnelley & Sons*

Cover: Robert Rauschenberg (1925–2008), *Reservoir*, 1961. Oil, wood, graphite, fabric, metal and rubber on canvas, 85½ × 62½ × 14¾ in. (217.2 × 158.7 × 37.4 cm). Smithsonian American Art Museum, Washington, DC. Art © Estate of Robert Rauschenberg /Licensed by VAGA, New York, NY

Credits: The credits section for this book begins on page 553 and is considered an extension of the copyright page.

Library of Congress Cataloging-in-Publication Data

Getlein, Mark.

Living with art / Mark Getlein.—9th ed.

p. cm.

Includes bibliographical references and index.

ISBN-13: 978-0-07-337920-3 (alk. paper)

ISBN-10: 0-07-337920-4 (alk. paper)

1. Art appreciation. I. Gilbert, Rita, 1942- Gilbert's living with art. II. Title.

N7477.G55 2010

700—dc22

2009034033

The Internet addresses listed in the text were accurate at the time of publication. The inclusion of a Web site does not indicate an endorsement by the authors or McGraw-Hill, and McGraw-Hill does not guarantee the accuracy of the information presented at these sites.

BRIEF CONTENTS

About *Living with Art* xiii

PART ONE INTRODUCTION 2

- 1 Living with Art 3
- 2 What Is Art? 17
- 3 Themes of Art 49

PART TWO THE VOCABULARY OF ART 74

- 4 The Visual Elements 75
- 5 Principles of Design 113

PART THREE TWO-DIMENSIONAL MEDIA 138

- 6 Drawing 139
- 7 Painting 156
- 8 Prints 174
- 9 Camera and Computer Arts 195
- 10 Graphic Design 222

PART FOUR THREE-DIMENSIONAL MEDIA 236

- 11 Sculpture and Installation 237
- 12 Arts of Ritual and Daily Life 261
- 13 Architecture 280

PART FIVE ARTS IN TIME 316

- 14 Ancient Mediterranean Worlds 317
- 15 Christianity and the Formation of Europe 345
- 16 The Renaissance 361
- 17 The 17th and 18th Centuries 384
- 18 Arts of Islam and of Africa 407
- 19 Arts of East Asia: India, China, and Japan 422
- 20 Arts of the Pacific and of the Americas 449
- 21 The Modern World: 1800–1945 467
- 22 From Modern to Postmodern 496
- 23 Opening Up to the World 524

CONTENTS

List of Essays xi
About *Living with Art* xiii



PART ONE INTRODUCTION 2

1 Living with Art 3

The Impulse for Art 4
What Do Artists Do? 7
Creating and Creativity 12
Looking and Responding 14

ARTISTS: *Maya Lin* 8
ARTISTS: *Vincent van Gogh* 11

2 What Is Art? 17

Artist and Audience 20
Art and Beauty 23
Art and Appearances 27
 Representational and
 Abstract Art 28
 Nonrepresentational Art 32
 Style 32
Art and Meaning 35
 Form and Content 36
 Iconography 38
 Context 41

Art and Objects 45

THINKING ABOUT ART: *Insiders
and Outsiders* 24

ARTISTS: *Louise Bourgeois* 29

THINKING ABOUT ART: *Aesthetics* 44

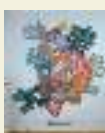
3 Themes of Art 49

The Sacred Realm 49
Politics and the Social Order 53
Stories and Histories 57
Looking Outward: The Here and Now 59
Looking Inward: The Human Experience 63
Invention and Fantasy 65
The Natural World 68
Art and Art 70

THINKING ABOUT ART: *Iconoclasm* 52

ARTISTS: *Robert Rauschenberg* 62

ARTISTS: *Katsushika Hokusai* 72



PART TWO THE VOCABULARY OF ART 74

4 The Visual Elements 75

Line 75
 Contour and Outline 77
 Direction and Movement 78
 Implied Lines 80
Shape and Mass 81
 Implied Shapes 83

Light 84

 Implied Light: Modeling Mass in
 Two Dimensions 85

Color 87

 Color Theory 88
 Color Properties 90
 Light and Pigment 90
 Color Harmonies 91

Optical Effects of Color	92
Emotional Effects of Color	94
Texture and Pattern	97
Actual Texture	97
Visual Texture	98
Pattern	99
Space	99
Three-Dimensional Space	99
Implied Space: Suggesting Depth in	
Two Dimensions	101
<i>Linear Perspective</i>	102
<i>Foreshortening</i>	106
<i>Atmospheric Perspective</i>	107
<i>Isometric Perspective</i>	108
Time and Motion	109
CROSSING CULTURES: <i>Japanese Prints</i>	96
THINKING ABOUT ART: <i>Conservation</i>	105

5 Principles of Design	113
Unity and Variety	114
Balance	116
Symmetrical Balance	117
Asymmetrical Balance	120
Emphasis and Subordination	125
Scale and Proportion	127
Rhythm	131
Elements and Principles:	
A Summary	134
ARTISTS: <i>Georgia O'Keeffe</i>	118
THINKING ABOUT ART: <i>Points of View</i>	124



PART THREE TWO-DIMENSIONAL MEDIA 138

6 Drawing	139
Materials for Drawing	144
Dry Media	144
<i>Graphite</i>	144
<i>Metalpoint</i>	144
<i>Charcoal</i>	146
<i>Crayon, Pastel, and Chalk</i>	147
Liquid Media	149
<i>Pen and Ink</i>	149
<i>Brush and Ink</i>	151
Recent Directions: Reaching for	
the Wall	152
ARTISTS: <i>Leonardo</i>	141
CROSSING CULTURES: <i>Paper</i>	143

7 Painting	156
Encaustic	157
Fresco	157
Tempera	159
Oil	161
Watercolor, Gouache, and Similar Media	165
Acrylic	167
Blurring the Boundaries	168
Collage	169
Off the Wall!	171
ARTISTS: <i>Jacob Lawrence</i>	162

8 Prints	174
Relief	175
Woodcut	175
Wood Engraving	180
Linocut	181
Intaglio	181
Engraving	181
Drypoint	182
Mezzotint	183
Etching	184
Aquatint	184
Lithography	186
Screenprinting	189
Monotype	191
Recent Directions: The Computer	
and Printmaking	192
ARTISTS: <i>Albrecht Dürer</i>	177
ARTISTS: <i>Käthe Kollwitz</i>	188

9 Camera and Computer	Arts	195
Photography	196	
The Still Camera and Its Beginnings	197	
Bearing Witness and Documenting	200	
Photography and Art	201	

Film 209
 The Origins of Motion Pictures 210
 Exploring the Possibilities 210
 Film and Art 214
Video 216
The Internet 218
THINKING ABOUT ART: *Censorship* 207

10 Graphic Design 222

Signs and Symbols 223
Typography and Layout 226
Word and Image 228
Motion and Interactivity 230
Graphic Design and Art 232



PART FOUR THREE-DIMENSIONAL MEDIA 236

11 Sculpture and Installation 237

Methods and Materials of Sculpture 239
 Modeling 239
 Casting 240
 Carving 243
 Assembling 244
The Human Figure in Sculpture 247
Working with Time and Place 253
CROSSING CULTURES: *Primitivism* 250
ARTISTS: *Christo and Jeanne-Claude* 260

12 Arts of Ritual and Daily Life 261

Clay 261
Glass 264
Metal 266
Wood 267
Fiber 270
Ivory, Jade, and Lacquer 271
Art, Craft, Design 274
ARTISTS: *María Martínez* 263

ARTISTS: *Olowe of Ise* 269
CROSSING CULTURES: *Export Arts* 273

13 Architecture 280

Structural Systems in Architecture 280
 Load-Bearing Construction 281
 Post-and-Lintel 282
 Round Arch and Vault 286
 Pointed Arch and Vault 288
 Dome 290
 Corbelled Arch, Vault, and Dome 294
 Cast-Iron Construction 295
 Balloon-Frame Construction 296
 Steel-Frame Construction 297
 Suspension 299
 Reinforced Concrete 300
 Geodesic Domes 301
Purposes of Architecture 302
 Three Museums 302
 Three Dwellings 307
Recent Directions: Green Architecture 310
ARTISTS: *Zaha Hadid* 306
ARTISTS: *Frank Lloyd Wright* 309



PART FIVE ARTS IN TIME 316

14 Ancient Mediterranean Worlds 317

The Oldest Art 317
Mesopotamia 320
Egypt 324
The Aegean 331

The Classical World: Greece and Rome 332
 Greece 332
 Rome 340

THINKING ABOUT ART: *Whose Grave?* 330
THINKING ABOUT ART: *The Marbles and the Museums* 337

15 Christianity and the Formation of Europe 345

- The Rise of Christianity 345
- Byzantium 349
- The Middle Ages in Europe 351
 - The Early Middle Ages 351
 - The High Middle Ages 353
- Toward the Renaissance 359

16 The Renaissance 361

- The Early and High Renaissance in Italy 363
- The Renaissance in the North 374
- The Late Renaissance in Italy 381
- ARTISTS: *Michelangelo* 371

17 The 17th and 18th Centuries 384

- The Baroque Era 384
- The 18th Century 397
- Revolution 403
- ARTISTS: *Artemisia Gentileschi* 388
- ARTISTS: *Rembrandt* 395
- THINKING ABOUT ART: *Academies* 401
- ARTISTS: *Elizabeth Vigée-Lebrun* 404

18 Arts of Islam and of Africa 407

- Arts of Islam 407
 - Architecture: Mosques and Palaces 408
 - Book Arts 411
 - Arts of Daily Life 412
- Arts of Africa 413
- CROSSING CULTURES: *Africa Looks Back* 416

19 Arts of East Asia: India, China, and Japan 422

- Arts of India 423
 - Indus Valley Civilization 423
 - Buddhism and Its Art 424

- Hinduism and Its Art 428
- Jain Art 430
- Mughal Art and Influence 431

- Arts of China 432
 - The Formative Period: Shang to Qin 432
 - Confucianism and Daoism: Han and Six Dynasties 433
 - The Age of Buddhism: Tang 435
 - The Rise of Landscape Painting: Song 436
 - Scholars and Others: Yuan and Ming 438

- Arts of Japan 440
 - New Ideas and Influences: Asuka 441
 - Refinements of the Court: Heian 442
 - Samurai Culture: Kamakura and Muromachi 445
 - Splendor and Silence: Momoyama 446
 - Art for Everyone: Edo 447

- CROSSING CULTURES: *The Early Buddha Image* 427

20 Arts of the Pacific and of the Americas 449

- Pacific Cultures 449
- The Americas 454
 - Mesoamerica 454
 - South and Central America 460
 - North America 462

21 The Modern World: 1800–1945 467

- Neoclassicism and Romanticism 468
- Realism 470
- Manet and Impressionism 471
- Post-Impressionism 474
- Bridging the Atlantic: America in the 19th Century 477
- Into the 20th Century: The Avant-Garde 479
 - Freeing Color: Fauvism and Expressionism 479
 - Shattering Form: Cubism 482
 - Fantasy and Futurism 486

World War I and After: Dada and
Surrealism 487

Between the Wars: Building New
Societies 491

THINKING ABOUT ART: *Presenting
the Past* 475

ARTISTS: *Henri Matisse* 481

ARTISTS: *Pablo Picasso* 484

22 From Modern to Postmodern 496

The New York School 496

Into the Sixties: Assemblage and
Happenings 500

Art of the Sixties and Seventies 502

Pop Art 503

Minimal Art 505

Photorealism 505

Conceptual Art 506

Land Art 507

Feminism and Feminist Art 508

Art Since the Eighties: Postmodern
World? 511

The Painterly Image 512

Words and Images, Issues and
Identities 515

Toward Theater: Performance and
Installation 518

The Digital Realm 520

Being Human: Life of the Body,
Life of the Spirit 521

ARTISTS: *Jackson Pollock* 498

ARTISTS: *Andy Warhol* 504

ARTISTS: *Alice Neel* 510

THINKING ABOUT ART:

The Guerrilla Girls 517

23 Opening Up to the World 524

THINKING ABOUT ART: *Visual Culture* 531

Pronunciation Guide 536

Suggested Readings 540

Notes to the Text 543

Glossary 545

Photographic Credits 553

Index 559

LIST OF ESSAYS

Artists

Maya Lin	8	Olowe of Ise	269
Vincent van Gogh	11	Zaha Hadid	306
Louise Bourgeois	29	Frank Lloyd Wright	309
Robert Rauschenberg	62	Michelangelo	371
Katsushika Hokusai	72	Artemisia Gentileschi	388
Georgia O’Keeffe	118	Rembrandt	395
Leonardo	141	Elizabeth Vigée-Lebrun	404
Jacob Lawrence	162	Henri Matisse	481
Albrecht Dürer	177	Pablo Picasso	484
Käthe Kollwitz	188	Jackson Pollock	498
Christo and Jeanne-Claude	260	Andy Warhol	504
María Martínez	263	Alice Neel	510



Thinking About Art

Insiders and Outsiders	24	The Marbles and the Museums	337
Aesthetics	44	Academies	401
Iconoclasm	52	Presenting the Past	475
Conservation	105	The Guerrilla Girls	517
Points of View	124	Visual Culture	531
Censorship	207		
Whose Grave?	330		





Crossing Cultures

Japanese Prints 96
Paper 143
Primitivism 250
Export Arts 273

Africa Looks Back 416
The Early Buddha
Image 427

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

CourseSmart is a new way for faculty to find and review eTextbooks. It's also a great option for students who are interested in accessing their course materials digitally and saving money. CourseSmart offers thousands of the most commonly adopted textbooks across hundreds of courses from a wide variety of higher education publishers. It is the only place for faculty to review and compare the full text of a textbook online, providing immediate access without the environmental impact of requesting a print exam copy. At Course Smart, students can save up to 50% off the cost of a print book, reduce their impact on the environment, and gain access to powerful Web tools for learning including full text search, notes and highlighting, and e-mail tools for sharing notes between classmates.

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
Karl F. Volkmar, University of Louisiana at Lafayette
Bryan Wheeler, Texas Tech University

Connect Content Developers

Martin Fox, Southern New Hampshire University
Christopher Volpe, Chester College of New England
Teresa Ward

Living with Art Reviewers

Fred Albertson, University of Memphis
Laura M. Amrhein, University of Arkansas at Little Rock
William Anderson, University of Wisconsin–Milwaukee
Laurel Bakken, University of Arkansas
Anne M. Banas, Florida Community College at Jacksonville
Peter Beal, Front Range Community College
Sarah E. Bremser, Kapiolani Community College
Sara Ellis Cardona, Richland Community College
Vicki Clift, Appalachian State University
Charlotte Collins, Kennesaw State University
Jeane Cooper, Louisiana State University–Baton Rouge
Sharon Covington, Tarrant County College Southeast
Christopher Curtin, Appalachian State University
Catherine Jones Davies, Kirkwood Community College
Steven Derfler, University of Wisconsin–River Falls
Todd Devriese, Texas Tech University
Deb Douglas, St. Louis University
Tim Eichner, Palm Beach Community College
Janis Elliott, Texas Tech University
Kara English, Tarrant County College South
Phyllis Evans, South Texas College
Ernest Garcia, Central New Mexico Community College
Roberta Griffin, Kennesaw State University
Pamela Hall, Glendale Community College
Jane Harrison, Caldwell Community College and Technical Institute
Elaine Hathor, Appalachian State University
Marleen Hoover, San Antonio College
Deborah Hutchinson, Kennesaw State University
Ken Hutchinson, Butler Community College
Jed Jackson, University of Memphis
Cynthia Keefe, Northwood University—Midland MI
Pamela Lee, Washington State–Pullman
Jessica Lockheed, University of Louisiana–Lafayette

Keith Luebke, Minnesota State University
Nancy Magner, Bakersfield College
Beverly Twitchell Marchant, Marshall University
John Marshall, Meridian Community College
Floyd W. Martin, University of Arkansas at Little Rock
Michael McBride, Tennessee State University
Jane-Allen McKinney, Tennessee State University
Lynn Metcalf, St. Cloud State University
Jackie Mitchell, El Paso Community College
Nancy J. Mitchell, Sinclair Community College
Janet Montgomery, Appalachian State University
J. Barry Motes, Jefferson Community and Technical College
Karin Murray, Valdosta State University
Quynh Nguyen, El Paso Community College
Carol Norman, Jackson State Community College
Darby Ortolano, John A. Logan College
Anne Perry, University of Texas–El Paso
Barbara Pogue, Essex County College
Michael Fremont Redfield, Saddleback College
Diane Reid, Central New Mexico Community College
Debra Schafter, San Antonio College
Patti Shanks, University of Missouri
E. Jean Sharer, Front Range Community College–Westminster Campus
Cristina E. Slaughter, St. Philip’s College
Donald E. Sloan, University of Wisconsin–La Crosse
Craig Smith, American River College
Jeremy Stott, Weber State University
Terrell Taylor, Meridian Community College
Patricia Tenpenny, Middle Tennessee State University
Sue Uhlig, Purdue University–West Lafayette
Karl Volkmar, University of Louisiana–Lafayette
Bryan Wheeler, Texas Tech University
Paige Wideman, Kentucky University
Al Wildey, Central Michigan University
Sandra Williams, Palm Beach Community College–Lake Worth
Lawana Woodlock, North Central Texas College
Stephanie Wooster, Grand Valley State University
Ted M. Wygant, Daytona Beach Community College
Betty Zacate, Joliet Junior College
Paul Zeppelin, Tennessee State University
Karen Zipfel, University of Central Arkansas
Susan Zucker, Louisiana State University

Author Acknowledgments

This edition of *Living with Art* has benefited from the dedicated work and unwavering support of a great number of talented people. Lisa Moore got the revision off to an energized start as Sponsoring Editor, a position she handed off smoothly to Betty Chen, worthy successor, as the manuscript neared completion. The numerous day-to-day tasks of development were handled with cool aplomb by Senior Development Editor Jennie Katsaros, who has the gift of taking everything in stride, including my occasional bouts of festering and doubt.

As the manuscript moved into production, I was happy to find myself working closely with a team that included many familiar names and faces. Preston Thomas oversaw the fine-tuning of the design. Robin Sand once again brought patience, persistence, a lifetime of contacts, and devilish sleuthing skills to the enormous task of gathering images, securing permissions, and tracking down wayward artists and incommunicative heirs. Robin was assisted by Miki Yoshimura, who secured permissions for images from Japan with the requisite delicacy and tact. Lead Photo Editor Alexandra Ambrose oversaw their work with nice judgment and helpful flexibility.

The multiple tasks involved in transforming a stack of manuscript and a dossier of digital images into the book you hold in your hands were coordinated with crisp efficiency and welcome good cheer by Senior Production Editor Catherine Morris. I am especially grateful to Carole Crouse for her meticulous copyediting and companionable e-mails. It is a lucky writer indeed whose prose is entrusted to her care. Wanda Lubelska again brought her artist's eye to the task of flowing text and images into a sequence of elegant pages. Greg Zies and the staff at ProGraphics processed my scribbled color corrections and readied all for the printer. Meanwhile, Executive Marketing Manager Pamela Cooper and Marketing Specialist Clare Cashen set about trumpeting the new edition to the world.

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

- [download online Cheese: A Global History \(Edible Series\)](#)
- [download online Lady Chatterley's Lover: The Complete and Unexpurgated 1928 Orioli Edition pdf, azw \(kindle\), epub, doc, mobi](#)
- [read 9 Dragons \(Harry Bosch, Book 15\) pdf](#)
- [read online Complex Economics: Individual and Collective Rationality \(The Graz Schumpeter Lectures\) pdf, azw \(kindle\), epub](#)
- [read Attachment Strings pdf](#)

- <http://twilightblogs.com/library/Cheese--A-Global-History--Edible-Series-.pdf>
- <http://interactmg.com/ebooks/Lady-Chatterley-s-Lover--The-Complete-and-Unexpurgated-1928-Orioli-Edition.pdf>
- <http://sidenoter.com/?ebooks/Pierre-Bourdieu--Key-Concepts.pdf>
- <http://qolorea.com/library/The-Hunt-for-Nazi-Spies--Fighting-Espionage-in-Vichy-France.pdf>
- <http://drmurphreesnewsletters.com/library/The-Christine-Brooke-Rose-Omnibus--Four-Novels--Out--Such--Between--Thru.pdf>