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As always, for my boys, Rob and John, and for Sandy
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WHY ART APPRECIATION?

Many students come to an art appreciation course questioning its value to their education. They tend to think of it as akin to a maraschino cherry sitting atop their education sundae—pretty to look at, but of questionable food value, and of little real use. But as they come to understand art, they realize that they have learned to think better. They can apply the tools of exploration and analysis they’ve mastered by looking and thinking about works of art to their own majors and to their own lives.

WHY A WORLD OF ART?

The Critical Thinking Process

An art appreciation course can teach critical thinking; it can teach you how to ask the right questions about the visual world that surrounds us, then respond meaningfully to the complexity of that world.

This book is, in fact, unique in its emphasis on the critical thinking process—a process of questioning, exploration, trial and error, and discovery that you can generalize to your own experience. Critical thinking is really a matter of putting yourself in a questioning frame of mind. Without critical thinking, art appreciation can become just a boring exercise in memory work. Our culture is increasingly dominated by images, and all students today must learn to see and interpret the images that surround them. If you just passively “receive” these images, like some television set, you will never come to understand them. We have worked very hard to provide the tools with which to engage works of art as critical thinkers.

A World of Art supports critical thinking with these key features:

Student Toolkit – This quick reference introduces students to the overarching themes of A World of Art. It provides students with a convenient guide to the basic elements of art to use as they interact with works of art.

Seven Steps to Thinking Critically about Art – This one-page list provides students with a helpful guide to thinking critically about art.

The Critical Process – These end-of-chapter sections pose a number of questions based on the chapter material to provoke classroom discussion. At the back of the book are short paragraphs addressing each of the Critical Process sections. By comparing these responses to their own, students can test the quality of their own thinking.

Work in Progress – Over 25 two-page spreads show students an artist’s process as he or she takes a project from start to finish. They are intended to give students insight into the process of artistic creation, to demonstrate that art, like most things, is the result of hard work and, especially, of a critical thinking process in its own right. Coordinating with the Works in Progress feature is a series of 10 half-hour videos available from Annenberg Media. Each program in the series is devoted to a contemporary artist who takes one or more works through from start to finish.

Representing the “world of art”

When I began working on the first edition of this book in the late 1980s, it was my goal to make it unique. I wanted to write an art appreciation text that truly reflected “a world of art” by including significantly more work by women, ethnic minorities, and artists from around the globe than the other books available. At that time, work by women, ethnic minorities, and global artists had only recently begun to find its place in the canon of art history, and the very idea of writing about “a world of art,” instead of just the masterpieces of the Western canon, seemed daring, even radical. Today, many of the innovations that drove the earlier editions of this book are part of the mainstream. Almost all art appreciation surveys incorporate the work of so-called “marginalized” voices to a greater degree than ever before. But in this new edition, I have continued to pursue the important goal of representing “a world of art” by including many more new examples of art from all around the globe.

WHY THIS NEW EDITION?

In this new edition, there are several changes that are particularly noteworthy:

- A significant number of new works of art with increased emphasis on global and diverse examples. Of the 134 new images in the book, 62 are by Asian, African, African-American, Native-American, or Hispanic artists. There are 30 new works by women. This means that greater than
25 percent of the book’s 728 images are by Asian, African, African-American, Native-American, or Hispanic artists, and that well over one-third of the book’s 365 images that date from 1900 to present are works by women (128 total works by women since 1900).

- **Video and time-based art.** Much more attention has been paid to video and time-based media, an area of increasing interest to students. Whenever possible, discussion has centered on works that are commercially available or accessible on an artist’s personal Web site.

- **MyArtsLab.** New to this edition is MyArtsLab, a dynamic Web site that provides a wealth of resources geared to meet the diverse learning needs of today’s students. A key feature, the Closer Look tours, lets students experience and interact with works of art. MyArtsLab also includes a complete e-book for A World of Art, which is identical in content and design to the printed text, so students can have access to their text wherever and whenever they need it.

- **Larger art.** Many images have been enlarged to allow viewers to see greater detail. For example, see Leonardo’s Madonna of the Rocks (Chapter 6, Fig. 120) and Vija Celmins’ Untitled (Ocean) (Chapter 9, Fig. 228).

- **Reorganized Part 1.** Part 1, “The Visual World,” has been reorganized in response to widespread feeling that it needed to be briefer—professors wanted to get to the material in Part 2, “The Formal Elements and Their Design,” more quickly. Three chapters now replace the four chapters of previous editions. The discussion of the roles of the artist in Chapter 1—material that most professors already find extremely useful—has been slightly revised to include material on the public and private roles of the artist from the former Chapter 4. Material from the former Chapter 3, “The Themes of Art,” has been incorporated into discussions of representation and beauty in an expanded Chapter 2, “Developing Visual Literacy.”

- **Architecture and design integrated into the media chapters.** Many professors have requested this change, so that students can more readily see how artistic vision permeates visual experience in the world.

- **New section on the business of art.** Students want to know more about the business of art, and this new section addresses this need. Chapter 3, “Seeing the Value in Art,” now begins with a discussion of the gallery system, the art market, and museum patronage.

### WHY PEARSON?

I first signed a contract with Prentice Hall—now Pearson Education—in 1987. It is hard to believe that I am still writing for them over 20 years later, with this book now in its sixth edition. But there is a reason for that.

Pearson/Prentice Hall has always led the way in arts publishing for the college market. No organization provides the kind of support to a book that Pearson does. The reproduction resources it provides for instructors, particularly the Prentice Hall Digital Library, with its high-DPI downloadable Power-Point presentations and its zoom feature, have both eased the preparation process and provided untold possibilities for detailed analysis of individual images. The way I teach has been transformed with this tool.

No other publisher provides such an array of useful learning tools for students. The new MyArtsLab is an example of their innovative and student-centered approach to art publishing.

Pearson has given me, over the years, the opportunity to make beautiful books, with the highest-quality images, true-color fidelity, and award-winning design. I hope you find this new edition as beautiful as I do.

### ACKNOWLEDGMENTS

The video series Works in Progress was conceived over a decade ago in response to the demands of creating a distance-education curriculum for the Annenberg/CPB Project. The video series continues to stand as one of the important contributions to our understanding of the working processes of contemporary artists, in no small part due to the visionary work of the folks at Oregon Public Broadcasting who worked with me on the project. In particular, John Lindsay, who served with me as co-executive producer of the series; videographers Greg Bond and Steve Gossen; sound engineers Merce Williams, Bill Dubey, and Gene Koon; editor Milt Ritter; and series producer Bobbi Rice. Our wonderful team of directors included Dave Bowden, Peggy Stern, John Booth, Marlo Bendau, and Sandy Brooke. Marlo especially did yeoman’s service, and with the highest degree of skill.

The artists for the series were chosen in consultation with an advisory board, whose members oversaw the project at every level: David Antin, of the University of California, San Diego; Bruce Jenkins, then of the Walker Art Center in Minneapolis; Lynn Hershman, of the University of California, Davis; Suzanne Lacy, of the California College of Arts and Crafts; the late George Roeder, of the School of the Art Institute of Chicago (whom we all miss very much); and John Weber, then of the San Francisco
Museum of Modern Art. In addition, two members of the Annenberg/CPB staff, Hilda Moskowitz and Pete Neal, made major contributions.

The contributions of all the people at Oregon State University who originally supported me in getting this project off the ground—Jeff Hale; three chairs of the Art Department, David Hardesty, Jim Folts, and John Maul; two deans of the College of Liberal Arts, Bill Wilkins and Kay Schaffer; and two university presidents, John Byrne and Paul Risser—cannot be forgotten. To this day, and down through this new edition, I owe them all a special debt of gratitude. Finally, in the first edition of this book, I thanked Berk Chappell for his example as a teacher. He still knows more about teaching art appreciation than I ever will.

A number of colleagues made valuable suggestions to this revision, and I’d like to thank them for their contributions: Meaghan Houska, Oregon State University; Sharon Jones, College of the Desert; Stanley Kaminski, Houston Community College-Northwest; Beverly Twitchell Marchant, Marshall University; Lindsey Pedersen, Arizona State University; Cheryl Smart, Pima Community College; Sue Anne Rische, Texas Tech University; Donn Roll, Manatee Community College; Deborah Stokes, University of Illinois-Chicago; Paul Van Heuklom, Lincoln Land Community College; Mark Van Stone, Southwestern College; Marie Westhaver, Howard Community College, and Bryan Wheeler, Texas Tech. At Pearson, Norwell “Bud” Therein remains the visionary behind this project, while Amber Mackey and Sarah Touborg knowingly guided it through to this sixth edition. My discussions with all of my colleagues at Pearson are what make this work as enjoyable as it is. I’m especially grateful for the good work of project manager Barbara Taylor-Laino and photo researcher Francelle Carapetyan.

Finally, as always, I owe my greatest debt to my colleague and wife, Sandy Brooke. She is present everywhere in this project. It is safe to say she made it possible. I can only say it again: without her good counsel and better company, I would not have had the will to get this all done, let alone found the pleasure I have in doing it.

Henry M. Sayre
Oregon State University–Cascades Campus
Faculty and Student Resources for A World of Art

**MYARTSLAB**
Designed to amplify a traditional course in numerous ways or to administer a course online, MyArtsLab combines pedagogy and assessment with an array of multimedia activities—videos, image flashcards for every work of art in the book, Closer Look tours which let you experience and interact with works of art, and more—to make learning more effective for all types of students. MyArtsLab also includes a complete Pearson eText for A World of Art, which is identical in content and design to the printed text, so students can have access to their text wherever and whenever they need it. For more information, visit http://www.myartslab.com

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Pearson is proud to present eChapters for this edition of A World of Art. eChapters allow students to purchase the electronic version of a chapter at a discounted price. Students are able to purchase just the material they need for class as they go through the course. And eChapters provide an earth-friendly alternative for today's students! For more information, go to http://echapters.mypearsonstore.com

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A WORLD OF ART: WORKS IN PROGRESS VIDEO SERIES FROM ANNENBERG MEDIA
Coordinating with the Works in Progress feature in A World of Art is a series of 10 half-hour videos available from Annenberg Media. Each program in the series is devoted to a contemporary artist who takes one or more works through from start to finish. These videos are now available as streaming video at http://www.learner.org. DVDs may be available for qualified adopters; please ask your Pearson representative for more information.

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UNDERSTANDING THE ART MUSEUM
By Barbara Beall-Fofana. This handbook gives students essential museum-going guidance to help them make the most of their experience seeing art outside of the classroom. Case studies are incorporated into the text, and a list of major museums in the United States and key cities across the world is included.
Student Toolkit

This short section is designed to introduce the over-arching themes and aims of A World of Art as well as provide you with a guide to the basic elements of art that you can easily access whenever you interact with works of art—in these pages, in museums, and anywhere else you encounter them. The topics covered here are developed much more fully in later chapters, but this overview brings all this material together in a convenient, quick-reference format.

Why Study the World of Art?

We study art because it is among the highest expressions of culture, embodying its ideals and aspirations, challenging its assumptions and beliefs, and creating new visions and possibilities for it to pursue. That said, “culture” is itself a complex phenomenon, constantly changing and vastly diverse. The “world of art” is composed of objects from many, many cultures—as many cultures as there are and have been. In fact, from culture to culture, and from cultural era to cultural era, the very idea of what “art” even is has changed. It was not until the Renaissance, for instance, that the concept of fine art, as we think of it today, arose in Europe. Until then, the Italian word arte meant “guild”—any one of the associations of craftspeople that dominated medieval commerce—and artista referred to any student of the liberal arts, particularly grammarians.

But, since the Renaissance, we have tended to see the world of art through the lens of “fine art.” We differentiate those one-of-a-kind expressions of individual creativity that we normally associate with fine art—painting, sculpture, and architecture—from craft, works of the applied or practical arts like textiles, glass, ceramics, furniture, metalwork, and jewelry. When we refer to “African art,” or “Aboriginal art,” we are speaking of objects that, in the cultures in which they were produced, were almost always thought of as applied or practical. They served, that is, ritual or religious purposes that far outweighed whatever purely artistic skill they might evidence. Only in most recent times, as these cultures have responded to the West’s ever-more-expansive appetite for the exotic and original, have individual artists in these cultures begun to produce works intended for sale in the Western “fine arts” market.

To whatever degree a given object is more or less “fine art” or “craft,” we study it in order to understand more about the culture that produced it. The object gives us insight into what the culture values—religious ritual, aesthetic pleasure, or functional utility, to name just a few possibilities.

The Critical Process

Studying these objects engages us in a critical process that is analogous, in many ways, to the creative process that artists engage in. One of the major features of this text is a series of spreads called Works in Progress, 10 of them accompanied by half-hour videos. These videos follow individual artists as they create a work from start to finish. They are meant to demonstrate that art, like most things, is the result of both hard work and, especially, a process of critical thinking that involves questioning, exploration, trial and error, revision, and discovery.

One of the greatest benefits of studying art is that it teaches you to think critically. Art objects are generally “mute.” They cannot explain themselves to you, but that does not mean that their meaning is “hidden” or elusive. They contain information— all kinds of information—that can help you explain and understand them if you approach them through the critical thinking process outlined on the next page.
Seven Steps to THINKING CRITICALLY about Art

1. Identify the artist’s decisions and choices.
   Begin by recognizing that, in making works of art, artists inevitably make certain decisions and choices—What color should I make this area? Should my line be wide or narrow? Straight or curved? Will I look up at my subject or down on it? Will I depict it realistically or not? What medium should I use to make this object? And so on. Identify these choices. Then ask yourself why these choices were made. Remember, though most artists work somewhat intuitively, every artist has the opportunity to revise or redo each work, each gesture. You can be sure that what you are seeing in a work of art is an intentional effect.

   Asking yourself why the artist’s choices were made is just the first set of questions to pose. You need to consider the work’s title: What does it tell you about the piece? Is there any written material accompanying the work? Is the work informed by the context in which you encounter it—by other works around it, or, in the case of sculpture, for instance, by its location? Is there anything you learn about the artist that is helpful?

3. Describe the object.
   By carefully describing the object—both its subject matter and how its subject matter is formally realized—you can discover much about the artist’s intentions. Pay careful attention to how one part of the work relates to the others.

4. Question your assumptions.
   Question, particularly, any initial dislike you might have for a given work of art. Remember that if you are seeing the work in a book, museum, or gallery, then someone likes it. Ask yourself why. Often you’ll talk yourself into liking it too. But also examine the work itself to see if it contains any biases or prejudices. It matters, for instance, in Renaissance church architecture, whether the church is designed for Protestants or Catholics.

5. Avoid an emotional response.
   Art objects are supposed to stir up your feelings, but your emotions can sometimes get in the way of clear thinking. Analyze your own emotions. Determine what about the work set them off, and ask yourself if this wasn’t the artist’s very intention.

6. Don’t oversimplify or misrepresent the art object.
   Art objects are complex by their nature. To think critically about an art object is to look beyond the obvious. Thinking critically about the work of art always involves walking the line between the work’s susceptibility to interpretation and its integrity, or its resistance to arbitrary and capricious readings. Be sure your reading of a work of art is complete enough (that it recognizes the full range of possible meanings the work might possess), and, at the same time, that it doesn’t violate or misrepresent the work.

7. Tolerate uncertainty.
   Remember that the critical process is an exercise in discovery, that it is designed to uncover possibilities, not necessarily certain truths. Critical thinking is a process of questioning; asking good questions is sometimes more important than arriving at “right” answers. There may, in fact, be no “right” answers.

   At the end of each chapter in this book you will find a section called The Critical Process, which poses a series of questions about a work or works of art related to the material in that chapter. These questions are designed both to help you learn to ask similar questions of other works of art and to test your understanding of the chapter materials. Short answers to the questions can be found at the back of the book, but you should try to answer them for yourself before you consult the answers.

   Critical thinking is really a matter of putting yourself in a questioning frame of mind. Our culture is increasingly dominated by images, and all students today must learn to see and interpret the visual world around them. As you question what you see, as you actively engage the world of art—and not just passively “receive” its images, like some television set—you will find that you are at once critical and self-critical. You will see better and understand more—about both the work of art and yourself.
A QUICK-REFERENCE GUIDE
to the Elements of Art

Basic Terms
Three basic principles define all works of art, whether two-dimensional (painting, drawing, printmaking, and photography) or three-dimensional (sculpture and architecture):

- **Form**—the overall structure of the work;
- **Subject Matter**—what is literally depicted;
- **Content**—what it means.

If the subject matter is recognizable, the work is said to be representational. Representational works that attempt to depict objects as they are in actual, visible reality are called realistic. The less a work resembles real things in the real world, the more abstract it is. Abstract art does not try to duplicate the world, but instead reduces the world to its essential qualities. If the subject matter of the work is not recognizable, the work is said to be nonrepresentational, or nonobjective.

Line is the most fundamental formal element. It delineates shape (a flat two-dimensional area) and mass (a solid form that occupies a three-dimensional volume) by means of outline (in which the edge of a form or shape is indicated directly with a more or less continuous mark) or contour (which is the perceived edge of a volume as it curves away from the viewer). Lines can be implied—as in your line of sight. Line also possesses certain emotional, expressive, or intellectual qualities. Some lines are loose and free, gestural and quick. Other lines are precise, controlled, and mathematically and rationally organized.

Line is also fundamental to the creation of a sense of deep, three-dimensional space on a two-dimensional surface, the system known as linear perspective. In one-point linear perspective, lines are drawn on the picture plane in such a way as to represent parallel lines receding to a single point on the viewer’s horizon, called the vanishing point. When the vanishing point is directly across from the viewer’s vantage point, the recession is frontal. When the vanishing point is to one side or the other, the recession is diagonal.

In two-point linear perspective, more than one vanishing point occurs, as, for instance, when you look at the corner of a building.

The Formal Elements
The term form refers to the purely visual aspects of art and architecture. Line, space, levels of light and dark, color, and texture are among the elements that contribute to a work’s form.
Light and Dark are also employed by artists to create the illusion of deep space on a two-dimensional surface. In atmospheric perspective—also called aerial perspective—objects further away from the viewer appear less distinct as the contrast between light and dark is reduced by the effects of atmosphere. Artists depict the gradual transition from light to dark around a curved surface by means of modeling. Value is the relative degree of lightness or darkness in the range from white to black created by the amount of light reflected from an object’s surface (see the gray scale).

Color has several characteristics. Hue is the color itself. Colors also possess value. When we add white to a hue, thus lightening it, we have a tint of that color. When we add black to a hue, thus darkening it, we have a shade of that color. The purer or brighter a hue, the greater its intensity. Different colors are the result of different wavelengths of light. The visible spectrum—that you see, for instance, in a rainbow—runs from red to orange to yellow (the so-called warm hues) to green, blue, and violet (the so-called cool hues). The spectrum can be rearranged in a conventional color wheel. The three primary colors—red, yellow, and blue (designated by the number 1 on the color wheel)—are those that cannot be made by any mixture of the other colors. Each of the secondary colors—orange, green, and violet (designated by the number 2)—is a mixture of the two primaries it lies between. The intermediate colors (designated by the number 3) are mixtures of a primary and a neighboring secondary. Analogous color schemes are those composed of hues that neighbor each other on the color wheel. Complementary color schemes are composed of hues that lie opposite each other on the color wheel. When the entire range of hues is used, the color scheme is said to be polychromatic.

Texture is the tactile quality of a surface. It takes two forms: the actual surface quality—as marble is smooth, for instance—and a visual quality that is a representational illusion—as a marble nude sculpture is not soft like skin.
Visiting Museums

Museums can be intimidating places, but you should remember that the museum is, in fact, dedicated to your visit. Its mission is to help you understand and appreciate its collections and exhibits.

One of the primary functions of museums is to provide a context for works of art—that is, works are grouped together in such a way that they inform one another. They might be grouped by artist (all the sculptures of Rodin might be in a single room), by school or group (the French Cubists in one room, for instance, and the Italian Futurists in the next), by national and historical period (nineteenth-century British landscape), or by some critical theory or theme. Curators—the people who organize museum collections and exhibits—also guarantee the continued movement of people through their galleries by limiting the number of important or “star” works in any given room. The attention of the viewer is drawn to such works by positioning and lighting.

A good way to begin your visit to a museum is to quickly walk through the exhibit or exhibits that particularly interest you in order to gain an overall impression. Then return to the beginning and take your time. A set of worksheets that poses questions for you to consider as you look at the works in a museum can be found in the appendix to this book. Remember, this is your chance to look at the work close at hand, and, especially in large paintings, you will see details that are never visible in reproduction—everything from brushwork to the text of newsprint incorporated in a collage. Take the time to walk around sculptures and experience their full three-dimensional effects. You will quickly learn that there is no substitute for seeing works in person.

A DOS-AND-DON’TS GUIDE to Visiting Museums

**Do plan ahead.** Most museums have Web sites that can be very helpful in planning your visit. The Metropolitan Museum of Art in New York, for instance, or the Louvre in Paris are so large that their collections cannot be seen in a single visit. You should determine in advance what you want to see.

**Do help yourself** to a museum guide once you are at the museum. It will help you find your way around the exhibits.

**Do take advantage** of any information about the collections—brochures and the like—that the museum provides. Portable audio tours can be especially informative, as can museum staff and volunteers—called docents—who often conduct tours.

**Do look at the work before you read about it.** Give yourself a chance to experience the work in a direct, unmediated way.

**Do read the labels** that museums provide for the artworks they display after you’ve looked at the work for a while. Almost all labels give the name of the artist (if known), the name and date of the work, its materials and technique (oil on canvas, for instance), and some information about how the museum acquired the work. Sometimes additional information is provided in a wall text, which might analyze the work’s formal qualities, or provide some anecdotal or historical background.

**Don’t take photographs,** unless cameras are explicitly allowed in the museum. The light created by flashbulbs can be especially damaging to paintings.

**Don’t touch the artwork.** The more texture a work possesses, the more tempting it will be, but the oils in your skin can be extremely damaging to even stone and metal.

**Do turn off your cell phone** out of courtesy to others.

**Don’t talk loudly,** and be aware that others may be looking at the same piece you are. Try to avoid blocking their line of sight.

**Do enjoy yourself,** don’t be afraid to laugh (art can be funny), and if you get tired, take a break.