The background of the book cover is a complex, abstract geometric pattern. It features large, interlocking triangles in shades of blue, yellow, and red. These triangles are set against a light beige, textured background. The edges of the triangles are decorated with a series of small, dark, pointed shapes, giving the impression of a woven or beaded fabric. The overall effect is one of intricate, handcrafted design.

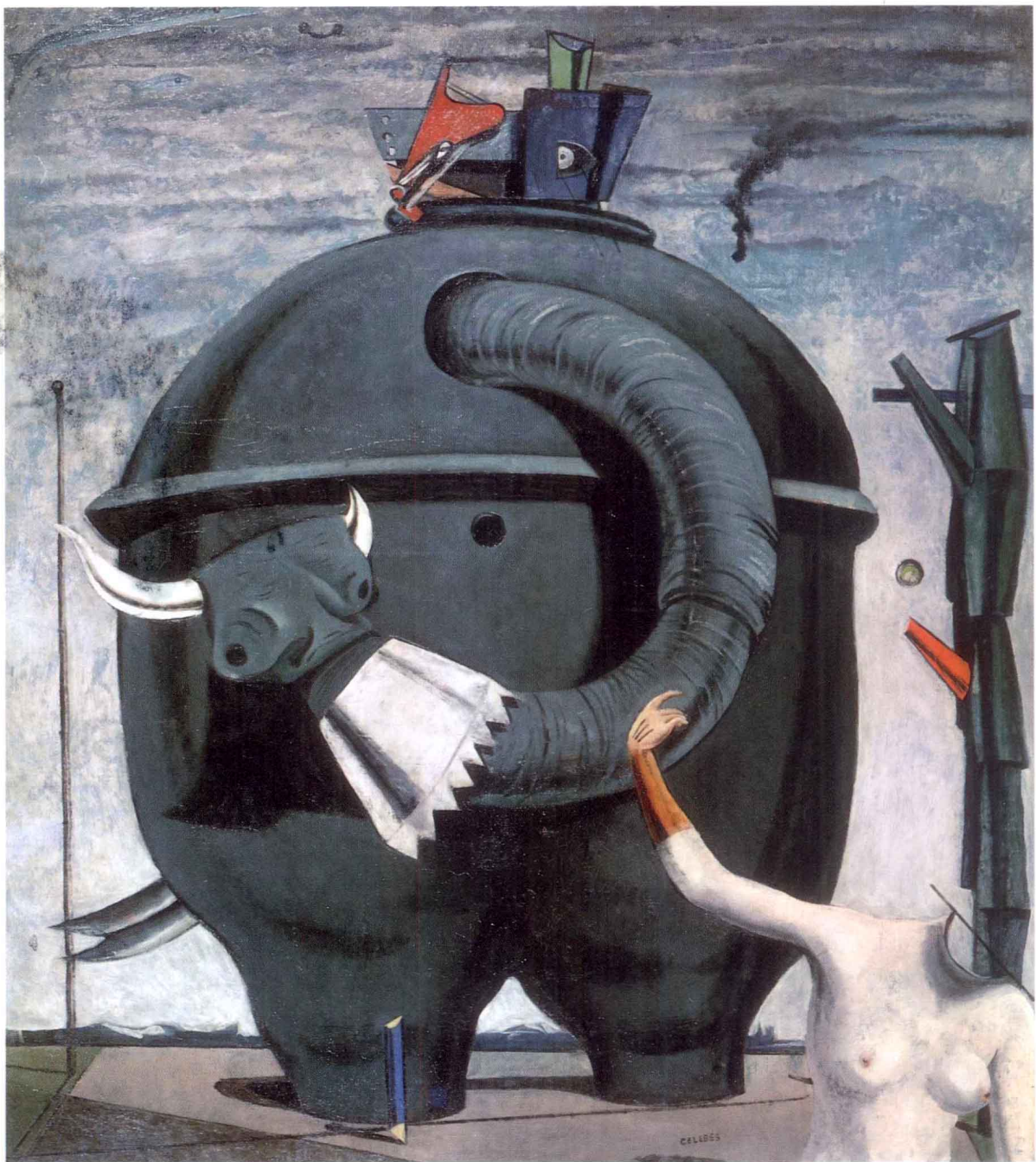
ARTIST AND AUDIENCE

SECOND EDITION

Terence Grieder

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Cover: The cover (detail) and title page of this book reproduce the design of a parfleche (*PAHR-flesh*), a large folded case made of untanned rawhide. This parfleche was created by an unknown woman of the Blood Tribe of the Blackfeet Confederacy in southern Alberta around the year 1885. It measures 21 by 14 inches and resides in the collection of the University Museum, University of Pennsylvania, Philadelphia. (The photograph was taken by Mark Tade and supplied courtesy of the Des Moines Art Center, Des Moines, Iowa.)

Parfleches were made and painted by women of the northern Woodland and Plains tribes of North America using a freshly skinned hide that required much preparation. The design was composed, using straight willow sticks as rulers, and pressed into the wet hide as it was stretched and staked to the ground. In the early years, artists painted in natural colors derived from organic materials. For instance, by heating minerals rich in iron oxides, red could be produced. This color, to many tribes, symbolized the sacred life force. After the design was completed and the hide sufficiently dried, the parfleche was cut out and folded into a functional shape such as a cylinder or envelope to be used by a tribe member. Although numerous examples of parfleches survive, the name of no individual artist has been passed down. The visual power of their work remains to speak for them.

Frontispiece: Max Ernst, *Elephant of the Celebes*, 1921 Oil on canvas, 4 ft 1¼ in × 3 ft 6½ in (1.2 × 1m). Tate Gallery, London (Roland Penrose Collection)

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Preface

Artist and Audience is a fresh introduction to the art world and all its aspects: the people who are active in that world, the many kinds of works that are created, the sensations and ideas we receive from those works, and the ways of life art has transmitted across many times and places. The various roles that make up the art world and how we play those roles are emphasized. As artist or audience, as teacher or student, as critic or historian, as patron or dealer, we find many opportunities to be active members of the art world. The role of the audience is often ignored, but we all play that role. For as we experience the art world, we find abundant opportunities and also responsibilities to receive and interpret the arts.

As an important part of our global communication network, the visual arts, while new in many of their techniques and ideas, are also very ancient in the basic psychological needs for expression and communication they fulfill. It is sometimes thought that art meets such different needs in different societies that no useful comparisons can be made across these societies. But if we examine the ways that ideas and images circulate around the globe with an awareness of our own Western perspective, we do discover fascinating comparisons. This book includes non-Western art on an equal basis with traditional Western works in both the analytical and historical sections. Here students will find the opportunity to explore their own perspectives and how they fit into the global community. African, Asian, and Native American artists employ the same elements and principles of art as modern American or European artists. For that reason, art offers ways to transcend the barriers between people of different times and places.

Each section of this second edition focuses on an aesthetic, technical, or historical question and analyzes a variety of related works. Contemporary critics see equal potential for expression in all the art media, including those with functional applications such as buildings and furniture. Our concern will be with the messages that emerge into a society's intellectual life as artists create art and audiences interpret it.

The Revision

This new edition has been extensively revised with nearly a hundred new images, a new design, more color, and improved reproductions throughout. Many images that had not been in color in the first edition are now seen in full color in the second. New sections have been added on religious images, abstraction, calligraphy, photography, video, computer art, virtual reality, and avant-garde sculpture. Extensive additions have been made in the applied arts and in Gothic art. To accommodate new material on the contemporary American art scene, a subject of great interest to many students, the last two chapters have been expanded and entirely recast. Throughout the book, new marginal cross-references direct students to related material found in another part of the book. These changes and additions are designed to make the book more relevant to contemporary interests and to the current global scene in art.

Plan of the Book

The book is divided into five parts. In Part I we discover the main roles people play in the art world, how those roles interact, the galleries and museums where art is seen, and the common subject categories and their traditional meanings. In Part II the reader begins to build interpretive skills by analyzing the elements of art and the principles of design. In Part III the various media, from drawing and computer art to bronze casting and oil painting, are described. Part IV surveys the vast field of applied design in architecture, city planning, interiors, clothing, ceramics, metalwork, and industrial design. Historical examples enrich many of these discussions. For instance, a fantastic suit of armor puts modern metalwork into a longer perspective.

Part V is a selective history of world art that concentrates on styles that have the most contemporary relevance, including ancient American, Asian, African, Classical and Hellenistic Greek, Roman, Medieval, Renaissance, and Baroque. An introductory book cannot include the whole history of art, but carefully chosen examples can guide an exploration of art's function as the communicator of the ideas and concerns of people of a particular place and time. In the last two chapters European and American art of the last two centuries is discussed. Art has played a very important role in the development of Western culture during this period and the emphasis is on the expression of the history of ideas. The last chapter, with twenty-six new pictures, is entirely devoted to American art and its global component since 1940.

Pedagogy

In this edition each chapter opens with a *preview* of the content. The *preview* will also help students as they review the text. Popular with first-edition users, the simplified *pronunciation guides* for names and terms as they first appear in the text have been retained. In addition, short definitions of terms, highlighted in bold type in the text, appear in the glossary. *Timelines and maps of cultural regions* help readers locate art in its place and time. *Questions for self-directed study* are found at the end of each chapter, and for those wanting to research information, *footnotes and suggested readings* are also listed at the end of each chapter. Set apart from the main text are *boxed features*, each with their own illustrations, that focus on issues and questions. Under the new heading **Current Issues** can be found discussions of political and social issues, such as *Who is Admitted to the Art World?*, *Is it Art?*, and *Who Owns History?* Under the heading **A Point in Time** are significant periods in a particular artist's career, such as *Eric Fischl's Cargo Cults* and *Georgia O'Keeffe and New Mexico*. Features entitled **In Detail** concentrate on techniques of artists, *Leonardo: Artist-Scientist*, or of critics, *New Tools for Critics*.

Teaching Aids

A comprehensive package of teaching and learning aids is available. For the teacher, an **Instructor's Manual and Test Item File** provide a course outline based on a series of suggested reading assignments. Basic ideas, a vocabulary list, suggested objectives, and a set of text and discussion questions are provided for easy assignment. For the student, a **Student Study Guide** provides overviews, learning objectives, self-test questions, and more in a workbook format to help students understand and absorb the information in the text. The **Instructor's Manual** and **Student Study Guide** are closely coordinated with each other and the second edition. A set of color slides is also available to qualified adopters for use in classroom lectures and discussions.

Acknowledgments

The author would like to thank the many individuals who have contributed to the making of this book. First, of course, the many artists whose work has enriched his life and provided so much stimulation, and then the many students who have shared the pleasure of art over more than thirty-five years of teaching.

This book has benefited from the careful reading and thoughtful criticism of a group of expert reviewers, all professionals in the art world. The author thanks Patrick John Daugherty, Pennsylvania State University; Dedree A. Drees, Catonsville Community College; David E. Pactor, Broward Community College; Patricia B. Sanders, San José State University; Leo F. Twiggs, South Carolina State University; and Salli Zimmerman, Nassau Community College.

The author acknowledges the indispensable editorial help of Rosemary Bradley, M.J. Kelly and Damian Thompson, the work of Julia Hanson in gathering the illustrations, and the design skills of Ian Hunt.

Austin, Texas
February 1996

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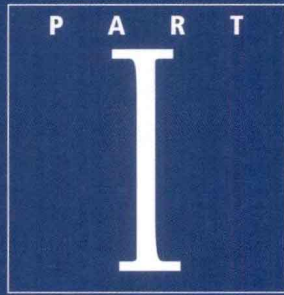
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COMMUNICATING IN A WORLD OF ART

Despite the seemingly infinite diversity of people and their ways of life, we all share certain basic capacities. Perhaps the most important of these is the capacity for inventing symbols, which we use to tell each other what we think and how we feel. The barriers between people who speak different languages, who worship different gods, and who live and work under completely different circumstances are high and hard to break down. Art is the most powerful medium of communication available to us that can break through those barriers. Art begins by attracting our eyes, enticing us to see as the artist saw. The barriers of language and culture can yield to a sympathetic observer who finds pleasure and meaning in the visual arts.

In his effort to make pictures that communicate Anselm Kiefer (b. 1945) returns to old symbols that are shared by many people: a mountain and a robed figure with wings (Fig. I.1). From ancient times divine power has been imagined as inhabiting mountain tops. Divine messengers, imagined as winged humans, bring inspiration. Although hardly any artists of our day mix their paint on an oval palette with a thumb hole, such as the one carried by the winged figure, most people have seen pictures of such antique palettes. Kiefer does not explain his painting, but relies on us to figure out that it shows us the divine inspiration of the artist. Communication in this case depends on thick paint on a heavy canvas, a very material experience. The world of art is composed of people involved in the paradox of intellectual and spiritual communication in solid, material form.

This book begins with an analysis of the roles people play in the creation and interpretation of art, with emphasis on the role of the audience, the one role that everyone plays. Compared with the active role of the artist, the audience has generally been considered merely a group of passive spectators. When we reconsider the relationship



I.1

ANSELM KIEFER,
The Painter's Guardian Angel, 1975.
Oil on canvas,
4 ft 3 in x 5 ft (1.3 x 1.5 m).
Collection A. and G. Gercken,
Hamburg, Germany.

between the artist and the audience, we can see that the audience plays a more active and important role in art than has been thought. We will also trace art from its origin with the artist, through the dealers and collectors to the museums, where the public finds it. In Chapter 2 we will begin to consider what we, the audience, must know to play our role as interpreters of art, paying special attention to subject matter and originality.

Art is not the capricious invention of a few geniuses, but one of the most basic and ancient communication media of the human race. Just as people remain basically the same, yet are constantly changing, so art has common threads through time, yet is always new. The aim of this book is to find old things that still speak to us as strongly as ever and also to explore the new conditions in which art exists today.