



*Understanding
Art*

THIRD EDITION

Lois Fichner-Rathus

Understanding Art

THIRD EDITION

LOIS FICHNER-RATHUS

Trenton State College



Prentice Hall, Englewood Cliffs, New Jersey 07632

Library of Congress Cataloging-in-Publication Data

FICHNER-RATHUS, LOIS (date)
Understanding art / Lois Fichner-Rathus.—3rd ed.
p. cm

Includes index.

ISBN 0-13-932203-5 (pbk)

1. Visual perception. 2. Composition (Art) 3. Art—history.

I. Title. N7430.5.F5 1992
701'.1—dc20

91-28865
CIP

For my daughters—Allyn, Jordan, and Taylor

Acquisitions editor: Bud Therien
Editorial/production supervision: Hilda Tauber
Prepress buyer: Herb Klein
Manufacturing buyer: Patrice Fraccio
Marketing director: Chris Freitag
Page layout: Karen Noferi, Maria Piper
Photo research: Joelle Burrows
Photo editor: Lori Morris-Nantz, Anita Duncan
Cover design: Suzanne Behnke, Sheree Goodman
Cover photo research: Lois Fichner-Rathus
Cover photograph: A view of Constantin Brancusi's studio in Paris taken by the artist Alexander Liberman in 1955, showing its fantastic accumulation of forms. "The Kiss" is visible on the back cover. From Alexander Liberman, *The Artist in His studio*, rev. ed., 1988.



© 1992, 1989, 1986 by Prentice-Hall, Inc.
A Simon & Schuster Company
Englewood Cliffs, New Jersey 07632

All rights reserved. No part of this book may be reproduced, in any form or by any means, without permission in writing from the publisher.

Printed in the United States of America

10 9 8 7 6 5 4 3

ISBN 0-13-932203-5

Prentice-Hall International (UK) Limited, London
Prentice-Hall of Australia Pty. Limited, Sydney
Prentice-Hall Canada Inc., Toronto
Prentice-Hall Hispanoamericana, S.A., Mexico
Prentice-Hall of India Private Limited, New Delhi
Prentice-Hall of Japan, Inc., Tokyo
Simon & Schuster Asia Pte. Ltd., Singapore
Editora Prentice-Hall do Brasil, Ltda., Rio de Janeiro

Preface

It is incredible to me that *Understanding Art* is now in its third edition. In terms of textbook lifetimes, that makes it time-tested and venerable; yet to me *Understanding Art* is still an exuberant, maturing child, having come into being (like my flesh-and-blood children) only in the 1980s.

The acceptance of earlier editions confirmed the value of our unique approach to the teaching of art appreciation, and I am pleased to have the opportunity to continue to “fine tune” the text and provide additional works and features to help it complete its mission. Let me then begin with the new.

WHAT'S NEW IN THIS EDITION

There are four major changes in the third edition of *Understanding Art*:

1. A new feature: “Compare and Contrast . . .” Many instructors use slide comparisons as a pedagogical device for helping students center on the stylistic and technical aspects of works of art. In the third edition of *Understanding Art*, we have set up 16 similar comparisons right in the text. Students

are asked to consider two works regarding which we raise pertinent questions that focus on their stylistic and technical similarities and differences. In some cases the works are shown twice—once where they are discussed in the text and again in a “Compare and Contrast . . .” feature. This visual advantage enables students to compare works without flipping pages.

2. Scores of new works by women artists and artists of color. These additions allow instructors to demonstrate the impact of cultural diversity on the visual arts. At the outset of Chapter 1, for example, students have the opportunity to compare Western standards for beauty, as epitomized by Leonardo's *Mona Lisa*, with those of an African culture. In the first chapter alone, we have 21 new works by women and artists of color, in addition to a new Mapplethorpe self-portrait. The media used by these artists range from traditional drawings, paintings, and sculptures to fabric collage, video, multimedia installations, and performance.

3. Full color predominates. To afford students a greater opportunity to appreciate the works we illustrate, most of the works are reproduced in full color.

4. A new supplement, *Thinking and Writing About Art*," is available for qualified adoptions of the third edition at no cost to students. (Your Prentice Hall representative can help you obtain this supplement.)

"Thinking and Writing About Art" is intended to encourage (a) *critical thinking* and (b) *writing across the curriculum* as they apply to the visual arts. "Thinking and Writing About Art" contains two features to meet these objectives. The first relates to the "Compare and Contrast . . ." features that appear in the text. Works to be compared and contrasted are duplicated in the supplement, and students are given space to write their answers.

The second feature in "Thinking and Writing About Art" is the raising of issues in critical thinking as they pertain to art. Again, students are provided with space to answer. Because pages are perforated and there are places for students to write in their names and the date, these thinking and writing exercises can also be handed in as assignments.

WHAT REMAINS

The third edition, like the first and second, remains a book that is intended to work both for students and for professors. *Understanding Art* continues to serve as a tool to help organize and enlighten this demanding, often whirlwind-like course. My goal has been to write a book that would do it all: to edify and inform students, at the same time keeping them engaged, animated, inspired; to meet the desire of instructors for comprehensive exposition; and to satisfy my own needs through eloquent metaphor.

The third edition retains most of the features, topics, and coverage that worked well in the first two editions. The text continues to balance the discussions of media and methods with the comprehensive coverage of art history—a balancing act that set the first two editions apart from other art appreciation textbooks. The third edition

continues to focus on both contemporary art and the celebrated monuments from the history of art. Let me be more specific:

COVERAGE

Understanding Art is comprehensive and balanced in coverage. It communicates the excitement, relevance, and beauty of art by combining stimulating discussions of the language and elements of art with a comprehensive treatment of the history of art. The elements of art—media, methods, content, composition, style—and its purposes constitute the first part of the book. Chapters 1–9 focus on what we respond to in a work of art and how artists go about their work. It was my intention to show that our lives are enriched not only by drawing, painting, sculpture and architecture, but also by photography, cinematography, video art, crafts, even advertising design.

We are affected not only by the art we view in the world's famous museums. The carpeting we tread upon, the furniture on which we sit, even the logos on our business stationery can all have an aesthetic influence on our daily lives. I felt that I must open students' eyes to all this; I must help them to understand and appreciate the beauty all about them.

But to understand where we are, we must also understand where we have been. To provide such insight, the history of art is covered chronologically in the second part of the book. It was my goal to demonstrate that artists from all periods and all cultures have used the same elements and language of art in order to commemorate their experiences, express religious values, protest the social order, decorate their communities, or persuade their audiences. Their works, of course, have taken very different forms. Yet each, when understood, may be seen to have a certain integrity—indeed, a certain necessity—that expresses the artist's time, place, and personality.

PEDAGOGY AND STYLE

It is not sufficient for textbooks to be comprehensive in coverage. They must also meet the students' needs by presenting the subject in an accessible form.

Most students who take art appreciation or introduction to art history courses are nonmajors. Some are fulfilling a distributional requirement in the humanities. As such, many of them begin their studies with little or no idea of what art is about. This textbook uses a number of pedagogical and stylistic features to stimulate and enlighten the contemporary broad-based college population:

- **INTRODUCTION:** An introductory chapter called "What Is Art?" discusses the meanings, purposes, and styles of art.
- **"A CLOSER LOOK" AND "COMPARE AND CONTRAST" BOXES:** Boxed highlights in each chapter contain discussions of the methodology of art history, insights into artists' personalities, art-related news items, and comparisons that show two works and phrase questions about them to help students focus on their stylistic and technical similarities and differences.
- **LINE DRAWINGS:** Pertinent and clearly labeled diagrams, maps, architectural plans, and explanatory drawings for complex artistic processes are interspersed throughout the chapters on media and methods.
- **GLOSSARY:** Key terms are boldfaced in the text and defined in an end-of-book glossary.
- **STYLE:** The style of writing and the explanations of concepts are tailored to communicate to the students without compromising the complexity of the subject matter. As I wrote *Understanding Art*, I tried to remain keenly aware of what had come before and what would come ahead, so that I could build concepts logically and gradually. I avoided using difficult technical terms arbitrarily; and, when I did use them, I attempted to explain them clearly.

Whatever else good writing does, it must also communicate, and I did not subordinate communication to the subject matter; instead, I made every effort to integrate style and subject.

ACKNOWLEDGMENTS

I consider myself fortunate to have studied with a fine group of artists, art historians, and art professionals who helped shape my love of art and my thinking about art throughout my career. Without the broad knowledge, skills, and dedication of these individuals, *Understanding Art* would not have taken its present form and might not have come into being. They include: James S. Ackerman, Wayne V. Andersen, Stanford Anderson, Whitney Chadwick, Judy Chicago, Mojmir Frinta, Michael Graves, George Heard Hamilton, Ann Sutherland Harris, Julius S. Held, Henry A. Millon, Sam Hunter, Konrad Oberhuber, John C. Overbeck, Michael Rinehart, Andrew C. Ritchie, Mark W. Roskill, Theodore Roszak, Miriam Schapiro, George Segal, Joan Snyder, Bernice Steinbaum, and Jack Tworok.

A number of colleagues provided valuable suggestions and insights at various stages in the development of *Understanding Art*. My sincere gratitude to the following: William Allen, Arkansas State University; J. R. Bruyá, Slippery Rock University; George M. Craven, DeAnza College, Cupertino; William Disbro, Jamestown Community College; Nathan Goldstein, Art Institute of Boston; Diane Kirkpatrick, University of Michigan, Ann Arbor; Tuck Langland, Indiana University, South Bend; Helen Pullen, Towson State University; Jim Schietinger, Milliken University; Mary Stieglitz Witte, University of Minnesota; and Frederick J. Zimmerman, S.U.N.Y. College at Cortland, New York. For her helpful suggestions regarding the glossary, I am grateful to Susan G. Jackson, Marshall University, Huntington, West Virginia.

I acknowledge with pleasure the fine group of publishing professionals at Pren-

tice Hall. Bud Therien, Publisher, is to be credited with bringing the manuscript to Prentice Hall. His enthusiasm and support inspired me throughout the developmental process of all three editions. Hilda Tauber ably guided the project through the multiple demanding stages of production. Joelle Burrows, Lori Morris-Nantz, and Anita Duncan obtained the hundreds of new

photo graphs. Suzanne Behnke designed the "Compare and Contrast . . ." feature, and Karen Noferi did the page layouts.

Finally, I would like to thank my husband, Spence, for his patience and help in certain aspects of preparing the manuscript. Writing a textbook can be an engulfing experience, and during the past several years he learned what it means to be "Mr. Mom."

Brief Contents

1	WHAT IS ART? MEANINGS, PURPOSES, STYLES	1
2	THE LANGUAGE OF ART: ELEMENTS, COMPOSITION, AND CONTENT	31
3	DRAWING	73
4	PAINTING	89
5	PRINTMAKING	105
6	SCULPTURE	121
7	ARCHITECTURE	145
8	CAMERA ARTS: PHOTOGRAPHY, CINEMATOGRAPHY, AND VIDEO	175
9	THE ART OF EVERYDAY LIVING: CRAFTS AND DESIGN	202
10	THE ART OF THE ANCIENTS	234
11	CLASSICAL ART: GREECE AND ROME	260
12	CHRISTIAN ART: FROM CATACOMBS TO CATHEDRALS	293
13	THE RENAISSANCE	320
14	THE AGE OF BAROQUE	351
15	MODERN ART	378
16	THE TWENTIETH CENTURY: THE EARLY YEARS	409
17	CONTEMPORARY ART	434
18	BEYOND EUROPE AND THE UNITED STATES: A WORLD OF ART	471
	GLOSSARY	499
	INDEX	512

Contents

PREFACE xv

1

WHAT IS ART? MEANINGS, PURPOSES, STYLES 1

PURPOSES OF ART 2

- To Create Beauty 3
- To Provide Decoration 3
- To Reveal Truth 4
- To immortalize 6
- To Express Religious Values 7
- To Express Fantasy 9
- To Stimulate the Intellect and Fire the Emotions 10
- To Create Order and Harmony 12
- To Express Chaos 13
- To Record and Commemorate Experience 14
- To Reflect the Social and Cultural Context 16
- To Protest Injustice and Raise Social Consciousness 18
- To Elevate the Commonplace 20
- To Express the Universal 22
- To Sell Products 22
- To Meet the Needs of the Artist 22

STYLES OF ART 24

- Realistic Art 24
 - Realistic versus Representational Art 27

- Expressionistic Art 29
- Abstract Art 29

COMPARE AND CONTRAST . . .
Kokoschka's *The Tempest* and van
Eyck's *Giovanni Arnolfini and His
Bride* 28

2

THE LANGUAGE OF ART: ELEMENTS, COMPOSITION, AND CONTENT 31

ART AS LANGUAGE 32

ELEMENTS OF ART 32

- Line 32
- Shape 34
- Light 37
- Color 39
 - Psychological Dimensions of Color: Hue,
Value, and Saturation 39
 - Complementary versus Analogous
Colors 41
 - Local versus Optical Color 43
- Texture 45
- Mass 48

Space 49
 Overlapping 50
 Relative Size and Linear Perspective 50
 Atmospheric Perspective 54
Time and Motion 56

COMPOSITION 60

Proportion and Scale 62
Unity 63
Balance 66
Rhythm 67
Pattern 69

CONTENT 69

The Levels of Content 69
Iconography 70
Content in Nonobjective Art 72

COMPARE AND CONTRAST . . .

Van Ness's *Summer Sunlight* and
Lieberman's *Photo of Picasso* 44

COMPARE AND CONTRAST . . .

Matisse's *Open Window, Collioure* and
Murphy's *Self-Portrait with Pansy* 55

A CLOSER LOOK

Claes Oldenburg: *On Clothespins, Baseball
Bats, and Other Monuments* 64

COMPARE AND CONTRAST . . .

Mondrian's *Composition with Red, Blue,
and Yellow* and *His Broadway Boogie-
Woogie* 71

3

DRAWING

73

CATEGORIES OF DRAWING 74

Materials 74
Dry Media 74
 Silverpoint 74
 Pencil 75
 Charcoal 76
 Chalk and Pastel 77
 Crayon 80

Fluid Media 80
 Pen and Ink 80
 Pen and Wash 82
 Brush and Ink 82
 Brush and Wash 85
 Cartoons 85
 New Approaches to Drawing 86

COMPARE AND CONTRAST . . .

Nadelman's *Head of a Woman* and
Tiepolo's *Hagar and Ishmael in the
Wilderness* 82

4

PAINTING 89

PAINT 90

TYPES OF PAINTING 90

Fresco 90
Encaustic 92
Egg Tempera 92
Oil 94
Acrylic 97
Watercolor 102

COMBINING PAINTING WITH OTHER MATERIALS 104

COMPARE AND CONTRAST . . .

Runge's *The Time of Day: Morning* and
a Navajo Ceremonial Painting 97

5

PRINTMAKING

105

METHODS OF PRINTMAKING 106

RELIEF 107

Woodcut 107
Wood Engraving 109

INTAGLIO 110

Engraving 110
Drypoint 111

Etching 111
Mezzotint and Aquatint 113
Some Other Etching Techniques 114

LITHOGRAPHY 114

SERIGRAPHY 118

MONOTYPE 119

COMBINING PRINTMAKING MEDIA
WITH OTHER MEDIA 120

A CLOSER LOOK

*Why Modern Art May Never Become Old
Masterpieces* 100

6

SCULPTURE

121

TYPES OF SUBTRACTIVE AND ADDITIVE
SCULPTURE 123

Carving 123

Modeling 124

Casting 124

The Lost-Wax Technique 124

Plaster Casting of Human Models 126

Construction 126

TYPES OF MATERIALS 127

Stone Sculpture 127

Wood Sculpture 130

Clay Sculpture 132

Metal Sculpture 133

MODERN AND CONTEMPORARY
MATERIALS AND METHODS 134

Constructed Sculpture 134

Assemblage 136

Ready-Mades 138

Mixed Media 138

Kinetic Sculpture 140

Light Sculpture 142

Earthworks 143

A CLOSER LOOK

The Vietnam Memorial 129

COMPARE AND CONTRAST . . .

*Gonzalez's Woman Combing Her Hair
and Rodin's The Walking Man* 132

A CLOSER LOOK

*Christo: Of Running Fences
and Skirted Islands* 144

7

ARCHITECTURE

145

STONE ARCHITECTURE 146

Post and Lintel Construction 146

Arches 150

Vaults 151

Domes 152

WOOD ARCHITECTURE 153

Post and Beam Construction 155

Trusses 156

Balloon Framing 156

CAST-IRON ARCHITECTURE 158

STEEL-CAGE ARCHITECTURE 159

REINFORCED CONCRETE
ARCHITECTURE 164

OTHER ARCHITECTURAL METHODS 167

Steel-Cable Architecture 167

Shell Architecture 168

Solar Architecture 168

CONTEMPORARY MUSEUMS: FUNCTIONS
AND FORMS 170

A CLOSER LOOK

A Pyramid in Paris 157

8

CAMERA ARTS: PHOTOGRAPHY, CINEMATOGRAPHY, AND VIDEO

175

PHOTOGRAPHY 176

Cameras 178

Films 178

A Brief History of Photography 179

The Camera Obscura 179

Development of Photosensitive

Surfaces 179

Heliography 180

The Daguerreotype 180

The Negative 181

Portraits 181

The Advent of Photojournalism 182

Photojournalism During the Depression
and the War Years 183

Photography as an Art Form 185

CINEMATOGRAPHY 189

Varieties of Cinematographic

Techniques 190

Fixed Cameras and Staged

Productions 191

The Mobile Camera 192

Editing 192

Color 193

Animation 194

Special Effects 194

Varieties of Cinematographic

Experience 195

Propaganda 195

Satire 196

Social Commentary 196

Fantasy 196

Symbolism 197

VIDEO 198

Television 198

How Television Works 199

Music Videos 199

Video Art 199

Women and Video Art 200

COMPARE AND CONTRAST . . .

Marey's *Chronophotograph of the Flight of
a Bird* and Balla's *Swifts: Paths of
Movement+Dynamic Sequences* 189

9

THE ART OF EVERYDAY LIVING: CRAFTS AND DESIGN

202

CRAFTS 203

Ceramics 203

Methods of Working with Clay 203

The Potter's Wheel 204

Glazing 204

Types of Ceramics 205

Glass 207

Techniques of Working Glass 207

Examples of Glassware 208

Fiber Arts 210

Weaving 210

Applying Designs to Fabrics 212

Other Fiber Arts 213

Metalwork and Jewelry 214

Furniture 216

A Highly Selective Survey of

Antiques 216

Contemporary Examples 218

DESIGN 219

Graphic Design 219

Package Design 219

Posters 220

Logos 221

Clothing Design 221

Functions of Clothing 221

Fashion and Fad in Clothing

Design 232

Industrial Design 226

Form and Function 226

Interior Design 227

Examples of Interiors 227

Urban Design 230

The Rectangular Plan 230

The Circular Plan 230

Paris 231

Washington, D.C. 231

The Utopia of the Visionary 233

A CLOSER LOOK

A Little Something for the Birds 225

A CLOSER LOOK

The Parks of Frederick Law Olmsted 232

10

THE ART OF THE ANCIENTS 234

PREHISTORIC ART 235

Upper Paleolithic Art 235
Mesolithic Art 237
Neolithic Art 238

ART OF THE ANCIENT NEAR EAST 239

Sumer 239
Akkad 241
Babylonia 242
Assyria 243
Persia 244

EGYPTIAN ART 245

Old Kingdom 245
Sculpture 245
Architecture 248
Middle Kingdom 249
New Kingdom 249
The Amarna Revolution: The Reign of
Akhenaton and Nefertiti 250

AEGEAN ART 253

The Cyclades 254
Crete 254
The Middle Minoan Period 255
The Late Minoan Period 255
Mycenae 257
Architecture 258
Gold Work 259

A CLOSER LOOK

*How Old Is Ancient? Some Notes on
Carbon-14 Dating* 243

11

CLASSICAL ART: GREECE AND ROME 260

GREECE 261

GEOMETRIC PERIOD 261

ARCHAIC PERIOD 262

Vase Painting 262
Architecture 264
Sculpture 265
Architectural Sculpture 265
Free-Standing Sculpture 266

EARLY CLASSICAL ART 268

Sculpture 268

CLASSICAL ART 269

Architecture 269
Sculpture 271
Architectural Sculpture 271
Free-Standing Sculpture 272
Vase Painting 273

LATE CLASSICAL ART 275

Sculpture 275

HELLENISTIC ART 277

Sculpture 277

THE ETRUSCANS 279

Architecture 279
Sculpture 280

ROME 280

THE REPUBLICAN PERIOD 281

Sculpture 281
Architecture 282
Painting 283

THE EARLY EMPIRE 284

Architecture 284
The Colosseum 285
The Pantheon 286
Sculpture 288

THE LATE EMPIRE 291

Architecture 291
Sculpture 292

A CLOSER LOOK

The Ill-Bought Urn 274

12

CHRISTIAN ART: FROM CATACOMBS TO CATHEDRALS

293

EARLY CHRISTIAN ART 294

- The Period of Persecution 294
- The Period of Recognition 296

BYZANTINE ART 297

- San Vitale, Ravenna 297
- Hagia Sophia, Constantinople 299
- Later Byzantine Art 301

EARLY MEDIEVAL ART 301

- Carolingian Art 302
 - The Palatine Chapel of Charlemagne 303
 - Manuscript Illumination 304
- Ottonian Art 305
 - Architecture 306
 - Sculpture 307

ROMANESQUE ART 307

- Architecture 308
 - St. Sernin 308
 - St. Étienne 311
- Sculpture 312
- Manuscript Illumination 314

GOTHIC ART 314

- Architecture 314
 - Laon Cathedral 315
 - Notre Dame 316
 - Chartres Cathedral 316
 - Gothic Architecture Outside of France 317
- Sculpture 318

COMPARE AND CONTRAST . . .

- Salvoldo's *St. Matthew* and Two Carolingian *St. Matthews* 305

A CLOSER LOOK

- Have Chisel, Will Travel* 310

13

THE RENAISSANCE

320

FIFTEENTH-CENTURY NORTHERN PAINTING 321

Flemish Painting: From Page to Panel 321

- The Limbourg Brothers 321
- Robert Campin, the Master of Flémalle 322
- Jan van Eyck 324

German Art 325

- Matthias Grünewald 325
- Albrecht Dürer 328

THE RENAISSANCE IN ITALY 329

The Early Renaissance 329

Cimabue and Giotto 329

The Renaissance Begins, and So Does the Competition 331

- Filippo Brunelleschi and Lorenzo Ghiberti 331
- Donatello 333
- Masaccio 333
- Filippo Brunelleschi 335

Renaissance Art at Midcentury and Beyond 336

- Andrea Verrocchio 336
- Piero della Francesca 337
- Andrea Mantegna 338
- Sandro Botticelli 338
- Leon Battista Alberti 339

The High Renaissance 340

- Leonardo da Vinci 341
- Raphael Sanzio 343
- Michelangelo Buonarroti 345

A CLOSER LOOK

- It's a Lemon . . . It's a Fig . . . It's Adam's Apple!* 326

COMPARE AND CONTRAST . . .

- Clouet's *Francis I* and Leonardo's *Mona Lisa* 342

A CLOSER LOOK

- On the Mutilation of Michelangelo's Pietà* 348

14

THE AGE OF BAROQUE

351

PROTO-BAROQUE 352

The Venetians 352

Titian 352

Tintoretto 353

Mannerism 355

Jacopo Pontormo 355

El Greco 356

Giovanni da Bologna 357

Andrea Palladio 358

Pieter Bruegel the Elder 359

THE BAROQUE PERIOD IN ITALY 360

St. Peter's 360

Gianlorenzo Bernini 360

Caravaggio 363

Artemisia Gentileschi 365

Francesco Borromini 367

THE BAROQUE PERIOD OUTSIDE OF ITALY 367

Spain 367

Diego Velázquez 368

Flanders 369

Peter Paul Rubens 369

Holland 371

Rembrandt van Rijn 371

Jan Vermeer 373

France 374

Nicolas Poussin 375

Versailles 375

THE ROCOCO 376

Jean-Honoré Fragonard 376

Elisabeth Vigée-Lebrun 377

COMPARE AND CONTRAST . . .

Caravaggio's *Judith and Holofernes* with
Gentileschi's *Judith Decapitating*
Holofernes 364

A CLOSER LOOK

Caravaggio's Police Record:
The Art of Violence 362

A CLOSER LOOK

Rubens, Inc. 370

15

MODERN ART

378

NEOCLASSICISM 379

Jacques-Louis David 379

Jean-Auguste-Dominique Ingres 380

ROMANTICISM 381

Eugène Delacroix 382

Francisco Goya 383

The Academy 384

Adolphe William Bouguereau 384

REALISM 385

Honoré Daumier 385

Gustave Courbet 386

Edouard Manet 387

IMPRESSIONISM 389

Claude Monet 390

Pierre-Auguste Renoir 392

Berthe Morisot 392

Edgar Degas 393

POSTIMPRESSIONISM 394

Georges Seurat 394

Paul Cézanne 396

Vincent van Gogh 397

Paul Gauguin 398

Henri de Toulouse-Lautrec 400

EXPRESSIONISM 402

Edvard Munch 402

AMERICAN EXPATRIATES 402

Mary Cassatt 403

James Abbott McNeill Whistler 403

AMERICANS IN AMERICA 404

Thomas Eakins 404

Thomas Cole 405

ART NOUVEAU 406

THE BIRTH OF MODERN SCULPTURE 407

Auguste Rodin 407

COMPARE AND CONTRAST . . .
Manet's *Olympia* and Titian's
Venus of Urbino 391

A CLOSER LOOK

Why Did van Gogh Cut Off
His Ear? 398

16

THE TWENTIETH CENTURY: THE EARLY YEARS 409

THE FAUVES 410

André Derain 410
Henri Matisse 411

EXPRESSIONISM 413

Die Brücke (The Bridge) 413
Emil Nolde 413
Der Blaue Reiter (The Blue Rider) 414
Wassily Kandinsky 414

CUBISM 415

Pablo Picasso 415
Analytic Cubism 417
Georges Braque 417
Synthetic Cubism 418
Derivations of Cubism 420
Fernand Léger 420
Cubist Sculpture 421
Jacques Lipchitz 421

FUTURISM 422

Umberto Boccioni 422

EARLY TWENTIETH-CENTURY ABSTRACTION IN THE UNITED STATES 422

Georgia O'Keeffe 423
John Marin 424

EARLY 20th CENTURY ABSTRACTION IN EUROPE 424

Kasimir Malevich 424
Constructivism 425
Naum Gabo 425
Piet Mondrian 425
Constantin Brancusi 427

FANTASY AND DADA 427

Paul Klee 427
Giorgio de Chirico 428
Dada 428
Marcel Duchamp 429

SURREALISM 431

Salvador Dalí 431
Joan Miró 432

COMPARE AND CONTRAST . . .
Matisse's *The Green Stripe*
and Picasso's *Seated Woman* 412

A CLOSER LOOK

Picasso's *Guernica* Goes Home 418

17

CONTEMPORARY ART 434

PAINTING 435

THE NEW YORK SCHOOL: THE FIRST GENERATION 435

Turning the Corner Toward an Abstract
Expressionism 436
Arshile Gorky 436
Hans Hofmann 436
Focus on Gesture 437
Jackson Pollock 437
Lee Krasner 438
Willem de Kooning 440
Focus on the Color Field 441
Mark Rothko 441
Combined Gesture and Color-Field
Painting 442
Adolph Gottlieb 442

THE NEW YORK SCHOOL: THE SECOND GENERATION 443

Color-Field Painting 443
Morris Louis 443
Helen Frankenthaler 443
Kenneth Noland 444
Minimal Art 444
Agnes Martin 445

FIGURATIVE PAINTING 445

Alice Neel 445
Francis Bacon 446

POP ART 446

Richard Hamilton 447
Robert Rauschenberg 447
Jasper Johns 448
Andy Warhol 448

PHOTOREALISM 449

Audrey Flack 449
Richard Estes 450

OP ART (OPTICAL PAINTING) 451

Richard Anuszkiewicz 451

CONTEMPORARY TRENDS 451

New Image Painting 451
Pattern Painting 453
The Shaped Canvas 454
Neo-Expressionism 454
Graffiti Art 455

SCULPTURE 457

SCULPTURE AT MIDCENTURY 457

Henry Moore 457

CONTEMPORARY FIGURATIVE
SCULPTURE 458

George Segal 458
Marisol 458
Duane Hanson 458
Deborah Butterfield 459

CONTEMPORARY ABSTRACT
SCULPTURE 459

David Smith 460
Tony Smith 460
Lucas Samaras 461
Robert Morris 462
Jackie Ferrara 462
Judy Pfaff 462
Nancy Graves 463
Jean Tinguely 463
Jackie Winsor 464

FEMINIST ART 464

ARTISTS OF COLOR 468

CONCEPTUAL ART 469

COMPARE AND CONTRAST . . .

O'Keeffe, *Red Hills and Bones* and
Graves's *Variability* 456

COMPARE AND CONTRAST . . .

Michelangelo's *Moses* and Smith's
Moses 461

A CLOSER LOOK

What's Happening? 452

A CLOSER LOOK

*If Possible, Steal Any One of These
Drawings* 470

18

BEYOND EUROPE AND THE
UNITED STATES: A WORLD
OF ART

471

On Ethnographic Art 472

On the Art of the East 472

AFRICAN ART 472

OCEANIC ART 478

Polynesia 480

Melanesia 480

NATIVE ART OF THE AMERICAS 481

Native Arts of Mexico 481

Native Arts of Peru 484

Native Arts of the United States
and Canada 485

ISLAMIC ART 487

INDIAN ART 489

CHINESE ART 492

JAPANESE ART 495