

GILBERT'S
LIVING
WITH



ART
MARK GETLEIN

SEVENTH
EDITION

Gilbert's

LIVING WITH ART

SEVENTH EDITION

Mark Getlein



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GILBERT'S LIVING WITH ART

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PREFACE

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 visual art, illustrated by hundreds of examples drawn from many cultures and across many centuries.

ORGANIZATION OF THE TEXT

As in previous editions, *Living with Art* is divided into five parts. 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 arts, and graphic design. In **Part Four** the same detailed coverage is applied to three-dimensional media—sculpture and installation, crafts, 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 Africa, of India, China, and Japan, and of the Pacific and the Americas.

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. We have made every effort to obtain the best possible transparencies, and we have reviewed and color-corrected each image during the production process to ensure that the reproductions are as faithful to the originals as four colors of ink on paper can be.

FEATURED ESSAYS

Brief illustrated essays scattered through *Living with Art* focus on five broad topics. **Thinking about Art** essays examine ways in which cultures have reflected upon, organized, and regulated the universal human activity of making art. **Artists** essays present brief biographies of noted artists, while **Art People** essays profile individuals who have played important roles in the larger world of art. **Art Issues** essays explore controversies surrounding restoration, censorship, public art, and the removal and display of artworks from tombs. **Crossing Cultures** essays highlight artistic contact and exchange.

MAPS, TIME LINES, 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 comprehensive fold-out time line of world art is packaged with the book, with thumbnail illustrations linked to a clear chronology. The Pronunciation Guide for unfamiliar names (both people and places) is found after the last chapter. 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 SEVENTH EDITION

A new essay rubric, **Thinking about Art**, makes its first appearance in this edition. Its four essays explore Navajo and Japanese aesthetics, the disturbing phenomenon of iconoclasm, the variety of contemporary interpretive points of view such as feminism and psychoanalysis, and the historical institution of academies. Other new essays include **Art People** profiles of master printer Robert Blackburn and art historian Linda Nochlin, and **Artists** biographies of architect Samuel Mockbee and sculptor Louise Bourgeois. Bourgeois joins Picasso, Matisse, Rembrandt, Titian, Michelangelo, and Leonardo as an artist represented in depth, with five of her works included over the course of the text.

All in all some **40 artists** are appearing for the first time in the pages of *Living with Art*, including Lorna Simpson, Ann Hamilton, Thomas Struth, Cheri Samba, Jeff Wall, Emmi Whitehorse, Takashi Murakami, Joseph Beuys, Elizabeth Catlett, Andy Goldsworthy, Magdalene Odundo, Dan Flavin, Bridget Riley, Tony Oursler, Shigeru Ban, and Shahzia Sikander. Changes large and small occur in almost every chapter. Highlights include:

- **Chapter 1: Living with Art.** Two new roles for artists are proposed, opening the text up from the beginning to architecture, installation, and the vast range of daily arts such as textiles and pottery that characterize many world cultures. The chapter closes with a new section called “Looking and Responding.” The section explores what the nature of perception might imply about looking at art, then proceeds to develop responses to three artworks, showing how we approach them all in the same way, though they may at first seem very different.
- **Chapter 2: What Is Art?** The chapter has been rewritten to provide a more contemporary yet still fully accessible approach to the question posed by its title. Two new topics are “Artist and Audience,” which compares the differing assumptions of an early Renaissance workshop, a royal Mughal atelier, and our own institutional art world; and “Art and Objects,” which introduces conceptual art, performance, and installation by drawing parallels with world traditions such as African masquerades and Navajo sand painting. The discussion of “Art and Meaning” has been significantly expanded, with *content* restored as a traditional pairing with *form*, and *context* introduced for the first time as an essential vocabulary term. The ensuing discussion shows not only how art shifts in meaning when transferred from its original context into a museum, but also how our modern context of galleries and museums has enabled the great formal variety of contemporary art.
- **Chapter 4: The Visual Elements.** Overlay diagrams have been added to help students see directional and implied lines in paintings by Eakins, Géricault, and Watteau. The concepts of figure, ground, and implied shape, formerly presented as part of the discussion of perception in Chapter 1, have been incorporated here into the discussion of shape.

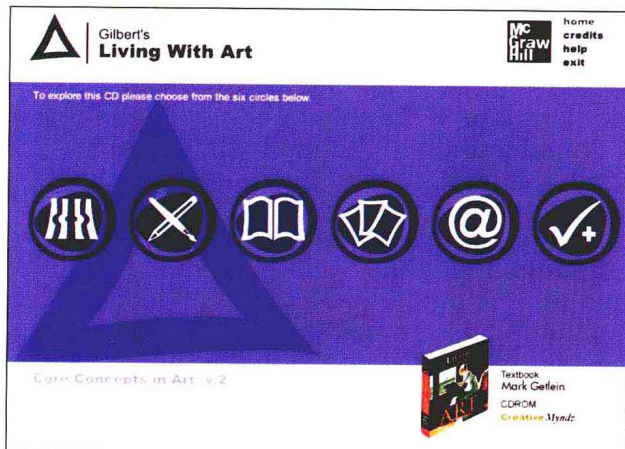
- **Chapter 7: Painting.** The illustration program has been refreshed to underscore the ongoing importance and liveliness of painting as an art, with recent works by Elizabeth Peyton, Takashi Murakami, Elizabeth Murray, and Fred Tomaselli.
- **Chapter 11: Sculpture and Installation.** The new title acknowledges that installation has moved from the margins into the mainstream of artistic practice. To fully explore the ideas brought into play by installation, the chapter's closing section, "Sculpture and the Environment," has been re-configured and expanded as "Working with Time and Place." Andy Goldsworthy, Robert Gober, Louise Bourgeois, and Dan Flavin are the new presences here.
- **Chapter 13: Architecture.** This chapter closes with a new topic, "Recent Directions: Green Architecture." The need to use resources wisely so as not to compromise future generations has moved to the center of current thinking. At the same time, new technologies have made green principles practical on a larger scale than ever before. The section includes buildings by Maya Lin, Fox & Fowle, Renzo Piano, and Shigeru Ban.
- **Chapter 22: Art Since 1945.** This chapter has been updated with a brief section on digital art. Included is Mary Flanagan's *[collection]*, a program that makes art from fragments of words, sounds, and images stored on computers around the world. Students can participate by downloading the program onto their own computers from Flanagan's website.

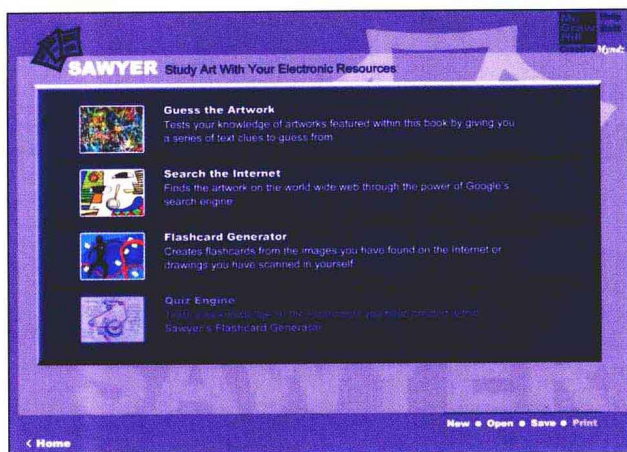
STUDENT RESOURCES

Please note: The supplements listed here and below in Support for Instructors may accompany this text. Please contact your local McGraw-Hill representative for details concerning policies, prices, and availability as some restrictions may apply. If you are not sure who your representative is, you can find him or her by using the rep locator at www.mhhe.com.

LIVING WITH ART CORE CONCEPTS CD-ROM

Free with every new copy of this text.





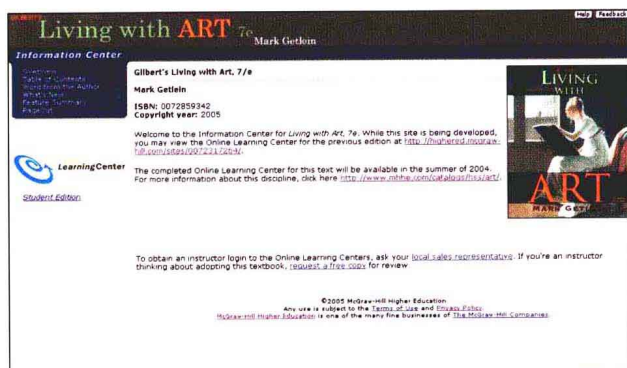
The Core Concepts CD-ROM is made up of six components to offer students essential study material in conjunction with this text.

- **Elements of art** (*line, shape, color, texture*) are illustrated and enhanced with numerous interactive exercises and animations.
- **Art techniques** are demonstrated and explained with brief video segments.
- **Chapter Resources** relate directly to the material in this text, and offer study guides, quizzing, and self-assessment.
- **SAWYER**, a pedagogically designed flashcard generator and study tool, enables students to make flashcards and study the images in this text.
- **Internet Resources** provides a guide to using the Internet for research.
- **Study Skills Primer** provides students with essential advice on how to be successful when studying during college.

Detailed content information and step-by-step instructions are provided for the Core Concepts CD-ROM in the booklet that holds the CD-ROM and is shrinkwrapped with this text.

ONLINE LEARNING CENTER

www.mhhe.com/lwa7



Extensive Internet resources are available for students who use *Living with Art*. The Online Learning Center offers resources for each chapter of the text, including chapter objectives, discussion questions, online testing, and links to websites for additional research of the topics covered. In addition, the site hosts links to promote getting involved in art and in conducting research on the Web.

THE LIVING WITH ART TIME LINE

A fold-out chronology of concurrent events in culture and history is provided with every new text.

PROJECTS MANUAL AND WRITING GUIDE

This manual provides exercises and discussions that both hone formal analysis and assist in the more complex process of writing about art.

DESIGN OVERLAYS

Coordinated with the Projects Manual, these overlays clearly demonstrate the structure and composition of various works of art.

SUPPORT FOR INSTRUCTORS

INSTRUCTOR'S RESOURCE MANUAL

McGraw-Hill offers an Instructor's Manual to all instructors who adopt *Living with Art* for their courses. The Instructor's Manual includes:

- *Transition Guide*, containing chapter outlines with topic headings and the accompanying illustrations and an outline of the changes to the seventh edition to ease the way for users of the sixth edition.
- *Organization and Teaching Strategies*, offering an overview of the organizational structure of *Living with Art*, plus information on the differing ways that instructors can choose to teach the course.
- *Mentoring Essays by Instructors who are Living with Art*, presenting several essays written by instructors who relate innovative concepts and practical suggestions for using the text.
- *Chapter-by-Chapter Guide to Teaching with Living with Art*, including outlines of each chapter, lists of all the images in the chapter, possible discussion topics, lecture launching ideas, and ideas to be presented and discussed when teaching.
- *Examination questions*, including multiple-choice, slide identification, true/false, and essay questions.
- *Suggested Video and Multimedia Resources*.

COMPUTERIZED TEST BANK

The test questions from the Instructor's Manual are available on MicroTest, a powerful but easy-to-use test-generating program. MicroTest is user-friendly and can be used on both Macintosh and Windows personal computers.

ONLINE LEARNING CENTER

An Internet-based resource for students and faculty alike, the OLC boasts extensive resources for instructors. The Instructor's Resources are password-protected and offer the complete text of the Instructor's Manual. To receive a password for the site, contact your local sales representative or e-mail us at art@mcgraw-hill.com.

Additionally, the Online Learning Center offers chapter-by-chapter quizzes for student testing. These brief quizzes are separate from those offered in the Instructor's Manual, they generate instant grades, and the results can be e-mailed directly to the instructor with the click of a button. This special quizzing feature is a valuable tool for the instructor who requires a quick way to check reading comprehension and basic understanding without using up valuable class time.

SLIDE SETS

Available to all adopters. Please call your local McGraw-Hill representative for details.

ACKNOWLEDGMENTS

Like the extraordinary projects of Jeanne-Claude and Christo, *Living with Art* is the result of a collaborative process that brings people together and draws on their energies. I am indebted first of all to Joe Hanson, under whose protective editorial wing this edition took shape, and to Caroline Ryan, who guided, cajoled, coordinated, advised, inspired, enabled, and energized the book and all of its supporting materials into being with unflagging enthusiasm, sound judgment, and enviable diplomacy. Editorial assistants Torrii Yamada, Elizabeth Sigal, and Anu Sansi lent many helping hands, though even with these the work cannot have been light. Robin Sand once again brought her contacts, sleuthing skills, organizational prowess, and blissful outspokenness to the task of gathering photos and clearing permissions. John McKenna consented once again to lend his elegant hand to the program of line art, and Yoshiko Nihei again helped us to obtain otherwise unobtainable photographs in Japan. In the middle of it all, Charles Yuen took a pair of paintings and raised the bar dramatically by creating a stunning cover for the book to live up to. Meanwhile, our marketing manager, Lisa Berry, was orchestrating the fanfare, seeing to it that “It’s coming! It’s coming!” is followed up by “It’s here! It’s here!”

We all contribute our bits and pieces, but they don’t make a book until someone gives them form. That immense task was carried out by Susan Trentacosti and her colleagues in Burr Ridge. Sue’s careful, painstaking attention to detail can be seen on every page of this edition. Her calm in the face of an endangered schedule cannot be seen, but without it we might not have had a book at all. Through her I am grateful to copyeditor Leslie Anne Weber for her sharp eyes and careful queries, and to George Kokkonas for his attractive update of the design. Wanda Lubelska again brought her uncanny mindreading skills and sympathetic artist’s eye to the page makeup, and the staff of Prographics miraculously translated my impressionistic annotations into precise percentages of magenta, cyan, yellow, and black.

A project of this intellectual scope exceeds the boundaries of any one person’s competence, or at least it exceeds mine. I am indebted to Clare Hills-Nova for the essays on Linda Nochlin and Louise Bourgeois, and to Christopher Narozny for the profiles of Samuel Mockbee and Robert Blackburn. Debts carried over from the sixth edition include those to Monica Visonà, Herbert Cole, Marilyn Rhie, David Damrosch, Virginia Budney, and Jim Whittaker for matters African, Tibetan, Mesoamerican, sculptural, and photographic. The past few years have brought fruitful exchanges with several of *Living with Art*’s users. My special thanks to Terry Hobbs for alerting me to typos and errors he discovered as he worked through the sixth edition, and especially for being so amusing as he did so. I promise him never to confuse a rhomboid with a trapezoid again. Not ever. I am also grateful for illuminating exchanges with Barbara Pogue, whose pleas for a Cézanne still life and for the return of Audrey Flack are answered in these pages; Barbara Scott, who took me to task on my dating of the dissemination of papermaking through Europe; and Mary Prevo, whose knowledge of Romanesque architecture and contemporary urbanism have both been put to use in this edition. My gratitude radiates outward as well toward the devoted contributors to *Living with Art*’s many satellite components. This edition is stronger for the inspired and inspiring essays by Kathleen Desmond, Pat Federinko, David Ribar, Steven Shippo, and Monica Visonà in the Instructor’s Manual, and for Shannon Gattens’ hard work on the greatly expanded website.

This edition of *Living with Art* is in part an attempt to respond to the needs and concerns I heard voiced at two fascinating conference sessions offered recently by the CAA Education Committee, “What Do First-Year Students Know About Art, Anyway?” and “What Makes You Think Whatever You

Do . . . Works?” As I began this revision, I shamelessly forced myself on two of the speakers, Kathleen Desmond and Steven Shipp, and asked them to participate. These acknowledgments close with special thanks to them for their insights and suggestions, their conversation and commiseration, and their support, friendship, and good cheer.

THE COMMUNITY OF LIVING WITH ART

Special thanks go to all those who helped form the broad list of supplementary materials that accompany this text. In particular, Pat Federinko for her creation of the Instructor’s Manual and Test Bank; James Goodman, University of Hawaii Leeward Community College, for his revision of the Self-Assessment questions on the Core Concepts CD-ROM plus many of the SAWYER “Guess the Artwork” hints; Tim Jones, of Oklahoma CC, for his work on the original SAWYER “Guess the Artwork” hints, plus his revision of them; Charlotte Collins, of Kennesaw State University, for her PowerPoint presentations for use with this text; and Sarah Bremser, University of Hawaii, for her revisions of the Online Learning Center quizzes.

Additionally, I would like to thank those instructors who participated in focus groups with us at the College Art Association, as well as via teleconference during our development of the seventh edition. Your candid responses, opinions and suggestions helped to shape this revision, and had a profound influence on the supplements, particularly SAWYER, that are available with the text.

REVIEWERS

This book belongs to its users, whose needs and wishes give it form. I am especially grateful for the suggestions and criticisms of all who have reviewed the sixth edition and made comments.

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BRIEF CONTENTS

	Preface	xiv
Part One	Introduction	2
Chapter 1	Living with Art	3
Chapter 2	What Is Art?	18
Chapter 3	Themes of Art	50
Part Two	The Vocabulary of Art	80
Chapter 4	The Visual Elements	81
Chapter 5	Principles of Design	120
Part Three	Two-Dimensional Media	146
Chapter 6	Drawing	147
Chapter 7	Painting	164
Chapter 8	Prints	181
Chapter 9	Camera Arts	202
Chapter 10	Graphic Design and Illustration	238
Part Four	Three-Dimensional Media	250
Chapter 11	Sculpture and Installation	251
Chapter 12	Crafts	277
Chapter 13	Architecture	294
Part Five	Arts in Time	332
Chapter 14	Ancient Mediterranean Worlds	333
Chapter 15	Christianity and the Formation of Europe	361
Chapter 16	The Renaissance	379
Chapter 17	The 17th and 18th Centuries	407
Chapter 18	Arts of Islam and of Africa	429
Chapter 19	Arts of East Asia: India, China, and Japan	444
Chapter 20	Arts of the Pacific and of the Americas	472
Chapter 21	The Modern World: 1800–1945	490
Chapter 22	Art Since 1945	522

CONTENTS

PREFACE

xiv

Part One Introduction

2

Chapter 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

ART PEOPLE: DOROTHY AND HERBERT VOGEL 17

Chapter 2 What Is Art?

18



ARTIST AND AUDIENCE 22

ART AND BEAUTY 26

ART AND APPEARANCES 28

Representational and Abstract Art 29

Nonrepresentational Art 33

Style 34

ART AND MEANING 36

Form and Content 36

Iconography 39

Context 41

ART AND OBJECTS 46

ART ISSUES: WHO IS AN ARTIST? 24

ARTISTS: LOUISE BOURGEOIS 31

THINKING ABOUT ART: AESTHETICS 45

Chapter 3 Themes of Art

50



VISUAL DELIGHT AND THE ARTS OF DAILY LIFE 50

THE SACRED REALM 52

POLITICS AND THE SOCIAL ORDER 56

STORIES AND HISTORIES 61

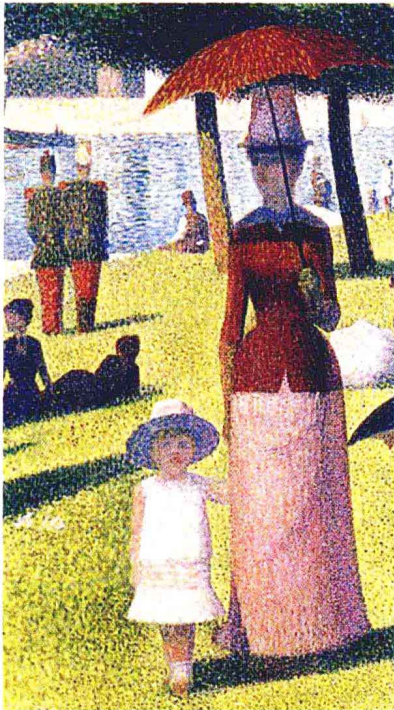
LOOKING OUTWARD: THE HERE AND NOW 64

LOOKING INWARD: THE HUMAN EXPERIENCE 69

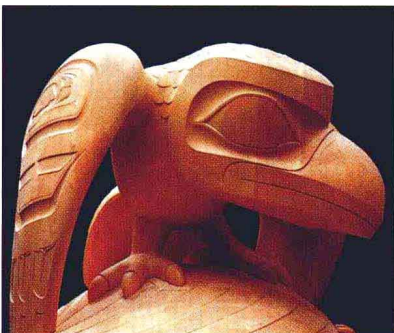
INVENTION AND FANTASY 71

ART AND NATURE	74
ART AND ART	76
THINKING ABOUT ART: ICONOCLASM	55
ARTISTS: ROBERT RAUSCHENBERG	68
ARTISTS: KATSUSHIKA HOKUSAI	78

Part Two	The Vocabulary of Art	80
Chapter 4	The Visual Elements	81



LINE	81
Contour and Outline	83
Direction and Movement	83
Implied Lines	86
SHAPE AND MASS	87
Implied Shapes	89
LIGHT	90
Implied Light: Modeling Mass in Two Dimensions	91
COLOR	93
Color Theory	94
Color Properties	96
Light and Pigment	96
Color Harmonies	97
Optical Effects of Color	98
Emotional Effects of Color	101
TEXTURE AND PATTERN	104
Actual Texture	104
Visual Texture	105
Pattern	106
SPACE	106
Three-Dimensional Space	106
Implied Space: Suggesting Depth in Two Dimensions	108
Linear Perspective	109
Foreshortening	112
Atmospheric Perspective	113
Isometric Perspective	115
TIME AND MOTION	116
ARTISTS: HENRI MATISSE	99
CROSSING CULTURES: JAPANESE PRINTS	103
ART ISSUES: RESTORATION	111



**UNITY AND VARIETY** 121**BALANCE** 124

Symmetrical Balance 124

Asymmetrical Balance 127

EMPHASIS AND SUBORDINATION 132**SCALE AND PROPORTION** 135**RHYTHM** 140**ELEMENTS AND PRINCIPLES: A SUMMARY** 143

ARTISTS: GEORGIA O'KEEFFE 125

THINKING ABOUT ART: POINTS OF VIEW 131

ARTISTS: PAUL CÉZANNE 134

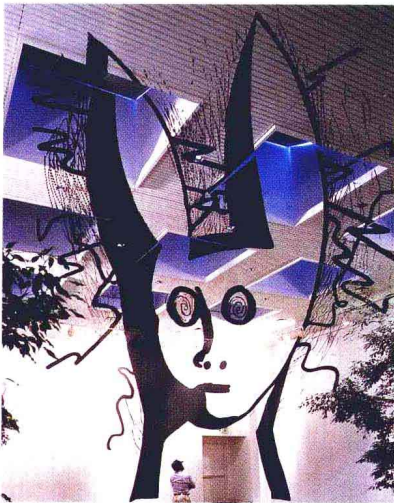
Part Three**Two-Dimensional Media**

146

Chapter 6

Drawing

147

**MATERIALS FOR DRAWING** 151

Dry Media 151

Pencil 151*Metalpoint* 152*Charcoal* 153*Chalk and Crayon* 154

Liquid Media 156

Pen and Ink 156*Brush and Ink* 157**RECENT DIRECTIONS** 159

Digital Realms 159

Reaching for the Wall 161

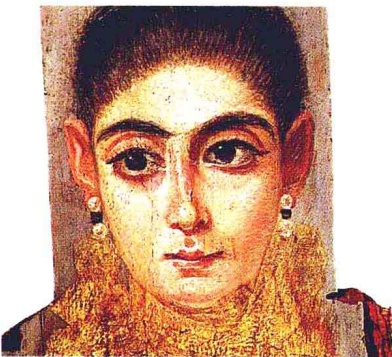
ARTISTS: LEONARDO 150

ARTISTS: KÄTHE KOLLWITZ 158

Chapter 7

Painting

164

**ENCAUSTIC** 165**FRESCO** 165**TEMPERA** 167**OIL** 168**WATERCOLOR** 174**GOUACHE** 176**ACRYLIC** 176**BLURRING THE BOUNDARIES: COLLAGE** 178

ARTISTS: JACOB LAWRENCE 170

ART PEOPLE: LINDA NOCHLIN 173

**RELIEF** 182

- Woodcut 182
- Wood Engraving 187
- Linocut 188

INTAGLIO 188

- Engraving 189
- Drypoint 190
- Mezzotint 191
- Etching 192
- Aquatint 193

LITHOGRAPHY 194**SCREENPRINTING** 198**MONOTYPE** 199**RECENT DIRECTIONS: THE PHOTO IMAGE AND PRINTMAKING** 200

ARTISTS: ALBRECHT DÜRER 184

ART PEOPLE: ROBERT BLACKBURN 195

**PHOTOGRAPHY** 203

- The Still Camera and Its Beginnings 203
- Early Subject Matter 204
 - Portraits* 204
 - Landscape* 206
 - The Here and Now* 209
- Photography in Print: Photojournalism 210
- Photography and Art 212

FILM 223

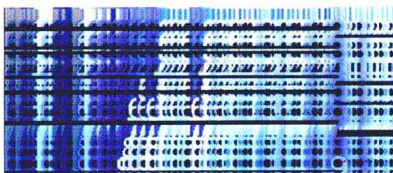
- The Origins of Motion Pictures 224
- Films and Filmmakers 225
- Special Effects and Animation 233

VIDEO 234

ARTISTS: JULIA MARGARET CAMERON 207

ARTISTS: ALFRED STIEGLITZ 215

ART ISSUES: CENSORSHIP: ROBERT MAPPLETHORPE 220

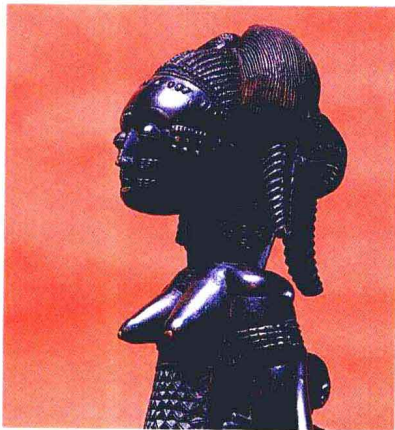
**SIGNS AND SYMBOLS** 239**TYPOGRAPHY AND LAYOUT** 242**WORD AND IMAGE: POSTERS AND OTHER ADVERTISEMENTS** 244**ILLUSTRATION** 246**THE DIGITAL REALM** 248

Part Four **Three-Dimensional Media**

250

Chapter 11 **Sculpture and Installation**

251



METHODS AND MATERIALS OF SCULPTURE 252

Modeling 252

Casting 252

Carving 256

Assembling 258

SCULPTURE AND THE THIRD DIMENSION 260

THE HUMAN FIGURE IN SCULPTURE 262

WORKING WITH TIME AND PLACE 268

ARTISTS: OLOWE OF ISE 257

CROSSING CULTURES: PRIMITIVISM 264

ART ISSUES: PUBLIC ART 269

ARTISTS: CHRISTO AND JEANNE-CLAUDE 275

Chapter 12 **Crafts**

277



CLAY 278

GLASS 281

METAL 283

WOOD 285

FIBER 286

JADE AND LACQUER 288

BLURRING THE BOUNDARIES: ARTISTS AND CRAFTS 290

ARTISTS: MARÍA MARTÍNEZ 280

Chapter 13 **Architecture**

294



STRUCTURAL SYSTEMS IN ARCHITECTURE 294

Load-Bearing Construction 295

Post-and-Lintel 296

Round Arch and Vault 300

Pointed Arch and Vault 302

Dome 304

Corbelled Arch and Dome 308

Cast-Iron Construction 309

Balloon-Frame Construction 310

Steel-Frame Construction 311

Suspension 313

Reinforced Concrete 314

Geodesic Domes 315

PURPOSES OF ARCHITECTURE 316

Two Museums 316

Three Office Buildings 320

Three Dwellings 322

RECENT DIRECTIONS: GREEN ARCHITECTURE 327

