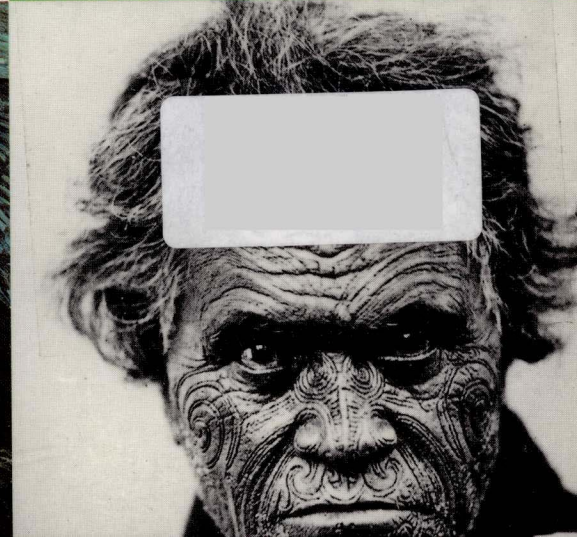
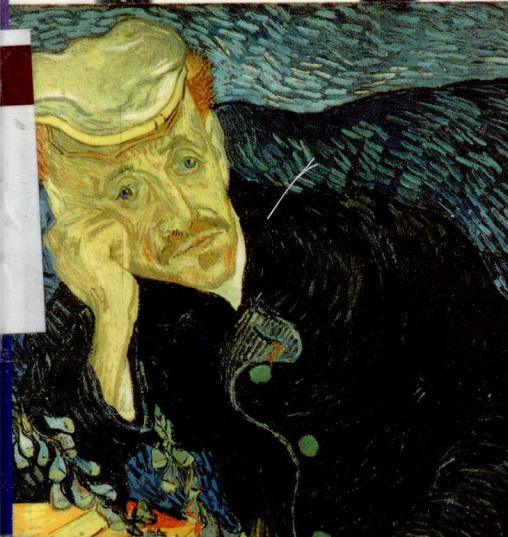


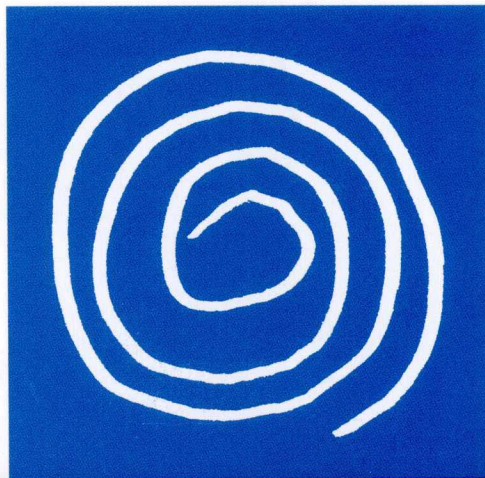
Exploring Art

A Global, Thematic Approach



Margaret
Lazzari
Dona
Schlesier





Exploring Art

A Global, Thematic Approach

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The School of Fine Arts

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To Mike and Julia Rose, with love and thanks.

Margaret Lazzari

For Douglas, Kimberly, Robert, Jackson Calder (Jake) and Luca, with gratitude and love.

Dona Schlesier



Preface

Art embodies human dreams, visions, and speculation. It renders the process of creativity in concrete form. It provides entry into the great ideas and issues of our personal lives and of the world beyond. It is visually rich, sometimes difficult, and often beautiful. When we began our work on this project, we were inspired first and foremost by our love of art and a desire to open that world to others. That's why we wrote this book.

What is important for students to learn from art courses? Most beginning art students are eager to engage the world of art. They are searching for clues to help them interpret a visual language they may not comprehend and feel a little fearful that they just won't "get it." *Exploring Art* is an introductory art textbook, designed to allay those fears and to help them understand. It introduces students to the world of art, its various media, its terminology, its visual elements, and even its history. But more importantly, it focuses on ideas and the ways those ideas are artistically expressed in actual works. We know from personal experience that students are more interested in concepts that enrich, challenge, and enlighten them than in rote memorization or recitation of chronologies. For that reason we've developed a global, thematic approach to the subject matter.

The traditional art appreciation textbook has tended to focus on the historical development of stylistic periods and to highlight great artists and great works of the western tradition. Unfortunately, this approach tends to marginalize or ignore the works of other cultures and traditions and to limit the effort to appreciate specific works to a single context. We, on the other hand, wanted to do something different. It was important to us to provide a balance of western and non-western approaches to art. We live in a global economy and are enmeshed in world affairs. Our own students have come from increasingly diverse ethnic backgrounds, many with non-European cultural heritages, and we wanted to acknowledge their backgrounds and traditions in our introduction to the material. We also wanted to develop an approach that would focus on similarities that unite cultures rather than distinctions and differences, one that would ultimately reveal the universality of the human impulse to create art.

STRUCTURE OF THE BOOK

All artworks deal with powerful ideas regardless of the culture from which they come. What are those ideas? How can we discuss them in relation to world art? We organized the book around questions that a beginning student might ask about art. The most basic questions serve as the titles for the three main parts of the book. The first part, *What Is Art and How Does It Work?*, provides an overview of the nature of art. It consists of five introductory chapters that deal with art as a human phenomenon, the language of art and architecture, deriving meaning from art, and looking at art within cultures. Chapter five provides a chronological overview of the history of art that includes summaries of major world cultures. It also includes an eight-page timeline that allows students to chronologically locate every image presented in the text and a series of maps to help locate works and traditions geographically.

Part II, *Why Do We Make Art?*, is the core of the book. It is subdivided into four major sections—Beyond Survival, Religion, The State, and Self and Society—that organize the central chapters of the book. These sections, and the fourteen, in-depth chapters that comprise them, cover the major themes and ideas common to art from around the world. Every image in the book is discussed in relation to one of those potent ideas as well as its formal properties, and within the individual chapters, works appear in their chronological order. Modular in design for ease of use, instructors can pick topics of particular interest to their students, and the students will still have some sense of world art. No culture or era has to be sacrificed because of time constraints. Part III, *Who Are the Artists, and Who Uses Art?*, covers the individual artist, collective art making, the social role of artists, and training for artists and support for art making. We also investigate what happens to art once it is made and the social, commercial, cultural, and institutional structures around it. Finally, we conclude with how people today can find art and use it in their lives.

FEATURES OF THIS TEXT

To accomplish our goals, we have incorporated several distinct features into this book that are not found in other art appreciation texts.

Illustration Program

We have worked tirelessly to prepare the best illustration program possible for this book. We provide well over 850 images, including 5 maps, 22 pieces of line art, and 839 photos, over half of those in color. The artworks represented reflect an almost equal balance of western and non-western traditions from around the globe and throughout time. Traditional media like painting, sculpture, and architecture are well represented, but we also include examples of ceramics, textiles, jewelry, photography, film, and newer multi-media forms. A number of women and minority artists have been included, and we also represent an unusually large number of contemporary and American artists so that students will understand that the arts are as actively pursued in the present as they were in the past.

Artworks in Multiple Contexts

Throughout the book, we examine artworks in multiple contexts to give students a sense of the diversity of meaning possible in a single work. Leonardo da Vinci's *Last Supper*, for example, is variously discussed in terms of its subject matter (as simply a depiction of a meal), in the context of religious art, in the context of questions surrounding art restoration, and in terms of its formal composition. In each instance, the work is presented in relation to other works that deal with similar themes. To avoid cumbersome cross-referencing and to encourage students to look at and think about them in greater depth, many of the artworks we present in this way are reproduced more than once in the book. Also, to facilitate access to the many discussions of a single work, captions in *Exploring Art* serve double duty. Besides providing the usual information about the name of an artwork, its date, and medium, they also tell you the other places in the book where the work is discussed.

Text Links

We have also provided a set of "text links" throughout the book. These shaded boxes, many of them illustrated, appear within the text of each chapter to help students make connections across chapters by providing cross-references to related topics. For example, issues associated with the human body may be found in

chapters on "Reproduction" and also on "Race, Sexuality, and Gender." Art about food may be related to religious practices and prayers to deities. Text links (we like to think of them as lateral thinking devices) help students make those important connections.

Text Links help students make connections across chapters by providing cross-references to related topics.



18.3 J. L. CHARLES GARNIER, *Opera House*, Paris, France, 1861–1874.



Text Link
Michelangelo's Vestibule for the Laurentian Library (figure 8.34) is another structure that influenced the design of the Paris Opera House.

As mentioned before, the opera house became part of the vernacular of Western architecture. One recent innovative example is in Australia, the graceful *Sydney Opera House* that majestically stands on the edge of the harbor and greets the visitor from air, land, or sea (figure 18.4). The sculpture-like complex, designed by Danish architect Joern Utzon, is indeed breathtaking.

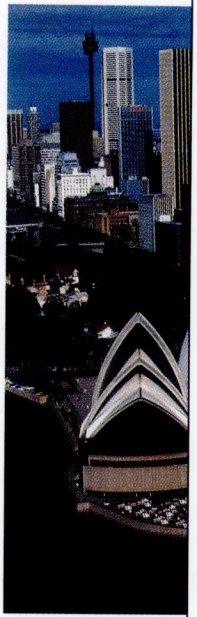
Museum, on page 482). He also felt that architecture should express democratic ideals rather than simply imitate a Greek temple, like so many governmental buildings, museums, libraries, churches, etc. With new building materials such as reinforced concrete, the limited forms of past architecture were freed to take practically any shape desired. This style of architecture, rooted in the work of Wright and incorporating flowing lines, was called "Organic" architecture. Joern Utzon was influenced by this thinking and also by the platform architecture of Mesoamerica.



Text Link
In addition to Frank Lloyd Wright, Utzon was also influenced by Mesoamerican architecture like the Palace at Palenque, figure 12.14.

A competition was held in 1956 for the design of the new opera house. The judge was Eero Saarinen, designer of the TWA Terminal at Kennedy International Airport, whose work is similar to Utzon's. In the design of the

Opera House, Utzon expanded the parameters of architecture so much that it caused controversy. Contention centered around whether the design was necessary for its construction was sufficient. This delayed construction, which began in 1962, was not completed until 1972, during which time considerable spending occurred, the government of Denmark in 1966 Utzon himself resigned. Fortunately, the opera house was completed.



8.34 MICHELANGELO, Vestibule of the Laurentian Library staircase, 1558–59, Florence, Italy.

Renaissance, to the subsequent Baroque era, an era marked by greater movement and emotionalism, and grandeur, and individualism in the arts and architecture.

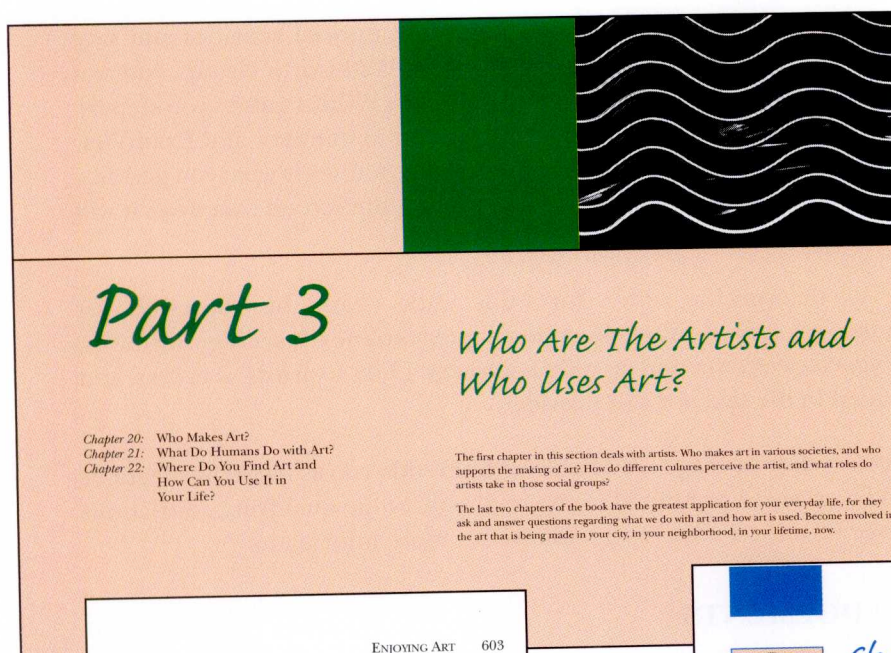
They share their functions, specifically that of housing books and manuscripts. Both are closely associated with places of worship, one Roman Catholic and the other Buddhist, and date from eras when learning was closely



12.14 *Palace at Palenque*, Mayan, Chiapas, Mexico, AD 514–784.

Like the Persians, the Mayans of Central America used high platforms, relief sculpture, and large buildings to create palace structures. The Mayan culture at Palenque is dated c. 514 to 784 AD. Located deep in a

stone carvings. Large painted stucco masks of human faces once adorned the ends of the terraces. The palace's design has four courts, each surrounded with rooms and galleries, likely used for administrative pur-



ENJOYING ART 603

FOOD FOR THOUGHT
 Congratulations! You have finished this art appreciation book. Our final food for thought for this chapter and this text is a challenge.

- How else can you approach art to increase your understanding of it and your culture?
- How can you increase your own creativity?

The authors wish you well as you personally meet this challenge and continue on your journey into the art world, which is **your** world.

Food for Thought questions

Chapter 2
 The Language of Art

INTRODUCTION
 "Communication" often means the use of oral and written language. However, humans use other languages to communicate their ideas to others. These include the languages of numbers, music, and of course the language of art. Like the others, the language of art is composed of elements arranged into a structure, in order that it can make sense to others. In this chapter, we will examine those elements, and also the principles

As we examine the language of art, keep in mind the following questions:

If art is a language, what is its grammar?
 How can communication be visual?
 How can a visual language be composed?
 Instead of words, what do artists use to make their statement?

chapter opening questions

Active Looking and Questioning

We want to encourage readers to be active and questioning as they encounter new works of art, and for that reason this book is structured around questions. Each of the major parts carries a question as its title, and each chapter starts with a boxed list of questions to consider while reading. At the end of each chapter, a short "Food for Thought" section asks students to enter into the unresolved debates and moral issues associated with art in our times and in the past.

ANCILLARY PACKAGE

Instructor's Manual with Testbank We have prepared an Instructor's Manual to accompany this book. Features include chapter outlines that lay out the major topics in each chapter and indicate the artwork that illustrates those points, discussion questions, studio and class projects for instructors who wish to integrate art making into the study of art, and a listing of support materials that provides information on relevant books, videos, films, and CD-ROMs for more information related to the chapter topic. Finally, the instructor's manual includes a testbank that provides multiple choice and short essay questions, with answers provided for both. An electronic version of the testbank is also available in various formats.

ExamView. Enhance your range of assessment and tutorial activities and save yourself time in the meantime. With ExamView from Wadsworth Group, you can easily create and customize tests. ExamView's Quick Test Wizard guides you step-by-step through the process of creating and printing a test in minutes, and ExamView is the only test generator that offers a "WYSIWYG" (what you see is what you get) feature that allows you to see the test you are creating on the screen exactly as it will print.

Web site A text-specific site for this title can be accessed at <http://art.wadsworth.com>. Features include chapter outlines, learning objectives, tutorial quizzing, chapter tests, and an online glossary. Links to artists, artworks, and subjects presented in the text are also provided.

Slide package A slide package is available with this title consisting of 35 diagrams and maps and 65 artworks presented in the textbook. Some qualifying restrictions may apply, so see your local sales representative for more information.

ACKNOWLEDGEMENTS

Exploring Art has taken a different approach to teaching art. As a result, there were many years of preparation, and our publishing team has given us ongoing support through this project. There are many people to acknowledge and thank. Barbara Rosenberg was our original Acquisitions Editor, and we want to thank her for having the insight to see the need for such a textbook, and to John Swanson, current Acquisitions Editor, for following through with it. We wish to thank Stacey Sims, our unfailing and most supportive Developmental Editor. Her creative suggestions contributed much to the growth of the book. Thank you to Laura Hanna, senior project editor, and Serena Siphon, senior production manager, who both guided the book through the production process; to Vicki Whistler and Brian Salisbury, who worked closely with us on the design of the book; and to Susan G. Holtz, in charge of acquiring the images, some of which presented considerable challenge. Shirley Webster, literary and picture rights editor, was invaluable in coordinating that effort. And thanks to our colleagues and friends, who never tired of asking us how the book was going!

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And we acknowledge each other. We have been a good writing team, and together we have been able to accomplish what neither could have done on her own.

May this book, in its own way, foster a greater appreciation of art, and a greater understanding among all the peoples of the world.

Margaret Lazzari
Dona Schlesier
November 2001



Brief Contents

Part 1

What Is Art and How Does It Work? 3

Chapter 1	A Human Phenomenon	5
Chapter 2	The Language of Art	19
Chapter 3	The Language of Architecture	51
Chapter 4	Deriving Meaning from Art and Architecture	75
Chapter 5	Looking at Art within Culture	93

Part 2

Why Do We Make Art? 129

SECTION 1 Survival and Beyond 131

Chapter 6	Food	133
Chapter 7	Reproduction	161
Chapter 8	Shelter	181

SECTION 2 Religion 211

Chapter 9	Gods and Goddesses	213
Chapter 10	Places of Worship	245
Chapter 11	Mortality and Immortality	277

SECTION 3 The State 311

Chapter 12	Power, Politics, and Glory	313
Chapter 13	War and Peace	341
Chapter 14	Social Protest/Affirmation	373

SECTION 4 Self and Society 397

Chapter 15	The Body	399
Chapter 16	Clan and Class	425
Chapter 17	Race, Sexuality, and Gender	451
Chapter 18	Entertainment	477
Chapter 19	Nature, Knowledge, and Technology	505

Part 3

Who Are the Artists and Who Uses Art? 535

Chapter 20	Who Makes Art?	537
Chapter 21	What Do Humans Do with Art?	563
Chapter 22	Where Do You Find Art and How Can You Use It in Your Life?	593

Pronunciation Guide	604
Glossary	606
Bibliography	616
Credits	622
Index	624



Contents

Preface	ix	Art Materials and Media	44
		<i>Natural and Synthetic Materials</i>	44
		<i>Art Media</i>	45
Part 1			
What Is Art and How Does It Work?	3	Chapter 3 The Language of Architecture	51
		Introduction	51
Chapter 1 A Human Phenomenon	5	Structural Systems	51
Introduction	5	<i>Traditional Building Methods</i>	51
Towards a Definition of Art	5	<i>Recent Methods and Materials</i>	59
<i>Function</i>	5	Aesthetic Design Decisions	64
<i>Visual Form</i>	6	<i>Visual Elements</i>	64
<i>Content</i>	6	<i>Organizing Principles</i>	68
<i>Aesthetics</i>	7	<i>Ornamentation</i>	69
Creating Art	7	The Natural Environment	70
<i>Visual Perception</i>	8	<i>Landscape Architecture</i>	70
<i>The Artist's Response to the World</i>	8	<i>Incorporating Nature into the Constructed Environment</i>	71
<i>Artistic Expression and Creativity</i>	10	<i>Ecological Concerns</i>	73
Categories of Visual Arts	11		
<i>High Art</i>	13	Chapter 4 Deriving Meaning from Art and Architecture	75
<i>Popular Culture</i>	13	Introduction	75
<i>Kitsch</i>	14	Formal Analysis	75
<i>Other Categories</i>	16	Reading the Content	77
		<i>Subject Matter</i>	77
Chapter 2 The Language of Art	19	<i>Iconography</i>	78
Introduction	19	<i>Art Writings</i>	80
Formal Elements	19	<i>Personal Interpretation</i>	86
<i>Line</i>	19	The Influence of Context	87
<i>Light and Value</i>	22	Ways That Humans Encounter Art	87
<i>Color</i>	23		
<i>Texture and Pattern</i>	29	Chapter 5 Looking at Art within Culture	93
<i>Shape and Volume</i>	30	Introduction	93
<i>Space</i>	31	Style	93
<i>Time and Motion</i>	35	<i>Attributes of Style</i>	93
<i>Chance/Improvisation/Spontaneity</i>	36	<i>Cultural Styles</i>	97
<i>Engaging All the Senses</i>	38	<i>Styles of Artists within Their Cultures</i>	99
Principles of Composition	39	The Styles of Major Cultures	102
<i>Balance</i>	39		
<i>Rhythm</i>	40		
<i>Proportion and Scale</i>	41		
<i>Emphasis</i>	42		
<i>Unity and Variety</i>	43		

<i>Paleolithic and Neolithic Cultures</i>	102
<i>Civilizations of the Ancient Near East:</i>	
8000 BC–300 BC	103
<i>Ancient Egypt: 3000 BC–30 BC</i>	103
<i>Aegean Civilizations and Ancient Greece:</i>	
3000–First Century BC	104
<i>India: 3000 BC–AD 1500</i>	104
<i>China: 4000 BC to the Present</i>	105
<i>Mesoamerica and South America</i>	
c. 1500 BC–AD 1519	106
<i>Native North American Art:</i>	
1500 BC to the Present	107
<i>Etruria, Rome, and Byzantium:</i>	
Seventh Century BC–AD 1453	107
<i>Islamic Art: The Middle East, Western Asia,</i>	
<i>and Northern India after the Sixth Century</i>	108
<i>Japan: 600 to the Present</i>	109
<i>Europe from the Middle Ages to 1780</i>	109
<i>Africa to the Present</i>	110
<i>Indonesia, Oceania, and Australia</i>	111
<i>Europe and the United States:</i>	
Late Eighteenth through Nineteenth Centuries	112
The Twentieth Century	113
Timeline	116
World Maps	124

Part 2

Why Do We Make Art? 129

SECTION 1 *Survival and Beyond* 131

Chapter 6 Food	133
Introduction	133
Art and Securing the Food Supply	133
<i>Art of Hunters, Gatherers, and Farmers</i>	133
<i>Art and Food in Industrial Societies</i>	136
Structures and Containers for Storing	
and Serving Food	137
<i>Storage Structures</i>	137
<i>Storage Containers</i>	138
<i>Dishes and Utensils for Serving Food</i>	140
Art That Glorifies Food	145
<i>Images of Bounty</i>	145
<i>Celebrating the Beauty of Food</i>	147
<i>Food as a Symbol of Honor</i>	151
Art and the Act of Eating	153
<i>Ritual Meals</i>	153
<i>Art and Eating</i>	156

Chapter 7 Reproduction	161
Introduction	161
The Promise of Fertility	161

<i>Fertility Goddesses and Gods</i>	161
<i>Fertility Figures</i>	165
<i>Rituals</i>	168
Art Depicting Primordial and Human Couples	170
Art about Lovemaking	175
Images of Pregnancy, Childbirth, and Progeny	177

Chapter 8 Shelter 181

Introduction	181
Domestic Architecture	181
<i>Group Living</i>	181
Individual Homes	186
Commercial Architecture	197
<i>Markets</i>	197
<i>Late Twentieth-Century Commercial Architecture</i>	199
Comparison of Public Architecture	202
<i>Two Meeting Places</i>	203
<i>Two Libraries</i>	206

SECTION 2 *Religion* 211

Chapter 9 Gods and Goddesses 213

Introduction	213
Images of Spiritual Beings	213
<i>Earth Mother</i>	214
<i>Egyptian Deities</i>	215
<i>The Greek Gods</i>	217
<i>Hinduism</i>	217
<i>Buddhism</i>	219
<i>Judaism</i>	221
<i>Christianity</i>	223
<i>Gods for Special Purposes</i>	226
Humans Respond to God	228
<i>Ceremonies</i>	229
<i>Offerings</i>	230
<i>Sacrifices</i>	233
<i>Prayers</i>	235
The Cosmos	238

Chapter 10 Places of Worship 245

Introduction	245
General Characteristics of Places of Worship	245
<i>Elements of Nature</i>	245
<i>Sites of Sacred Ceremonies</i>	247
<i>Symbolic Geometry</i>	248
<i>Housing for Sacred Objects</i>	251
<i>Destinations for Pilgrimages</i>	251
<i>Sheltering Congregations</i>	252
Temple Complexes and Large-Scale Sacred	
Architecture	254
<i>The Greek Temple</i>	254
<i>The Egyptian Temple</i>	259
<i>The Mesoamerican Temple</i>	262

<i>The Hindu Temple</i>	265
<i>The Gothic Cathedral</i>	267
<i>The Buddhist Temple</i>	269
<i>The Islamic Mosque</i>	272

Chapter 11 Mortality and Immortality 277

Introduction	277
Mounds and Mountains	277
<i>Ancient Burials</i>	277
<i>Furnished Tombs</i>	280
Development of Cemeteries and Grave Monuments	291
Burial in Places of Worship	294
<i>Christian Burials</i>	294
<i>Islamic Mausolea</i>	297
Reliquaries	301
Modern Commemorative Art	302
<i>Modern Cemeteries</i>	302
<i>Contemporary Memorial Art and Practices</i>	304

SECTION 3 The State 311

Chapter 12 Power, Politics, and Glory 313

Introduction	313
The Glory of the Ruler	313
<i>Divine Rulers and Royalty</i>	313
<i>Objects of Royalty and Prestige</i>	316
<i>Contemporary Political Leaders</i>	321
The Power of the State	323
<i>Palaces</i>	323
<i>Seats of Government</i>	333
<i>Monuments</i>	336

Chapter 13 War and Peace 341

Introduction	341
The Warrior	341
<i>Art Depicting Warriors</i>	341
<i>Warrior Vestments</i>	344
<i>Weapons</i>	349
War	352
<i>Architecture of War</i>	352
<i>Art about War</i>	353
<i>War Trophies and Prisoners</i>	362
<i>War Monuments and Memorials</i>	363
Peace	364
<i>Art about Peace</i>	365
<i>Treaties</i>	367
<i>Peace Offerings and Peace Monuments</i>	368

Chapter 14 Social Protest/Affirmation 373

Introduction	373
Protests Against Military Action	373
Fighting for the Oppressed	379
<i>Strategies for Protesting Oppression</i>	379
<i>Affirming the Values of the Oppressed</i>	385
Questioning the Status Quo	388
<i>The Social Environment</i>	388
<i>Art vs. Politics</i>	392

SECTION 4 Self and Society 397

Chapter 15 The Body 399

Introduction	399
Depictions of the Body	399
<i>Portraits</i>	399
<i>Self-Portraits</i>	404
<i>The Physical Body</i>	407
<i>The Limits of the Self</i>	414
<i>Sickness and Death</i>	417
The Body in Art and as Art	418
<i>The Body as Art Material</i>	418
<i>The Body as an Art Tool</i>	422

Chapter 16 Clan and Class 425

Introduction	425
Clan	425
<i>The Extended Family</i>	425
<i>The Nuclear Family</i>	433
Class	437
<i>Class Status and Body Styles</i>	437
<i>Class Activities and Life-styles</i>	438
<i>Art Objects That Indicate Class Status</i>	446

Chapter 17 Race, Sexuality, and Gender 451

Introduction	451
Race and Art	452
<i>Art That Promotes Ethnic History and Values</i>	452
<i>Art That Criticizes Racism</i>	456
<i>Who Is Looking at Whom?</i>	458
Erotic Sexuality	459
<i>Images of Sexual Union</i>	459
<i>The Female Body and the Gaze</i>	460
<i>Abstracted Sexual Imagery</i>	464
Gender Issues	465
<i>Art and Ritual Perpetuating Gender Roles</i>	465

<i>Gender Reflected in Art, Architecture, and Fashion</i>	467	<i>Training of Artists</i>	538
<i>Critiquing Gender Roles</i>	472	<i>The Context for Art Making</i>	541
Chapter 18 Entertainment	477	The Role of Artists in Various Cultures	548
Introduction	477	<i>Art Making Based on Gender</i>	548
"Houses" for the Arts	477	<i>The Artist as Skilled Worker</i>	550
<i>Theaters, Museums, and Opera Houses</i>	477	<i>The Artist Scientist</i>	551
<i>Other Visual and Performing Art Environments</i>	482	<i>The Artist Priest</i>	553
The Visual Arts within the Performing Arts	485	<i>The Creative Genius</i>	554
<i>Art and Theater</i>	485	<i>Rulers as Artists</i>	555
<i>Art and Music</i>	490	Support for Art Making	556
<i>Dance</i>	491	<i>Family Support</i>	556
<i>Music and Dance Imagery</i>	492	<i>Ordinary People</i>	557
The Technology Revolution in Entertainment	495	<i>The University</i>	558
<i>Film and Television</i>	495	<i>Religions</i>	558
<i>Animation and Digital Imaging</i>	497	<i>Rulers as Patrons</i>	558
Sports and Sports Arenas	497	<i>The Market</i>	558
<i>Sport Sites</i>	497	<i>Tax-Supported Art</i>	560
<i>Sport Imagery</i>	500		
Chapter 19 Nature, Knowledge, and Technology	505	Chapter 21 What Do Humans Do with Art?	563
Introduction	505	Introduction	563
Nature	505	Using Art	563
<i>Animals</i>	505	Keeping Art	564
<i>The Land</i>	511	<i>Why Cultures Keep Art</i>	564
Knowledge	521	<i>Art Collections</i>	572
<i>Informative Images</i>	522	<i>Art Maintenance</i>	579
<i>Art and Intuited Knowledge</i>	525	When Art Is Not Saved	583
<i>The Critique of Learning</i>	526	<i>Art Destroyed in Conflicts</i>	585
Technology	527	<i>Art Used Dynamically in Rituals</i>	587
<i>Technological Advances</i>	528	<i>Non-Object Art</i>	587
<i>Evaluating the Constructed World</i>	528	Studying Art	587
		<i>Art History</i>	587
		<i>Aesthetics and Criticism</i>	589
		<i>Archeology</i>	589
		<i>Cultural Anthropology</i>	590
		<i>Psychology and Human Development</i>	590
Part 3		Chapter 22 Where Do You Find Art and How Can You Use It in Your Life?	593
Who Are the Artists and Who Uses Art?	535	Introduction	593
Chapter 20 Who Makes Art?	537	Art in Your Community	593
Introduction	537	<i>Museums and Galleries</i>	593
Art Production as a Social Activity	537	<i>Schools</i>	593
About Artists	538	<i>Public and Private Buildings</i>	594
<i>The Creative Act</i>	538	<i>Places of Worship</i>	595
		<i>Parks</i>	595
		<i>Art Online</i>	595
		Living with Art	596
		<i>Art in Everyday Life</i>	596
		<i>Popular Culture</i>	598

Enjoying Art	599	Pronunciation Guide	604
<i>Take Notice: Look Around You</i>	599	Glossary	606
<i>Take Art: Develop Your Own Artistic Expression</i>	599	Bibliography	616
<i>Take Trips: See the World</i>	601	Credits	622
<i>Art in Your Own Home: Start Your</i>		Index	624
<i>Own Collection</i>	602		



Part 1