

FOURTH EDITION

LIVING WITH ART

R i t a G i l b e r t



LIVING WITH ART



REPRODUCED ON THE COVER:

Raoul Dufy. *La Plage au Havre* (*The Beach at Le Havre*), detail. 1906.

Oil on canvas, entire work (shown here) $29\frac{15}{16}$ " \times $38\frac{3}{8}$ ".

Fondation Rau pour le Tiers-Monde, Zurich.

Photo by Peter Schälchli, Zurich.

LIVING WITH ART

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Living with Art is a basic art text for college students and other interested readers. It offers a broad introduction to the nature, vocabulary, media, and history of art, showing examples from many cultures.

STRUCTURE OF THE BOOK

As in the three previous editions, I have divided *Living with Art* into five major parts. Part One serves as a general overview of the subject of art and its study. In the opening chapter are discussions about what it means to live actively with art and the roles of the two essential participants in art—the artist and the observer. Chapter 1 also presents material about creativity and perception.

Chapter 2 poses the question “What Is Art?” and gives readers criteria for answering it within their own frames of reference. The chapter considers art’s relationship to the audience, to the artist’s intention, to beauty, and to the “real” world. This chapter also introduces important concepts of form and content, style, and iconography. Chapter 3 outlines several broad themes that run through the entire history of art and notes the various purposes art has served and continues to serve.

Part Two is a thorough analysis of the elements and principles of design in art, with detailed explanations and many illustrations. Part Three covers the two-dimensional media and devotes a full chapter to each of the major categories—drawing, painting, prints, the camera arts, and graphic design. In Part Four the same detailed coverage is applied to three-dimensional media—sculpture, crafts, architecture, and environmental design.

Part Five is a brief, but complete, chronological history of art from earliest times to the present. The material on Western art history has now been augmented by a new chapter, called “Art Around the World,” which will be discussed later in this Preface. Each of the history chapters contains a detailed, illustrated chronology, and most have one or more full-color maps designed and drawn specifically for *Living with Art*. These features should provide a clearer context for works of art shown throughout the book.

ILLUSTRATIONS

Color reproduction of illustrations is a major factor—perhaps *the* major factor—in making an art text useful and attractive to its readers. This fourth edition of *Living with Art* has almost 500 color plates, or three-quarters of the images in the book. And, since many illustrations (drawings, prints, photographs) are inherently black and white, this means that nearly everything that *can* be in color *is* in color. The production manager and I have, together, color-corrected every one of these plates, and we have done our very best to ensure that the reproductions are as nearly faithful to the original works of art as four colors of ink on paper can be.

In all, *Living with Art* has just over 650 illustrations. Readers will find works of art from many different cultures, works made by women and by men,

works as old as civilization and others barely dry. Historical periods have been documented thoroughly. However, because I feel that students often connect particularly well with the art of their own time, more than one hundred of the works shown in *Living with Art* date from the 1980s and 1990s.

This version of *Living with Art* has benefited from an especially close collaboration between the author and the designers. Word people and visual people are not supposed to get along this well, but we do. Our goals have been: to give as generous a size as possible to the illustrations; to place the pictures exactly with their text discussions; to keep related items (such as comparisons) together; and, of course, to make an art book that looks like a work of art.

FEATURE BOXES

There are four types of feature boxes in this new edition.

“Artists” is a continuation of the feature pioneered in *Living with Art*—single-page biographies of noted artists. Each biography includes a portrait of the artist (usually a self-portrait), a brief life history, and a quotation, and each is positioned in the text at a point where that artist’s work is discussed. Two new subjects have been added to this edition: Julia Margaret Cameron and Rosa Bonheur.

“Art People” focuses on individuals who are not necessarily professional artists but who have had major impact on the world of art. They include collectors, a biographer, an artist’s relative, art patrons, even a forger and a thief. The new “Art People” are Hildegard of Bingen and the Guerrilla Girls.

“Artists on Artists” shows how certain artists have adapted the work of their admired predecessors. The examples include one of Picasso’s great studies after Velázquez and Marisol’s version of Leonardo’s *Last Supper*.

A new feature box, called “Art Issues,” is explained in the next section.

NEW TO THIS EDITION

Instructors who adopt *Living with Art* and use it in their classes provide an excellent test laboratory for the book. Their “consumer reports”—in the form of reviews commissioned by my publisher—serve as my best guide in preparing a new edition. Fortunately, as we began work on this fourth edition, we found broad agreement on the changes art teachers hoped we would make.

The most significant change is the addition of a wholly new chapter entitled “Art Around the World,” covering the arts of Asia, the ancient Americas, Africa, and Oceania. Although I have always discussed many examples from these artistic cultures in Parts One through Four of *Living with Art*, our advisors asked for a more structured approach, an entire chapter devoted to arts beyond the Western tradition, and so I have written one.

Previous editions had three chapters devoted to the chronological history of Western art. Several reviewers thought these chapters were too long and contained too much information, that students found them overwhelming. This same material has now been broken into six chapters. I’ve made no significant increase in coverage of the Western art survey but have organized it into smaller segments.

My treatment of architecture has been similarly subdivided. Chapter 13 introduces the structural systems of architecture, while Chapter 14 deals with purposes of architecture, including environmental design.

Chapter 1, “Living with Art,” and Chapter 10, “Graphic Design,” have both been streamlined and given many new illustrations. Throughout the book, 25 percent of the images are new to this edition.

Discussions about art conservation and restoration, previously in an epilogue, have been pulled forward and now appear as “Art Issues” feature boxes at relevant points in the text. The restorations of Angkor Wat and the *Laocoön* sculpture are among the subjects. Other “Art Issues” boxes focus on the question of censorship, the loss of art (specifically the burning of Maya artworks by Spanish *conquistadores*), and the protection of Picasso’s *Guernica*.

Three themes came up over and over again in our reviewer surveys: chronology, geography, and pronunciation. Many of today’s students do not know when events happened, where places are, or how to pronounce names of people and places. Several new features in *Living with Art* are meant to help them.

The chronologies at the beginning of each history chapter have been expanded, redesigned, and illustrated with color images. In addition, the book has an accompanying four-page, full-color, illustrated Time Line, which students can tack up on their walls for reference as they read the text. To my knowledge, this is the first comprehensive, cross-cultural time line ever made for an art text. Many reviewers—both art historians in specialized areas and art appreciation teachers—helped in constructing this supplement, and I am convinced it will give students a better grasp of the sweep of art history.

Living with Art now has ten full-color maps, including three new ones in Chapter 21, “Art Around the World.” All were drawn especially for this book under my supervision, and all highlight historic regions, monuments, and sites discussed in the text.

A Pronunciation Guide for unfamiliar names—people and places—still appears at the back of the book. But to make student reference even easier, *Living with Art*’s package now includes the same Pronunciation Guide as a loose card, on heavy paper, that students can insert in the book where they are reading or prop up on the desk in front of them. We all get embarrassed, from time to time, when we don’t know how to pronounce a certain word. I intend this Guide to minimize the embarrassment.

My favorite new supplement to *Living with Art* is a set of clear plastic overlays designed to show students the “bones” of various artworks—their structure and composition. Readers of the text can place these overlays atop specific illustrations and see perspective lines, directional lines, structural devices such as a triangle form. Illustration sizes in the book have been adjusted to make some overlays work for two or more images—thus demonstrating that artists at different times, working in different media, follow similar principles of design.

Finally, the fourth edition of *Living with Art* is accompanied by a guide to writing about art, which includes projects and exercises. I am educated and experienced in art history, but I was born a writer and have honed that professional skill all my adult life. Many instructors require their students to write essay examinations and papers, and many students are thus terrified. I believe I can help them, can lead them through various kinds of assignments and give concrete advice to take away some of the terror.

ADDITIONAL RESOURCES

Beyond the appendices and supplements described above, *Living with Art* offers certain other resources. There is a bibliography with options for further reading. A glossary of terms summarizes definitions given in the text. An Instructor’s Manual is available, in which I suggest teaching strategies and provide sample tests, student projects, ideas for further illustrations, and a list of teaching resources, emphasizing audiovisual materials.

A set of slides of illustrations in the book has been arranged through an independent supplier. Details of the slide package will be explained by local McGraw-Hill representatives.

THE *LIVING WITH ART* TEAM

Living with Art is an ensemble piece in the very best sense. It depends on the talents, contributions, dedication, and intelligence of numerous people with specialized skills.

My publisher, Phil Butcher, has served as benevolent overseer of this edition. He proved his mettle when, asked abruptly in the middle of 47th Street, he agreed without blinking to pay my expenses to Willard, Ohio, so that I could supervise the printing of this book.

I thank my editor, Pamela Gordon, for her intrepidity in overseeing this project. *Living with Art* is not an easy book, and I am not an easy author. Pam was called upon to deliver tact, strategy, and vision, and she did so. She also managed to deliver a baby boy without much breaking stride.

I have had fine marketing managers before this, but never one who knows and loves the subject matter almost as well as I do, never one whose vacation was spent touring the art museums of Paris. Margaret Metz isn't just a superb marketing manager. She is a kindred soul.

Picture editor Kathy Bendo is the sole member of the team who has been with me from the beginning. I don't know how I would manage without her complete understanding of the task at hand, her eye for quality, and her serene command of a million details.

Mia Galison had the daunting job of acquiring hundreds of new illustrations for *Living with Art*. A picture researcher cannot be shy. Mia will call anybody, pester anybody, track down anybody. She delivered the images, and *she too* delivered a baby boy, between, I believe, Chapters 17 and 18.

Production manager Rich Ausburn has a dangerous job, in that so much of his responsibility depends on the performance of outside suppliers—composers and printers. Rich's meticulous attention to detail and insistence on the highest standards of quality make me confident of a happy outcome.

Book designer Wanda Siedlecka and layout designer Wanda Lubelska are not only supremely talented at visual design but editorially sensitive as well. They understand how a book is supposed to work for its readers. Often, they all but read my mind in anticipating the visual decisions that would best support the book's content.

Curt Berkowitz has the title of "editing supervisor," but he really functioned as the ringmaster of our little circus. Without benefit of whip, he coordinated the movements of all the performers, including me. It may be true, as Mies van der Rohe said, that "God is in the details," but in this case *Curt* was on top of the details, which is why our show went on.

I could not have got through this complicated revision without Associate Editor Nancy Blaine, who has served as my day-in-day-out editorial contact. Nancy arranged and analyzed the reviews, coordinated the "package," and managed the staggering bureaucratic mass of paperwork a book like *Living with Art* apparently requires. Far more important, she has been for me whatever I needed at any given moment—cheerleader, idea tester, therapist, inspiration, ally. Her intelligence and humor helped to give this book its heart.

North Salem, New York, June 1994

rita gilbert

REVIEWER ACKNOWLEDGMENTS

When reviewers talk, I listen. I cannot always make every change or addition recommended by every reviewer—partly because of space limitations, partly because I often get conflicting advice. Reviewer #1 wants more of such-and-such, while reviewer #2 wants that same topic omitted altogether. I pay serious attention to every comment made by academic advisors, but the resulting book is necessarily an exercise in the art of compromise—nudged into place, of course, by my own judgment.

Numerous reviewers have helped to shape *Living with Art*. My gratitude goes to the following fourth edition advisors, some of whom also critiqued previous editions: Gisele Atterberry, Illinois State University; Kyra Belan, Broward Community College; Catherine Bernard, City College of New York; Sarah Burns, Indiana University; Brian Conley, Golden West College; Patricia Craig, California State University, Fullerton; Christina Dinkelacker, University of Memphis; Kathy Flores, New Mexico State University; Elisabeth Flynn, Longwood College; Leonard Folgarait, Vanderbilt University; Dwaine Greer, University of Arizona; Paul Grootkerk, Mississippi State University; Andrew Jendrzewski, Vincennes University; Rebecca Jones, University of Texas–Pan American; Cher Krause, Temple University; Robert McGrath, Dartmouth College; Lynn Metcalf, St. Cloud State University; Lois Muyskens-Parrott, Richland College; Susan Nelson, Indiana University; Pamela Patton, Southern Methodist University; Robbie Reid, Foothill College; Sandra Swenson, University of Texas–Pan American; Donald Van Horn, University of Arkansas at Little Rock; and Salli Zimmerman, Nassau Community College.

I do not forget the readers of previous editions, because their counsel continues to enlighten the text. They include: Mary Alice Arnold, Appalachian State University; Michelle R. Banks, Memphis State University; Ross Beitzel, Gloucester County College; David Bertolotti, GMI Engineering and Management Institute; Carole Calo, University of Massachusetts; George Arnott Civey III; David Cooper, Butte College; Shelley Cordulack, Millikan University; Jerry Coulter, James Madison University; Betty Disney, Cypress College; Richard T. Doi, Central Washington University; Henry Drewal, Cleveland State University; Steve Eliot, Broward Community College; Robert N. Ewing, California State University, Fullerton; Lynn Galbraith, University of Nebraska; Douglas George, University of New Mexico; Larry Gleeson, University of North Texas; Janice Hardy, Georgia College; Sharon K. Hopson; Susan Jackson, Marshall University; Ralph Jacobs, Mankato State University; Karen Kietzman, College of St. Francis; Jan Koot, California State University, Long Beach; Nell Lafaye, University of South Carolina; Pamela Lee, Washington State University; Kathleen Loble, Butler University; Carolyn Loeb, Central Michigan University; Walter Martin, Concordia University; Timothy McNiven, Ohio State University; Joseph Molinaro, Broward Community College; Tim Morris, University of Central Arkansas; Jo Anne Nix, Georgia College; Christie Nuell, Middle Tennessee State University; Helen Phillips, University of Central Arkansas; Dominic Ricciotti, Winona State University; John C. Riordan, State University of New York, College at Potsdam; Barbara Kerr Scott, Cameron University; Claire Selkurt, Mankato State University; John Shaak, California State University, Long Beach; Michael J. Smith, Southern Illinois University; Ray Sonnema, Georgia Southern University; Thomas Turpin, University of Arkansas; Barbara von Barghahn, George Washington University; Randy Wassell, Colorado State University; Kenneth Weedman, Cumberland College; and Rochelle Weinstein, Borough of Manhattan Community College of the City University of New York.

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LIVING WITH ART

INTRODUCTION



1. David Teniers the Younger. *The Picture Gallery of the Archduke Leopold*.
c. 1650. Oil on canvas, 3'5 $\frac{3}{4}$ " \times 4'2 $\frac{1}{8}$ ".
Museo del Prado, Madrid.

CHAPTER ONE

LIVING WITH ART

SOME PEOPLE live with art a little, some a lot. Archduke Leopold Wilhelm, who ruled Belgium in the 17th century, obviously lived with art a *lot*. His court painter, David Teniers the Younger, has left us a fascinating view of the Archduke's private picture gallery (1). Paintings large and small crowd nearly every inch of wall space, butted frame to frame almost to the ceiling, and the overflow works are stacked on the floor. Barely visible through the half-open door at rear is another room, equally crammed with paintings. Even the little dog leaping about in the foreground seems a trifle awed by it all. The Archduke, posed at center wearing a tall hat, has the look of a man pleased and satisfied with his fabulous collection.

Throughout history individuals of wealth and standing have collected art on a grand scale. In the past such collectors tended to be kings and queens, emperors and popes. Today the most ambitious collecting is done by film stars, other entertainers, sports figures, and leaders of industry. None of this latter group would hang their art collections the way Archduke Leopold did; even museums with vast holdings do not. To our modern eyes the Archduke's gallery seems more than a little overdecorated. But this fashion for conspicuous display of art remained popular well into the 20th century.

Relatively few of us have the money or the inclination to acquire great quantities of fine artworks, but that doesn't mean we are not involved with art. Who lives with art? You do. Everybody does. It would be impossible *not* to live with art, because art is inextricably connected to human existence. Art has been with us since the earliest cave dwellers made their first steps toward civilization and will be with us as long as civilized life continues on our planet.

You probably have more art in your life than you realize. If you live in a city or town, artists have designed almost everything in your environment. The buildings in which you live and work, the furniture inside those buildings, the clothes you wear—all were designed by artists in specialized fields. Very likely the walls of your home are decorated with posters, prints, photographs, maybe original paintings, that you have hung to give personal meaning to your world. Perhaps your school or office building has a large-scale sculpture out front or a fabric hanging or mural inside.

Whether we know it or not, all of us make choices—every day, every minute—with respect to art. We choose one product over another, one gar-



2. Vincent van Gogh.
Vincent's House at Arles. 1888.
 Oil on canvas, 30 × 37".
 Vincent van Gogh Foundation,
 Rijksmuseum Vincent van Gogh,
 Amsterdam.

ment over another, one way to walk from place to place, basing our decisions largely on the visual impact of the preferred option. We choose to study and enjoy particular works of art or to ignore them. We choose to plan encounters with art, as in museums and galleries, or not to do so.

Whatever our degree of involvement with art, we must remember that it is a choice. We can go through life like sleepwalkers, ignoring or taking for granted the art around us. Or we can enrich our lives by developing a more active appreciation of the art we live with. This book is about the appreciation of art, which means a combination of understanding and enjoyment. It is possible to heighten our appreciation of art, to learn to see, to take an active interest in the visual world. When we do so, we are only following a basic *aesthetic impulse*—an urge to respond to that which we find beautiful.

The people we call “artists” are those who have chosen to follow this aesthetic impulse by *making* art. For whatever reasons—talent or interest or luck—they live with art, actively and consciously, every day of their lives. Three examples will help to show how, for artists, *living* and *art* are practically the same experience.

Late in the summer of 1888 the artist Vincent van Gogh rented a little yellow house on a street corner in the southern French town of Arles. Even before he moved into the house Van Gogh had begun to sketch it and its surroundings, and in September he turned his sketches into an important painting now called *Vincent's House at Arles* (2). Van Gogh spent most of his adult life painting images of his life—his own likeness, his friends, the landscape he inhabited, his room, his house, his special chair. Through these images we, as observers, come to know the artist, and perhaps more important, we come to know the relationship between everyday life and art.

Some thirty years later the Spanish artist Joan Miró also painted his own home, in a work that many consider his masterpiece. It is called *The Farm* (3). Miró was born in Catalonia, in the far northeastern section of Spain near France. His identity as a man and an artist was very much tied up with being Catalán, which he expresses in this image of the farm in Montroig where he grew up. Every detail of the scene is meticulously observed and recorded—the barn, the central tree, the farm animals, the chicken shed, the rows of ploughed earth, the milk pails and watering can. Still a young man when he completed this picture, Miró surely meant it as a summing up, a declaration: This is where I came from. This is who I am.