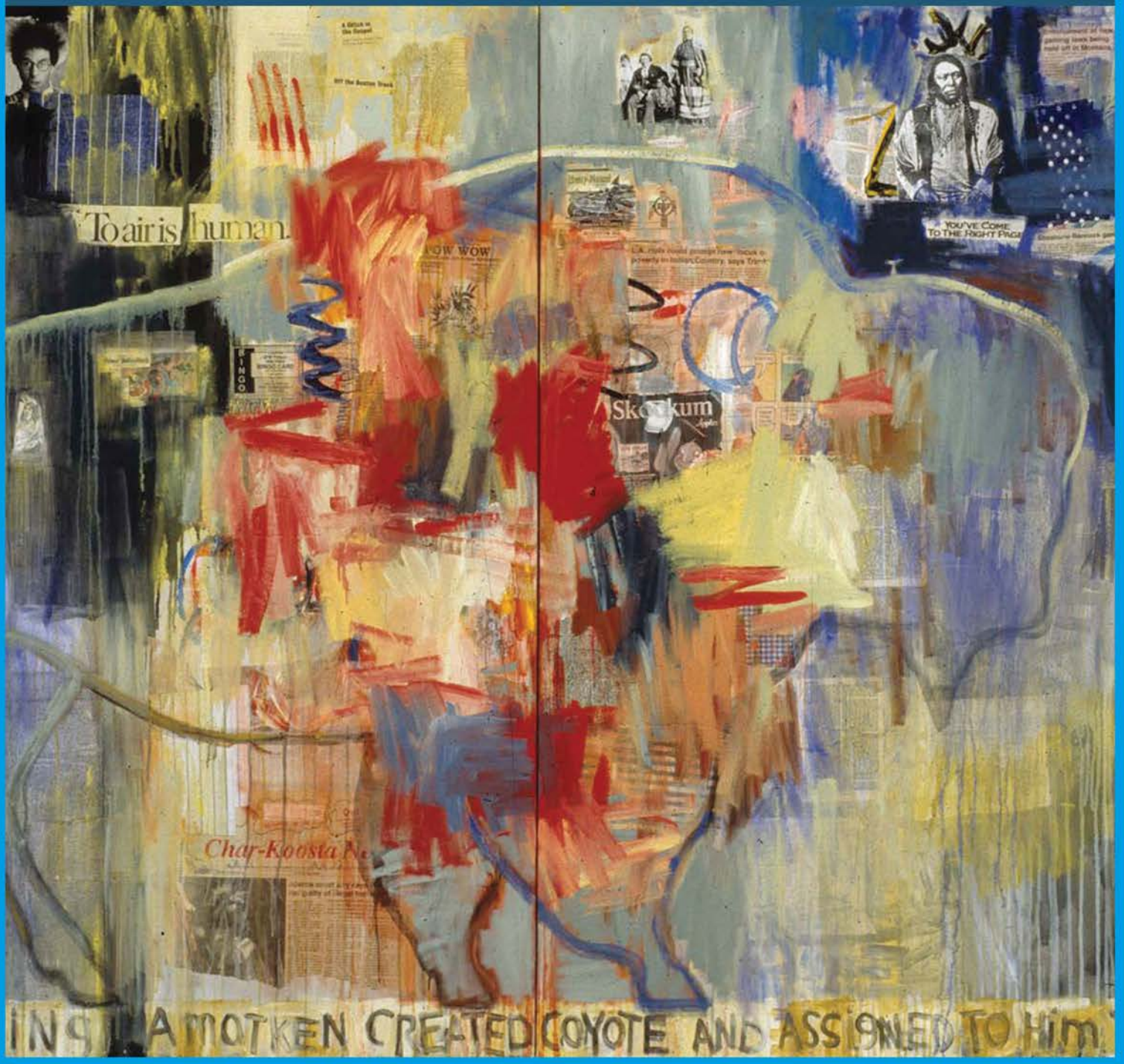
CENGAGE

EXPLORING ART

A Global, Thematic Approach

Revised Fifth Edition

Margaret Lazzari ▪ Dona Schlesier



EXPLORING ART

EXPLORING ART

A Global, Thematic Approach

REVISED FIFTH EDITION

Margaret Lazzari
Gayle Garner Roski School of Fine Arts, University of Southern California

Dona Schlesier
Emerita, Divine Word College

CENGAGE

Australia • Brazil • Mexico • Singapore • United Kingdom • United States

CENGAGE

Exploring Art: A Global, Thematic Approach,
Revised Fifth Edition
Margaret Lazzari, Dona Schlesier

Product Director: Marta Lee-Perriard

Senior Product Manager: Vanessa Manter

Product Assistant: Teddy Coutracos

Marketing Manager: Laura Kuhlman

Senior Content Manager: Lianne Ames

IP Analyst: Ann Hoffman

Senior IP Project Manager: Betsy Hathaway

Production Service: Joan Keyes, Dovetail Publishing Services

Compositor: MPS Limited

Art Director: Sarah Cole

Text Designer: Frances Baca with Shawn Girsberger

Cover Designer: Sarah Cole

Cover Image: © 1993 Jaune Quick-to-See Smith

Library of Congress Control Number: 2019940275

Student Edition:
ISBN: 978-1-337-70991-0

Loose-leaf Edition:
ISBN: 978-1-337-90903-7

Cengage
20 Channel Center Street
Boston, MA 02210
USA

Cengage is a leading provider of customized learning solutions with employees residing in nearly 40 different countries and sales in more than 125 countries around the world. Find your local representative at **www.cengage.com**.

Cengage products are represented in Canada by Nelson Education, Ltd.

To learn more about Cengage platforms and services, register or access your online learning solution, or purchase materials for your course, visit **www.cengage.com**.

Printed in the United States of America
Print Number: 01 Print Year: 2019

To Michael and Julia Rose, with heartfelt thanks
for all the love, fun, and creativity in our lives.
MARGARET LAZZARI

For Douglas, Kimberly, Robert, Jackson Calder (Jake),
and Luca Peter Douglas, with gratitude and love
for the ongoing joy you give me.
DONA SCHLESIER

BRIEF CONTENTS

CONTENTS

Part III

MAKING ART PART OF YOUR LIFE 437

PREFACE

From the very first edition of *Exploring Art*, we envisioned a revolutionary approach to teaching and learning art appreciation. All other existing art appreciation course materials were devoted almost exclusively to Western art—and covered it in chronological order. We decided instead to emphasize ideas with examples of art from around the world. We believed our approach would be more meaningful to our readers, most of whom had not studied art before taking an art appreciation course. Our overall intent has always been to have the student become more curious about the art produced by fellow human beings around the world and develop the desire to see and learn more about it. The success of *Exploring Art* proves this.

Now, here is the revised fifth edition, which continues the goals we set out for all previous editions. This revision maintains the existing narrative and weaves into it the answers to these questions: Why should anyone study art? What benefit comes from studying art?

The revised fifth edition shows you that art enriches your life. It shows art that deals with the issues that affect both the individual and the community. Studying art can make you better at any job with a visual component to the work. It helps you better understand your cultural heritage. It can make you a better visual thinker. It helps you understand the world today and helps develop a worldview along with communication, politics, economics, religion, or trade. Understanding art is essential to becoming a responsible world citizen.

ORGANIZATION OF THE TEXT

Exploring Art opens with a letter to students that outlines the many benefits of studying art. It clearly lays out the reasons to pursue art appreciation. Check it out right after this Preface.

Next come the four introductory chapters, which provide a foundation for understanding and appreciating the world art. These chapters (1) define art and discuss artists, (2) present the basic elements of art and architecture, (3) examine the full range of art materials and media, and (4) lay out the fundamental concepts in art criticism.

They are followed by ten thematic chapters, which are world tours featuring art that embodies human dreams, visions, desires, fears, and speculations. Students are enriched and challenged when studying art in the context of themes and ideas that appear in every culture, across the ages. The global approach allows you to see the similarities that connect cultures as well as their differences. The themes (*Survival and Beyond, Religion, The State*, and *Self and*

Society) show art to be a meaningful endeavor that deals with fundamental human concerns. The chapters present topics of deep interest, such as human survival, places of worship, memorial practices, politics, social protest, family structure, sexuality, self-identity, technology, nature, and entertainment.

Chapter 15 was new in the fifth edition and has been reworked for this revised edition to show connections among art, visual culture, and mass media. It starts with ways to bring art into our lives. This revision expands the discussion to show ways to use your understanding of art to critically evaluate mass media and popular culture. This product gives you tools to analyze art and assess its influence in your life. You can use those same tools to be critical about all the images you see that circulate in advertising, news, entertainment, and all forms of mass media.

SPECIAL FEATURES

In addition to solid explanations of artworks and their context, *Exploring Art* has some special features.

We are still very excited about *Art Experiences*, a feature that was new to the fifth edition. We believe that everyone can understand art on a deeper level when they make it rather than simply read about it. Each chapter has several *Art Experiences* with projects for students to make art related to the chapter theme, using accessible materials and processes such as found objects, collaged imagery, diagrams, videos, or digital photos. The projects are designed to be successful for students at all levels of art skill.

All chapters open with a brief introduction and Preview. *Chapter Opening Videos* are also available in MindTap. These features present overviews and key ideas for each chapter and, in the case of the videos, also answer this question: Why do these ideas and artworks matter in everyday life?

Each of the thematic chapters (5–14) opens with a cluster of features that improve students' historical and geographic understanding of the art. The History Focus briefly covers world history within a designated time period, and artwork from the chapter is tied to the events discussed there. Each thematic chapter has both a World Art Map, which geographically locates the works in that chapter, as well as a more specific detail map. The final component of these historical and geographic features is a Timeline, so students can chronologically place the chapter's artwork in relation to major world events and cultural achievements. These features make students aware of the larger social, political, and cultural context that serves as a background to the art they are studying.

In addition, most sections of the thematic chapters present a focus figure, which is often a Western example. This is helpful for instructors whose art history training was Western based. Focus figures encourage class discussion because they use the compare-and-contrast method in relation to the other works in that section.

NEW TO THIS EDITION

Here are the key changes to the revised fifth edition, as well as those that were new in the fifth edition of *Exploring Art*.

- The *Open Letter to Students* is new to the revised fifth edition. This feature lays out clearly all the cultural and real-world benefits of studying art.

- New *Chapter Opening Videos*

Each chapter has a *Chapter Opening Video* in MindTap that takes a closer look at a key idea in that chapter. It also asks questions that encourage students to connect the chapter topics to their everyday lives.

- New *Section Openers*, completely updated for the revised fifth edition.

Now, each section opens with new images that reflect the "art in your life" focus of the revised fifth edition. They include a popular Japanese woodblock print, a person making a ceramic vessel, and public art along transit lines in North Carolina.

- New *Art Experiences*

Each chapter has three boxed *Art Experiences* assignments. These give students an opportunity to make their own art and share it with their classmates, making the chapter's art relevant to students' lives.

- Redesigned Timelines

The layout of the Timelines at the beginning of each thematic chapter is now horizontal so that the chronology can be seen more clearly. More images have been added to help students draw chronological connections.

- Enhanced World Art Maps

The World Art Maps at the beginning of each thematic chapter have more geographically placed images than in previous editions.

- Revised Chapters 1 and 15

Chapter 1, "Art and Art Making," thoroughly explores definitions of art, how it is described and classified, and how it fits into our overall culture. It also looks at artists. Chapter 15, "Art in Your Life," is an exciting addition to the narrative. It illustrates how students can put into action all that they have learned from their art appreciation course.

- Analysis Guide, new in the revised fifth edition

The book now ends with an Analysis Guide that steps students through the process of researching and evaluating any work of art, whether it is familiar or totally new to them.

- New and updated images

We have added several exciting images from contemporary non-Western artists. We have also updated many of the existing images throughout the text.

- An emphasis on art outside the traditional museum

We explore different kinds of museums and how they are evolving. We look at works that are beyond the walls of an art museum. They include street art, political graffiti, public art, temporary public installations, and design.

Following is a chapter-by-chapter summary of changes in the revised fifth edition, as well as those that were new in the fifth edition:

Chapter 1: This chapter has been heavily rewritten and compressed from what was presented in both Chapter 1 and Chapter 5 in the fourth edition. The last section has been further rewritten in the revised fifth edition. Figure 1.7, a diagram with side-by-side comparisons of art styles, is updated. The evolution of art museums is tracked across several new images (Figures 1.12, 1.13, 1.15, and 1.17), and art seen outside of conventional museums is represented by Figures 1.14, 1.18, 1.19, 1.24, and 1.26. For the revised edition, a new image has been added to compare art to other creative fields, such as fashion (Figure 1.29).

Chapter 2: Five new images, including works by Paul Klee, Dan Flavin, Giorgio de Chirico, and Marcel Duchamp, update the discussion of elements and principles. Figure 2.34 has been replaced with a higher quality image in the revised fifth edition.

Chapter 3: Five new images give increased breadth to the discussion of media and materials, including a silverpoint drawing by Hans Holbein, an etching by James McNeill Whistler, an example of street art from the Arab Spring (in particular, Egypt in 2011), a new Alexander Calder mobile, and a surrealist exquisite corpse collage/drawing with Jean Arp and others. The *Art Experiences* encourage experimentation with media and grounds.

Chapter 4: This chapter gives students the basic approaches to analyzing art, and in the revised fifth edition, this is extended to analyzing mass media imagery as well, as seen with the cigarette ad in the new Figure 4.22. We build on the new direction started in the fifth edition with Figure 4.5, which looked at contemporary information design within a general discussion of symbols. Other new fifth edition images include *Black Iris* by Georgia O'Keeffe and *Tomorrow Is Never* by Kay Sage.

Chapter 5: This chapter discusses the theme of food and shelter. It includes a new and contemporary example of architecture by Zaha Hadid to further the discussion of late-twentieth-century public architecture. The new *Art Experiences* tie students' art making to their perceptions of food and shelter.

Chapter 6: This chapter has been edited for easier reading and better flow of ideas, with new *Art Experiences* features that connect student art making to chapter concepts. In the revised fifth edition, the discussion around primordial couples was rewritten to include the roles of couples within a culture.

Chapter 8: The chapter's theme is mortality and immortality. The topic of memorials has been updated with a new image of the World Trade Center. The idea of memorials and divinity becomes personal through art making in the *Art Experiences*. In the revised fifth edition, Figure 8.9 has been replaced with a higher quality image.

Chapter 10: Two new works, one by Tomatsu Shomei and the other by Doris Salcedo, lend further force to the chapter's theme of social protest and affirmation. The *Art Experiences* pick up on these hot topics, which are meaningful to students.

Chapter 13: This revised chapter contains exciting new images from both the distant past and contemporary times. New works by Julie Mehretu, Ai Weiwei, George Rickey, Claude Monet, and Qian Xuan illustrate artistic responses to the chapter's theme—nature, knowledge, and technology—and students are invited to do the same in *Art Experiences*. Figure 13.12 is now a higher quality image.

Chapter 14: Building on changes from the fifth edition, the focus of this chapter in the revised edition continues to be on historical and contemporary links among art, entertainment, and visual culture. New fifth edition figures include both an image of an Iatmul drum and images of children interacting with contemporary technology and handheld devices. Figure 14.33 is new to the revised fifth edition and shows an ancient Egyptian board game that is a work of art.

Chapter 15: In the fifth edition, this chapter had a new focus, which was getting art into students' lives, and having them engage with it. We looked at public art, street art, and temporary installations. The revised fifth edition adds a discussion of immersive experiences in art and visual culture, especially those using new technologies. In the fifth edition, more than half of this chapter was new material with thirteen new images. Contemporary artworks by Anish Kapoor, Rafael Lozano-Hemmer, Do Ho Suh, and Banksy appear for the first time in the fifth edition, while this revised version also features Nao

Bustamante, Yayoi Kusama, and Kehinde Wiley. The revised fifth edition has more coverage on craft in everyday life and its relation to art.

Chapter 15 now concludes with an Analysis Guide, which helps students to use their art appreciation skills to analyze works of art or visual culture, even those they may have never seen before. With this, students go beyond repeating what they have learned about art and, instead, use their own analytical skills to evaluate new experiences.

Chapters 7, 9, 11, and *12*: These chapters were all edited for easier reading and better flow of ideas for the fifth edition. New figures in these chapters include a photo of the Great Stupa in Sanchi, India, in Chapter 7 along with higher quality images for Figures 7.9 and 7.11 replaced in the revised fifth edition; a film still of Cindy Sherman, a work by Manual Álvarez Bravo, and a photo of a 2010 performance art piece by Marina Abramovic in Chapter 11; and a new image of Bisj poles in Chapter 12.

CONTEMPORARY FOCUS

We are proud of the large number of contemporary artworks in the revised fifth edition of *Exploring Art* as well as the balance between Western and non-Western works and in the representation of gender, as can be seen in this impressive list of contemporary artists:

Marian Abramovic
El Anatsui
Judith Baca
Banksy
Manuel Álvarez Bravo
Nao Bustamante
Dale Chihuly
Christo and Jeanne-Claude
Olafur Eliasson
Lucien Freud
Frank Gehry
Robert Gober
Andy Goldsworthy
Leon Golub
Zaha Hadid
Tim Hawkinson
Damien Hirst
David Hockney
Jenny Holzer
Arata Isozaki
Anish Kapoor
William Kentridge
Barbara Kruger
Maya Lin
Rafael Lozano-Hemmer
Roberto Matta-Echaurren
Lee Alexander McQueen
Julie Mehretu
Mariko Mori
Takashi Murakami
Wangechi Mutu
Yoshitomo Nara
Bruce Nauman
Shirin Neshat
Louise Nevelson
Chris Ofili
Juan O'Gorman
Claes Oldenburg
Catherine Opie
Tony Oursler
Nam June Paik
Gerhard Richter
George Rickey
Faith Ringgold
Pipilotti Rist
Kay Sage
Doris Salcedo
Richard Serra
Cindy Sherman
Yinka Shonibare
Jaune Quick-to-See Smith
Kiki Smith
Frank Stella
Do Ho Suh
Rirkrit Tiravanija
Bill Viola
Kara Walker
Andy Warhol
Ai Weiwei
Kehinde Wiley
Yayoi Kusama

TEACHING AND LEARNING RESOURCES THAT ACCOMPANY THE TEXT

MindTap for *Exploring Art: A Global, Thematic Approach*, Revised Fifth Edition

MindTap is a fully online feature that helps students engage with course content and increases their comprehension. Instructors and students can

personalize it and access it on computers or smartphones. It is a great platform for Cengage's authoritative content, assignments, and services.

Students

MindTap guides you through your course via a learning path where you can annotate readings and take quizzes. Concepts are brought to life with zoomable versions of more than 600 images, and videos expand your knowledge of particular works and art trends. Increase your knowledge of various media by watching videos of studio art demonstrations in ceramics, painting, sculpture, encaustic, and more. Examine themes chronologically through interactive timelines, and expand your understanding of the most essential visual elements, including those of principles of design, style, form, and content, through interactive foundations modules. You can find resources for research, including food-for-thought questions and links to reputable sites and journals, as well as use numerous study tools, including mobile-optimized image flashcards, a glossary, and more!

Instructors

You can easily tailor the presentation of each MindTap course and integrate activities into your learning management system. The Resources for Teaching folder in MindTap and the Instructor Companion Site hold resources including instructions on how to use the online test bank; Microsoft PowerPoint® slides with high-resolution images, which can be used as is or customized by importing personal lecture slides or other material; course learning objectives; and more.

Cengage Mobile App

Exploring Art: A Global Thematic Approach, Revised Fifth Edition, is now more accessible than ever with the Cengage Mobile App, empowering students to learn on their terms—anytime, anywhere, online or off.

- The eReader provides convenience as students can read or listen to their eBook on their smartphone, take notes, and highlight important passages.
- Flashcards and quizzing cultivate confidence. Students have instant access to readymade flashcards and quizzes to engage key concepts and confidently prepare for exams.
- Notifications keep students connected. Due dates are never forgotten with Cengage Mobile course notifications, which push assignment reminders, score updates, and instructor messages directly to students' smartphones.

Resources for Teaching Art Globally and Thematically

The Instructor Companion website houses multiple resources to help you successfully teach your course. The Transition Guide and Instructor's Manual provide suggestions for teaching each chapter's content thematically and globally, supplying sample lecture organization methods along with numerous topics for discussion, food-for-thought questions, activities, and video resources. The Lecture Notes and Study Guide for each chapter allow students to take notes alongside the images shown in class. This resource includes reproductions of the images from the reading, with full captions and space for note-taking either on a computer or on a printout. It also includes a chapter summary, key terms list, and learning objectives checklist. Also located on the

Instructor Companion website are the test bank; and a Microsoft PowerPoint® deck for each chapter that provides talking points for chapter artworks.

ACKNOWLEDGMENTS

We wish to thank once again the entire team at Cengage whose efforts and creativity help shape *Exploring Art*. Product Manager Vanessa Manter was supportive of every revision we wished to make. Learning Designer Paula Dohnal oversaw the updating and revision of the online and learning assessment components, with outstanding results. We are grateful also to Production Assistant Teddy Coutracos. We have been impressed with Marketing Manager Laura Kuhlman's strategies to help introduce our book to potential adopters.

Of course, a book is nothing without its production staff, and we have been very fortunate to work with some exceptional people. We are grateful to Lianne Ames, Senior Content Manager, who has been excellent at maintaining quality at every step; Sarah Cole, Senior Designer; Cheryl DuBois at PreMediaGlobal; and Joan Keyes of Dovetail Publishing Services for pulling all the details together. We would also like to thank Ivy Cooper, Southern Illinois University, Edwardsville, for creation of the Image Quizzes and Chapter Quizzes; Anne McClanan, Portland State University, for the creation of the Test Banks; Karen Schifman, California State University, Northridge, for her work on the Instructor's Manual (with Transition Guide) and website assets; and Cheryl Dullabaun, California State University, Northridge, for her work on the PowerPoint® slides.

Our sincere thanks to the reviewers for their input: Jawad Ali, California State University, Fullerton; Jennie Bower, Eastern New Mexico University–Roswell; Cat Crotchett, Western Michigan University; Dahn Hiuni, Shepherd University; Julie Jack, Tennessee Wesleyan College; Leslie Lambert, Santa Fe College; Caryl Linkenhoker, West Virginia State University/KVCTC; Jessica Smith, Wilbur Wright College; Cynthia Stollhans, Saint Louis University; Montana Torrey, Lane College; and Joe Zubrick, University of Maine at Fort Kent.

Both of us are indebted to the valuable experiences and the support of our respective teaching institutions, Divine Word College (Dona) and the University of Southern California Roski School of Art and Design (Margaret). Our colleagues and the students who comprise the intellectual lives of these institutions have shaped our work and made it possible. Thank you to our families and friends, who have provided interesting perspectives, good advice, and moral support throughout. They are too many to name. We mourn the passing of Dona's husband, Douglas Schlesier, who always had valuable insights for the first five editions of the book. Margaret's husband and daughter, Michael Dean and Julia Lazzari-Dean, have been great supporters throughout. Our children or grandchildren have grown up with this book, and the wonder of these new lives continues to inspire us. And we thank each other, once again, for our mutual support. This collaboration has sustained us and gotten us together where neither could have gone alone.

May there be peace and tolerance in our world.

May the appreciation of world art help to get us there.

Margaret Lazzari
Dona Schlesier

Dear Students:

Some of you may ask, Why should I study art appreciation? Here are some real benefits:

Art can enrich your life.

- *Art appreciation can put you in touch with your intuition, not just your logical side.*
- *Art tells great stories that make you feel life more deeply, both as an observer and an art maker yourself.*
- *Art helps you care about the gift of vision and the objects humans have crafted for our visual joy.*

Art is a major part of culture around us.

- *Everyone makes videos or photos, plus there is advertising, information graphics, broadcast media, film, and games. And also art. This is a visual culture, and art is the oldest part of it.*
- *Art is also totally relevant to our everyday lives. Historical and contemporary art speak to our joys and struggles today.*

Art appreciation gives you a vocabulary and framework for every visual thing you encounter in life.

- *Art is organized visual information (pictures and patterns) that influences its audience.*
- *Art is aesthetic and can make you more aware of other aesthetic things around you, like your clothes, your house or furniture, your neighborhood buildings, your favorite poster, and so on.*
- *Our art appreciation book, with its global approach, can connect you with your family's cultural heritage, your past, and the heritage of others.*

Art conveys information.

- *A picture is worth a thousand words.*
- *More than just eye candy, images can convey information clearly and make intuitive sense.*
- *A compelling picture can make people stop and read something rather than pass it by.*
- *A lot of relationships are better understood visually rather than verbally. Just one example is Leonardo da Vinci's drawing that connects divine creation, human proportions, and geometric simplicity* (The Vitruvian Man*, Figure 1.28*).

Art can help you in your career.

- *Art is fluid intelligence (solving new problems, identifying patterns), in contrast to crystallized intelligence (memorizing facts).*
- *Our Art Experience boxes encourage you to make art and begin to train your eye, useful skills in many careers. For example, dentists study color matching and carving skills to make a new tooth for you. Scientific researchers rely on the recognition of pattern in their work. Marketers depend on visual messages.*
- *Finally, art is a career—artists, designers, curators, architects, museum staff, art educators, graphic designers, public art administrators, art writers, and more!*

Come on a journey with us as we share with you our love of art and art appreciation.

With warm regards,
Margaret Lazzari and Dona Schlesier

I

INTRODUCTION TO ART

Art enriches our lives with vivid images, compelling stories, color, light, and space. You can find art in museums, in your home, in public places, and on your phone. The chapters in Part I lay a foundation for understanding art and visual culture.

Katsushika Hokusai. *The Great Wave Off Kanagawa* from the series *Thirty-six views of Mt. Fuji*, 1831. Woodblock print, ink, and colors on paper, 9⅞″ × 1′ 2¾″.

Five thousand copies of this famous woodblock print were created because its mix of beauty and danger made it popular in the 1800s. It is still popular today and can be found in museums, on the Internet, and on hundreds of products.

Art is not what you see, but what you make others see.

—Edgar Degas

I never paint dreams or nightmares. I paint my own reality.

—Frida Kahlo

Art is the Queen of all sciences communicating knowledge to all the generations of the world.

—Leonardo da Vinci

I found I could say things with color and shapes that I couldn't say any other way—things I had no words for.

—Georgia O'Keeffe

I am for an art that is political-erotical-mystical, that does something other than sit on its ass in a museum.

—Claes Oldenburg

Every child is an artist. The problem is how to remain an artist once he grows up.

—Pablo Picasso

From around the age of six, I had the habit of sketching from life. I became an artist, and from fifty on began producing works that won some reputation, but nothing I did before the age of seventy was worthy of attention.

—Katsushika Hokusai

A work of art reflects its origins but at the same time it should be able to reach out to people.

—El Anatsui

When the subject is strong, simplicity is the only way to treat it.

—Jacob Lawrence

Art should reveal the unknown, to those who lack the experience of seeing it.

—Jaune Quick-to-See Smith

. . . it's easy for us to depict things of this physical world, of the way we live now, but it's very difficult to depict things that are not seen but have a profound effect on us.

—Cao Guo Qiang

Art is everywhere, except it has to pass through a creative mind.

—Louise Nevelson

For me nature is not landscape, but the dynamism of visual forces. . . . These forces can only be tackled by treating color and form as ultimate identities, freeing them from all descriptive or functional roles.

—Bridget Riley

Whether I'm painting or not, I have this overweening interest in humanity. Even if I'm not working, I'm still analyzing people.

—Alice Neel

1.1 *Porch of the Caryatids*, Erechtheum, Acropolis, Athens, c. 421–405 BCE.

1

ART AND ART MAKING

Humans make art to understand life, to communicate emotions and ideas to others, or to simply create something beautiful. Here are ways to understand and appreciate art.

PREVIEW

What is art? No single definition holds for all times and places, but this chapter gives a few working definitions. It also covers the ways that we describe, classify, and study art and the way that art fits into our overall visual culture. At the end, we look at artists, creativity, and the making of art.

Look also for Art Experience boxes, which encourage you to photograph art, make art, or analyze images or objects around you.

TOWARD A DEFINITION OF ART

To answer the question "What is art?" we need to know *for whom* and *when*. For example, the ancient Greeks of the fifth and fourth centuries BCE believed that art should both glorify man and express intelligence, clearness, balance, and harmony, as exemplified by the *Porch of the Caryatids* (Fig. 1.1). If we look at ancient Chinese culture, we find sculpture and porcelain works that express the power of the emperor. For the United States at the beginning of the twenty-first century, we define art like this: *Art is a primarily visual medium that is used to express ideas about our human experience and the world around us*.

Basically, the definition of art is not universal and fixed. It fluctuates and changes because cultures are alive and changing, and we will see more examples of this in the middle of this chapter. However, for now, you can begin to analyze and understand art from any time and place by focusing on four major areas: **function, visual form, content,** and **aesthetics.** We will discuss them one by one, but in fact they are all interrelated.

Function

When you look at any work of art, one first question is "For what purpose was this originally made?" At the time it is created, a work of art is intended to do a job within a culture. Here are some of its many functions:

- Art reflects customs and concerns related to food, shelter, and human reproduction (Chapters 5 and 6).
- Art gives us pictures of deities or helps us conceive of what divinity might be. It is also used to create a place of worship (Chapter 7).
- Art serves and/or commemorates the dead (Chapter 8).
- Art glorifies the power of the state and its rulers. It celebrates war and conquest—and sometimes peace (Chapter 9).
- Art reveals political and social justice and injustices (Chapter 10).
- Art records the likenesses of individuals and aids us in understanding ourselves, our bodies, and our minds, thoughts, and emotions (Chapter 11).
- Art promotes cohesion within a social group and helps to define classes and clans (Chapter 12).
- Art educates us about who we are within the world around us (Chapter 13).
- Art entertains us (Chapter 14).

Finally, the art of the past serves to educate us about earlier cultures, while contemporary art is a mirror held up to show us our current condition.

ART EXPERIENCE Be an art photographer. Use your camera or phone to photograph five or more objects you think function as art, and explain why you chose them. Choose objects that are familiar to you in your daily routine.

Visual Form

Another primary question to ask about a work of art is "What elements compose it, and how are they arranged?" Almost all artwork has physical attributes, so it can be seen or touched and so ideas can be communicated. For any work of art, its materials have been carefully selected and organized, as have its line, shape, color, texture, volume, and so on. Chapters 2 and 3 are all about visual form, but we will compare two artworks here to introduce the basic ideas.

Figure 1.2 is the *Veranda Post: Female Caryatid and Equestrian Figure*, carved before 1938 by Olowe of Ise in Nigeria. Its function was to symbolize and strengthen the power of a Yoruban ruler. Compare it to Figure 1.3, another sculpture intended to assert the authority of a ruler, the *Equestrian Statue of Marcus Aurelius*, from the Roman Empire around 175 CE. In two very different cultures, a ruler on horseback functions as an image of power.

But the visual form of each is different—and in ways that are meaningful to each culture. In the wooden *Veranda Post*, horizontal elements are minimized, while verticality emphasizes the authority of the king on top. For the Yoruban culture, inventive forms and rich details were important, so we see a pistol, spear, dramatic headdress, textures, small female figures (caryatids), and so on. The visual form of this sculpture is suitable for a Yoruban king.

In contrast, the *Equestrian Statue of Marcus Aurelius* has a roundness and a volume that are different from the visual form of the *Veranda Post*. Extraneous items and details, including armor, are stripped away, referring to the fact that Marcus Aurelius was a philosopher as well as an emperor. Also significant is the material, hollow-cast bronze, which is durable, expensive, and difficult to work. Bronze distinguishes this piece as a costly and important royal Roman portrait.

Scholars, art historians, and museum curators study art from the past, like these two sculptures, and educate us about the ways in which visual form and function are intertwined in works of art. By studying art, they (and we) glean considerable information about the historical moments from which they come. These scholars also study content, which we will see next.

1.2 Olowe of Ise. *Veranda Post: Female Caryatid and Equestrian Figure*, Yoruba, before 1938. Wood, pigment, 5′ 11″ high. Metropolitan Museum of Art, New York.

In Nigeria, this sculpture was meant to reinforce the power of the local king.

1.3 *Equestrian Statue of Marcus Aurelius*, Rome, c. 175 CE. Bronze, approx. 11′ 6″ high. Musei Capitolini, Rome.

This sculpture was also meant to reinforce the ruler's power but in this case in ancient Rome.

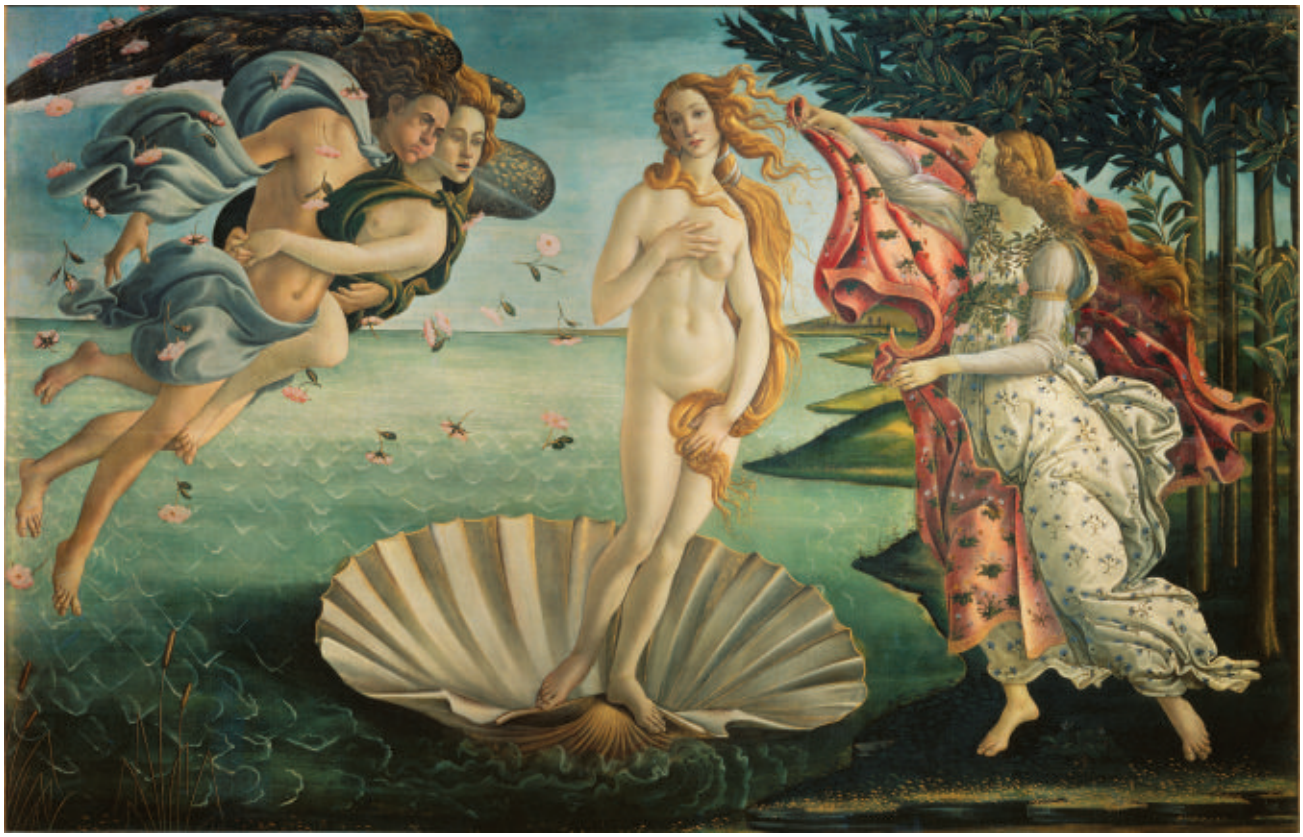
ART EXPERIENCE Be your own artist. Choose one of the many functions of art described in this chapter, and create an artwork that serves this purpose. What decisions did you make about visual form?

Content

Art has content, which is the mass of ideas associated with each artwork. Asking about content is critical to understanding any artwork. If you consider the entirety of art production, you will see that it reflects humans' perceptions of and responses to all aspects of spiritual life and earthly life, from birth to death and the hereafter, and of everything in between. It brings everything from the mundane to the cosmic into sharp, concentrated focus.

Content is communicated through the following:

- The art's imagery
- Its symbolic meaning



1.4 Sandro Botticelli. *The Birth of Venus*, Italy, c. 1482. Tempera on canvas, approx. 5′ 8″ × 9′ 1″. Galleria degli Uffizi, Florence.

The content of a work of art includes its imagery and its cultural references. Some content is obvious, but other content is hidden.

- Its surroundings where it is used or displayed
- The customs, beliefs, and values of the culture that uses it
- Writings that help explain the work

Content can both be immediately apparent and require considerable study. For an example, just by looking at Sandro Botticelli's *Birth of Venus* (Fig. 1.4), from 1482, and Pablo Picasso's *Les Demoiselles d'Avignon* (Fig. 1.5), from 1907, you immediately see the imagery. Both are paintings with multiple figures in the composition, and female nudity is at least part of the subject matter. *Venus* is painted in a more realistic, traditional style. The blocky, simplified *Demoiselles* appears to be more modern and less interested in popular ideas of beauty. In visual form, both paintings seem balanced side to side, with a figure in the middle.

However, much of the content is not readily apparent and requires deeper study. *The Birth of Venus* celebrates an ancient Greek myth and glorifies the beauty of the female body. When it was painted in 1482, it reflected the ideals of the early Italian **Renaissance,** which elevated the importance of man, emphasized learning, and held the ancient Greeks and Romans in high esteem. But the period was marked by conflicting currents because the Catholic Church was a major force at that time and it disapproved of the depiction of pagan deities.

Likewise, the content of *Les Demoiselles d'Avignon* is revealed only upon study. Originally, Picasso intended to paint a brothel scene of prostitutes with their male customers. But he made radical changes as the work progressed, ending with an image of intertwined figures and space that began an art movement known as **Cubism.** He was influenced by African masks, like the *Ceremonial Mask Known as a Mboom or Bwoom*, from the Kuba or Bushongo culture of Central Africa, circa nineteenth–twentieth centuries (Fig. 1.6). At that time, African artworks like the *Mask* were being brought to Europe through colonial trade, and they dramatically influenced Western art. Also, Picasso's blending of figure and space echoed the theories of scientists like Albert Einstein on the mutability of matter, energy, and space. Clearly, the content contains complex ideas related to European ideas of sexuality, to colonialism, and to modern scientific theory, all of which may require study to learn and understand.

1.5 Pablo Picasso. *Les Demoiselles d'Avignon*, Spain/France, 1907. Oil on canvas, 8′ × 7′ 8″. The Museum of Modern Art, New York.

Artwork reflects the cultural moment when it was made—in this case, the modern era at the beginning of the twentieth century.

1.6, *right* *Ceremonial Mask Known as a Mboom or Bwoom*, Kuba, Central Africa, c. nineteenth–twentieth centuries. Wood, beads, shells, and cloth, head-sized. Royal Museum for Central Africa, Tervuren, Belgium.

Influences can cross cultures. The works of modern artists such as Pablo Picasso were influenced by African masks.

In the same way, the *Ceremonial Mask Known as a Mboom or Bwoom* has its own obvious and hidden content. Visibly, it is a decorated helmet mask, made of wood, beads, shells, and pieces of cloth. Less apparent is the fact that it was originally used in African **masquerades,** which are traditional celebrations that blend dance, art, song, and ritual. Many African peoples stage masquerades to reenact important creation events, spirit works, and ancestor stories. This mask represented the people over whom a king asserted his authority.

Thus, all three works (Figs. 1.4, 1.5, and 1.6) have a mass of meaning, or content, explained by scholarly research and critical writings. We will delve more deeply into how meaning is embodied in art in Chapter 4, Deriving Meaning.

Aesthetics

The last basic question regarding any artwork is "What are its aesthetic qualities?" Aesthetics involve the look and feel of an artwork and the attributes that elevate it above other objects. These change from age to age and from place to place. While some cultures may value the look and feel of a well-executed oil painting, others may value the intricacy and pattern of finely woven natural materials.

Aesthetics is also a body of written texts that deal with art, taste, and culture or that examine the definition and appreciation of art. Ancient Greeks wrote about aesthetics as they understood it. Thinkers from India, Japan, and China wrote about their cultures' aesthetic systems. In several African, Oceanic, and Native American cultures, the practice of art demonstrated a clear aesthetic long before there was written material about it. You are thinking aesthetically when you reflect critically while reading a book like this one. Aesthetics as a body of knowledge goes beyond individual tastes, since it reflects the preferences of a large segment of the culture's population.

In the eighteenth and nineteenth centuries in the West, aesthetics focused on the idea of beauty, and the standard for beauty was ancient Greek sculpture, such as the *Porch of the Caryatids* on the Erechtheum (Fig. 1.1). This approach led to the notion that aesthetics was essentially about beauty and that beauty could be universally defined for all times and places. That universalist position is discredited now because there is no worldwide agreement about what constitutes beauty and because philosophers today consider many qualities other than beauty as significant attributes of art. What do you think is the role of beauty in relation to art today?

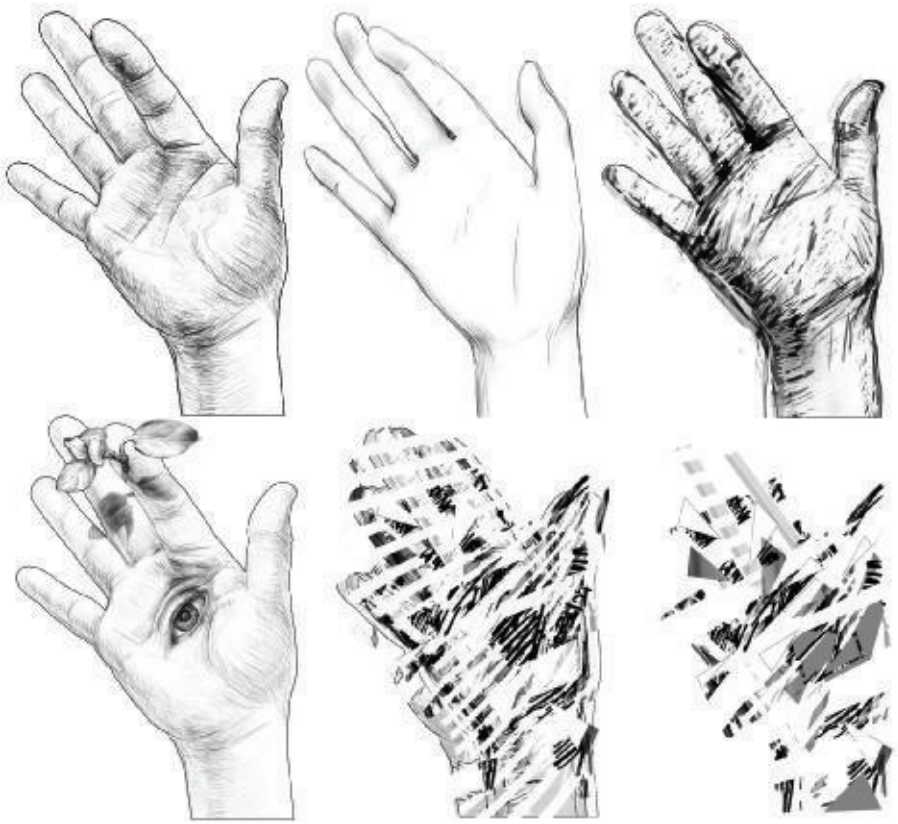
ART EXPERIENCE Talk about art. Choose two cultures outside of your own, and select one artwork from each of them. Compare and contrast the artworks and discuss them with fellow students.

Art and Style Vocabulary

We pause for a moment in our discussion to learn some basic terms to describe art and art styles. These will be helpful for the rest of this chapter and throughout the book.

Art is **representational** when it contains entities from the world in recognizable form. Another related term is **naturalistic,** which is recognizable imagery that is depicted very much as seen in nature (Fig. 1.7).

In **idealized** art, natural imagery is modified in a way that strives for perfection within the bounds of the values



1.7 An illustration of, from left to right by row, naturalistic, idealized, expressive, surreal, abstract, and nonobjective drawings.

and aesthetics of a particular culture. The *Veranda Post* (Fig. 1.2) and the *Equestrian Statue of Marcus Aurelius* (Fig. 1.3) are both rendered in idealized styles, yet they are quite different because each culture had its own definition of what is ideal. Idealized art is often orderly and balanced vertically and horizontally.

In addition to naturalistic or idealized, representational art can be expressive or surreal. **Expressionism** or **expressionist** art communicates heightened emotions and often a sense of urgency or spontaneity. Expressive styles frequently appear bold and immediate rather than carefully considered or refined. They often feature distorted imagery and may appear asymmetrical or off balance. **Surrealism** or **surreal** refers to art with a bizarre or fantastic arrangement of images or materials, as if tapping into the workings of the unconscious mind (Fig. 1.7).

In contrast to representational art is **nonobjective** (nonrepresentational) art, which contains forms that are completely generated by the artist. Another term, *abstract art*, is often used to mean the same thing as nonobjective, but there is an important distinction. **Abstracted** imagery has been derived from reality by distorting, enlarging, and/or dissecting objects or figures from nature (Fig. 1.7). Pablo Picasso's *Les Demoiselles d'Avignon* (Fig. 1.5) is abstract, but the manipulated imagery is still recognizable. Therefore, Picasso's work cannot be called nonobjective.

All of these terms can be used to describe **style,** either of the art output of a whole culture or of that of an individual artist. A **cultural style** consists of recurring and distinctive features that we see in many works of art emanating from a particular place and era. For example, the cultural style of ancient Egyptian art (with strong outlines and flattened figures in flattened space) helps us to group its paintings across hundreds of years. Stylistic differences make the art of ancient Egypt readily distinguishable from other cultural styles. (To further define, **culture** is the totality of ideas, customs, skills, and arts that belong to a group of people. In contrast, a **civilization** is a highly structured society, with a written language or a very developed system of communication, organized government, and advances in the arts and sciences.)

Cultural styles are recognizable across a broad spectrum of art objects created by a people. For example, during the seventeenth-century reign of King Louis XIV of France, the court style, which was ornate and lavish, could be seen in everything from architecture to painting, furniture design, and clothing (see the background in Fig. 1.17). Even hairstyles were affected, with big elaborate wigs. What qualities do you see shared by contemporary art, popular music, and the latest ads for clothing?

Differences in cultural styles become apparent when studying a particular art form that appears across the globe. For example, Islamic mosques are built around the world to provide a place for Muslims to congregate and pray together. But local styles differ from each other, as we can see with the *Grand Mosque* in Djenne, Mali (Fig. 1.8),

1.8 *Grand Mosque*, Djenne, Mali, 1906–1907.

All mosques have certain necessary features, but here they are translated into architectural styles that are favored by North Africans and that use readily available materials.

1.9 *Badshahi Mosque*, main entrance, Lahore, Pakistan, 1672–1674.

This is a mosque translated into a Pakistani architectural style.

1.10, *right* Vincent van Gogh. *Portrait of Mme. Ginoux (L'Arlesienne)*, 1889. Oil on canvas, 1′ 11½″ × 1′ 7½″. Galleria Nazionale d'Arte Moderna, Rome.

Vincent van Gogh is well known for his unique painting style, yet even his work reflects cultural and artistic influences.

and the *Badshahi Mosque* in Lahore, Pakistan (Fig. 1.9). Both are imposing buildings with towers, yet each design is influenced by its cultural preferences and by locally available building materials. And cultural styles are not static. They evolve as a result of many circumstances, including changes in religion, historical events such as war, and contact with other cultures through trade or colonization.

Style can also refer to the work of an individual artist, who can develop a unique, personal style. The artist Vincent van Gogh is famous for his expressive paintings rendered in thick paint with broad areas of strong colors, like the *Portrait of Mme. Ginoux (L'Arlesienne)* (Fig. 1.10), from 1889. However, no artist operates in a vacuum. Van Gogh's unique style shares attributes with the styles of other artists of his time, including Impressionists such

1.11 Paul Gauguin. *Woman in a Coffeehouse, Madame Ginoux in the Cafe de la Gare in Arles*, 1888. Oil on canvas, 2′ 4¾″ × 3′ ¼″. Pushkin Museum of Fine Arts, Moscow.

Note the similarities and differences between Gauguin's and van Gogh's paintings of Madame Ginoux.

as Claude Monet (see Fig. 14.14) and Postimpressionists such as Georges Seurat (see Fig. 13.29) and Paul Gauguin Fig. 1.11). All of these artists applied bright colors in a thick way and often chose subject matter from everyday life.

Paul Gauguin and Vincent van Gogh were closely associated for a while, sharing lodgings and painting together, as evident in Gauguin's *Woman in a Coffeehouse, Madame Ginoux in the Cafe de la Gare in Arles* (Fig. 1.11). Each painting has shared and unique qualities. Note the similarity in Madame Ginoux's pose but the differences in her attitude, in the overall scene, and in the color choices. Between these two artists' examples, which one appeals to you more, and why?

ART WITHIN VISUAL CULTURE

Art is part of **visual culture;** that is, it is part of the vast amount of imagery that humans create and proliferate, that comes to us through all kinds of media, and that is so important in our everyday lives.

Imagine life 200 years ago, with few books, few pictures, no phones, no television, no computers, no Internet, and so on. Compare that lack of visual culture with today, when we are inundated with images and visual objects that humans make. Consuming that imagery has become far more fascinating and absorbing to many people than the actual world in which we live. Visual culture is the result of technological innovation in the broadest sense, whether it is the development of chalk, oil paints, printing, or personal computers. The images we make are distributed through many means, such as mass media, the Internet, galleries, museums, stores, and ads.

We will look at some of the categories within visual culture in a moment. Before we begin, however, remember that these categories are culturally determined. Some cultures, both past and present, do not even have a term that corresponds to ours for art. And other cultures have their own categories of art that differ from those in the United States. One example, which we already mentioned in relation to Figure 1.6, is the masquerade in sub-Saharan Africa, an important ritual art form that has no direct equivalent in the United States. (The only remotely related celebrations are Halloween and Mardi Gras, which are connected to the Christian traditions of All Soul's Day and Lent, respectively.) Another example of different categories for art comes from the Japanese, who value **ikebana** as an art form, unlike most Western cultures. The closest translation of ikebana is "flower arranging," but it is much more than that, as it is a disciplined art form governed by strict rules and mixed with spiritual awareness.

CONNECTION The Japanese also value traditional puppetry as an art form. For more on Japanese Bunraku puppetry, see Figure 14.20.

That said, let us turn to three categories of visual culture in the United States today: **fine art, popular culture,** and **craft.**

1.12 Sculpture Gallery in the Musee des Beaux-Arts, Lyon, France.

These are examples of Fine Art from the late 1800s.

Fine Art

Fine art is a category of refined objects considered to be among the highest cultural achievements of the human race. Fine art is believed to transcend average human works and is produced by artists with unique sensibilities. Museums and galleries are institutions closely associated with fine art.

As we mentioned at the very beginning of this chapter, cultures are constantly evolving in their definitions of what constitutes art. In the 1800s, fine art in Western cultures consisted of oil painting, sculpture, and architecture, usually in the idealized styles seen in Figure 1.12, and was mostly located in palaces and churches.

Since the 1800s, fine art has expanded dramatically, along with the overwhelming growth of visual culture. Now it includes all kinds of new media, such as film, photography, prints, and, most recently, installation, performance, video, and computer art (Fig. 1.13). An exhibit of fine art might include almost any kind of material or technology—or even junk. You can find art in public spaces and recreation areas (see Figs. 15.4 and 15.6), in addition to museums. Street art is also a potent force in communities, sometimes as commissioned murals and sometimes as unsanctioned graffiti and paintings. Figure 1.14 shows a beautifully drawn rooster that covers a two-story wall in a small public square in San Juan, Puerto Rico.

In addition, definitions of fine art are in flux when Western people look at art from other cultures. In 1880, works like the *Mask Known as a Mboom or Bwoom* (Fig. 1.6) would not have been displayed in art museums in the United States or Europe. But now the art from Oceania,

1.13 An exhibition at the Pinakothek Der Modern in Munich, Germany's largest museum of modern art.

There has been a major expansion in materials used in art making and in the ways art is displayed.

1.14 An example of street art in San Juan, Puerto Rico, 2013, which is possibly referring to the popular culture of cock fighting.

1.15 Interior of New York's Metropolitan Museum of Art, with permanent installations of the arts of Africa, Oceania, and the Americas.

the Americas, Africa, and Asia is a prominent part of major art museums in Western cultures (Fig. 1.15).

Do you think all art across world cultures is "fine art"? And two other questions to ponder: Is it necessary to have the word *art* in Western vocabulary? Would its lack make a difference in the creativity in Western culture?

Popular Culture

Popular culture in Western nations consists of magazines, comics, television shows, advertising, folk art, tattoos, customized cars, graffiti, video games, posters, websites, calendars, greeting cards, dolls, souvenirs, toys, movies (as opposed to art films), snapshots, and commercial photography (as opposed to fine photography). This category also encompasses graphic design, product design, and information design. Popular art is often perceived as being more accessible, inexpensive, entertaining, commercial, political, naive, or colorful than fine art. Among all categories of visual culture, this one is growing the fastest.

It is important to study popular culture while studying fine art because the two are interrelated and parts of a continuum that contains much of the visual imagery that Western culture produces. Popular culture and fine art often influence each other. Popular culture objects share many attributes of fine art, in that they can also be analyzed along the lines of function, visual form, and content. They reflect the values and structures of our social systems, political hierarchies, and religious beliefs.

Popular culture is studied academically in visual culture, art history, philosophy, and anthropology courses. Some objects from popular culture eventually "become" art—for example, popular prints like *Las bravisimas calaveras guatemaltecas de Mora y de Morales* by José Guadalupe Posada (Fig. 1.16). Now carefully preserved in a university library, this print was originally inexpensive and widely distributed like an editorial cartoon, with large, running skeletons (*calaveras*) that represent two assassins who brought death and chaos to Guatemala over a century ago.

Some artists want to occupy the space between fine art and popular culture. For example, *Kiki*, from 2010 (Fig. 1.17), is by the contemporary Japanese artist Takashi Murakami, who produces paintings, designer handbags, and installations of large-scale inflatable art. His work is a blend of Western and Japanese fine art, popular culture, design, and **animé** (contemporary Japanese animation) and always reflects a self-conscious consumerism. Murakami also sells multiple-edition prints of works on paper and canvas through galleries and the Internet. His 2010 exhibit in the Palace at Versailles juxtaposes the magnificent yet pompous array of the palace's marble and gold with the brash plastic brightness of his sculpture.

A subcategory of popular culture, called **kitsch,** comprises artwork that is shallow or pretentious or overly calculated to be popular. Objects or images are kitsch if they display an emotional appeal that is generalized, superficial, and sentimental. Unlike the best

1.16 José Guadalupe Posada. *Las bravisimas calaveras guatemaltecas de Mora y de Morales*, 1907. Pictorial broadside verse, full sheet, printed recto and verso, lavender paper, zinc etching. University of New Mexico Art Museum, Albuquerque.

The boundary between fine art and popular culture is often blurred. This poster, which was inexpensive and widely distributed at the time it was made, is now collected in libraries and museums.

1.17 Takashi Murakami. *Kiki.* Manga sculpture in the Venus Drawing Room. Exhibition in the state apartments and gardens of the Chateau Versailles outside of Paris in 2010.

Notice the contrast between the fine art surroundings and the popular culture qualities of *Kiki.*

1.18 *The Smithsonian Institution's 150th Anniversary Float* in the 1996 Rose Parade in Pasadena, California.

Artwork that is sentimental or calculated to please may be considered as kitsch.

of fine art or popular culture, kitsch does not provide an original experience, a uniquely felt emotion, or a thoughtful, introspective moment. *The Smithsonian Institution's 150th Anniversary Float* in the Rose Parade (Fig. 1.18), with its collection of images from astronauts to the first airplane to pandas to butterflies to baseball, is meant to appeal to all and offend none. The museum buildings appear diminutive and cute—not like sites of serious research.

Like all other categories of visual art, the idea of kitsch is evolving and changing. Critics such as Susan Sontag have reclaimed some kitsch as **camp,** which means that objects and images of such extreme artifice (and often banality) have a perverse sophisticated and

1.19 Tim Hawkinson. *Bear*, 2005. 23′ 6″ high, 370,000 lbs. Stuart Collection, University of California, San Diego.

This work is a cross between a toy and monumental art.

1.20 *Gheordez Prayer Rug*, Turkey, eighteenth century. White mihrab (prayer niche) with two Turkish floral columns. Wool, 5′ 5¾″ × 4′ ¾″. Museum fuer Angewandte Kunst, Vienna.

This rug is an example of an object that could be classified as fine art or as craft.

aesthetic appeal and that they reveal "another kind of truth about the human situation" (Sontag 1966:287). Other artists incorporate and transform sentimental or cute items in their work. The artist Tim Hawkinson, who is known for his inventive, humorous, or fantastic art, created the nearly 200-ton stone *Bear* (Fig. 1.19), a cross between a teddy bear and Stonehenge. There is an interesting association between the surfaces of a soft, fuzzy childhood companion and the rounded, weathered surfaces of ancient stones.

Do you think there should be a demarcation between fine art and popular culture? Why?

CONNECTION Stonehenge contains circles of ancient, enormous boulders, presumably set up for agricultural rituals, and is located in southern England. See Figure 7.26.

Craft

Craft refers to specific media, including ceramics, glass, jewelry, weaving, and woodworking. Craft usually involves making objects rather than images, although craft may involve surface decoration. Often, craft objects have a utilitarian purpose or perhaps evolved from a utilitarian origin. In addition, however, they display aesthetic and/or conceptual attributes that go beyond mundane use. Like the distinction between fine art and popular culture, the art/craft distinction is culturally specific and in flux.

We will look at one example here, but we could take up literally thousands of craft objects and analyze their relation to or distinction from fine art. The *Gheordez Prayer Rug* (Fig. 1.20), from eighteenth-century Turkey, is a good example of an object that might be categorized as craft or art. Like other woven objects, it is craft, but its aesthetic qualities and ritualistic uses carry it beyond a utilitarian function. The intricate pattern echoes tile work in mosques, and the white niche in the center is like a **mihrab,** an architectural feature in a mosque that marks the direction of Mecca.

Other Categories

There are other ways to categorize art. Disciplines such as drawing, photography, and sculpture may be grouped as separate categories. And, of course, as we have already seen, some cultures have their own distinct categories outside of these previous examples. We will see all of these forms again in later chapters in this book.

Art can be categorized chronologically according to cultural styles through the years, like "a history of Renaissance art" or "art from the Middle Ages." A geographic approach studies the art from a particular area, usually also in chronological order—for example, "the art of Africa" or "the art of the American West."

This text's approach is thematic. Fundamental concepts and themes form our basis for discussing art from many different cultures, as seen in Chapters 5 through 14. These fundamental global experiences include food, shelter, reproduction, sexuality, deities, places of worship, politics, power, social protest, social affirmation, the mind, the body, race, gender, class, clan, nature, knowledge, technology, entertainment, and visual culture.

Other divisions are possible! You as an observer of art can create your own categories for grouping artworks, and these areas can vary according to your preference. What new categories would you add?

ABOUT ARTISTS

A discussion of art would not be complete without looking at artists, their training, and the roles they play in society.

The Context for Art Making

Artists make art, but before we begin that discussion, we want to discuss the many ways that many other people contribute to the process of making art. These include patrons, technicians, skilled workers, craftspersons, laborers, members of institutions, and the regular person on the street.

When we think of big works like the Egyptian *Stepped Pyramid of Djoser and Tomb Complex* (Fig. 1.21), from 2650 BCE, we realize, of course, that many people contributed to building this project, including engineers, skilled workers, and thousands of laborers, supervised by priests and architects. But even the concept of a pyramid was a "group project." The pharaoh was the patron who provided the funding and impetus for the project. The design of the pyramid was the vision of one architect, Imhotep, and he was able to build structures in stone that were higher and larger than any seen before. Nevertheless, all earlier Egyptian tombs were prototypes that enabled him to conceive his design; Imhotep's own design was a key development for the later refinements in the pyramid style to be

1.21 Imhotep. *Stepped Pyramid of Djoser* (right) *and Tomb Complex*, Saqqarah, Egypt, 2650–2631 BCE.

Works of art are the products of artistic vision and the cultural environment that fosters it.

made in the *Great Pyramids* of Giza (see Fig. 8.4). Plus, the members of the Egyptian priest class already had developed complex belief systems about the afterlife, and their rituals directed the design of temples and tombs.

Other art forms—film, architecture, and any work of large scale—obviously require the active participation of many people to be realized. Even small-scale work, such as a student's oil painting, requires the input of teachers, past painters, and art critics to provide the necessary background of skills and ideas. The materials are developed by artists and scientists and manufactured by art supply firms. The student probably has financial support, showing that parents, politicians, wealthy donors, or university administrators consider the study of painting to be important enough to pay for it.

Training Artists

Artists need to acquire skills. Traditionally, many started as **apprentices** in established art workshops to learn materials, manual skills, and styles from mature artists. There are examples of this system all around the world. For example, Leonardo da Vinci was trained as an apprentice in the workshop of the artist Andrea del Verrocchio, where he received an education in humanities as well as learning chemistry, metallurgy, painting, casting, and more. Throughout Africa, artists traditionally were trained in the apprentice method, learning the tools and methods as well as aesthetic standards. Most apprentices do preliminary rough work, and the master artist finishes the piece.

In addition to apprentice systems, more structured institutions have existed for training artists. In medieval Europe, specialized societies called **guilds** preserved technical information for artists and regulated art making. Persian royalty from the thirteenth to the seventeenth centuries sponsored the **kitab khana,** libraries and workshops of highly trained artists who produced fine illuminated manuscripts. Art **academies** in Europe appeared in the fifteenth century. One of the most famous was France's powerful Académie Royale de Peinture et de Sculpture, founded in 1648 by King Louis XIV to control the decorative arts, architecture, painting, and landscape architecture for his enormous, lavish palace at Versailles and its surrounding gardens as well as for his other residences. Although art academies still exist in much-modified form, most artists in the United States today study art in a college's or university's art department.

Some artists are self-taught, receiving no formal art training. Some work in isolation. For fourteen years, James Hampton of Washington, D.C., worked on *The Throne of the Third Heaven of the Nations Millennium General Assembly* (Fig. 1.22), laboring over it daily from the time he finished his day job as a janitor until the middle of the night. He dreamed of opening a storefront ministry after retirement. By the time he died, he had produced a heavenly vision with 180 pieces, made from inexpensive or cast-off materials.

Making the Art Object

How does an artwork get made? In many cases, individual artists make their own artwork. Michelangelo Buonarroti did most of the painting on the colossal *Sistine Ceiling* because he was dissatisfied with the work that his collaborators did (see Fig. 7.21). Vincent van Gogh painted all his own paintings because, as he wrote to his brother Theo, he valued the act of creation more than life itself.

1.22 James Hampton. *The Throne of the Third Heaven of the Nations Millennium General Assembly*, c. 1950–1964. Gold and silver aluminum foil, kraft paper, and plastic over wood furniture, paperboard, and glass, 180 pieces in all, overall configuration: 10½′ × 27′ × 14½′. Smithsonian American Art Museum, Washington, D.C.

Some artists are untrained, as is the case with James Hampton, who produced this large sculpture in the evenings after working his day job.

1.23 Ando or Utagawa Hiroshige. *Basket Ferry*, Kagowatashi, Hida Province, nineteenth century. Woodblock print, 1′ 1½″ × 9″. Leeds Museums and Galleries (City Art Gallery), United Kingdom.

Prints in nineteenth-century Japan were the products of collaborations among skilled professionals, including the artist, the block carver, the papermaker, and the printer.

But sometimes art objects are made by workshops, by communities, in collaborations, and through group commissions.

CONNECTION Peter Paul Rubens maintained one of the largest and most prolific workshops in seventeenth-century Europe, producing vast numbers of artworks and employing many skilled workers. See the *Abduction of the Daughters of Leucippus* (Fig. 12.9).

We have already discussed apprentices in workshop situations in Italy (and in the rest of Europe) and in Africa as well as the kitab khana of Persia. Even today some artists hire assistants to help build, assemble, paint, or produce their works of art. Sometimes art making is a collaborative activity among professionals of equal standing. The knowledge and skill of each collaborator are essential to the final art product. An example is traditional Japanese prints, like *Basket Ferry* by Ando or Utagawa Hiroshige (Fig. 1.23), requiring the combined skills of many professionals, all commissioned by a publisher. The artist makes an original drawing, but the print itself is executed by a host of other professionals, including a papermaker, an engraver, and a printer, as illustrated in Figure 3.14.

In addition, sometimes communities come together to make a work of art. An early precedent occurred in medieval Europe, when citizens of small, growing cities built impressive cathedrals that were symbols of community pride (see Fig. 7.39). Trained craftsmen were surely needed, but the average untrained townsperson provided labor and support.

1.24 Displaying the *AIDS Memorial Quilt*, Washington, D.C., October 11, 1992.

Ordinary people contributed to the making of this work of art and also contributed to the funding for it and for AIDS research.

The *AIDS Memorial Quilt*, begun in 1989 (Fig. 1.24; a different view is on page 242), provides a contemporary example of community art making. The *AIDS Memorial Quilt* is a composite of thousands of 3- by 6-foot panels, each made by ordinary people to memorialize someone they lost to AIDS. It is a collection of individual remembrances, which together create the whole fabric. Individual panels may be naive or may be sophisticated, but collectively they are very moving. The quilt is an ongoing effort of the Names Project, begun by gay activist Cleve Jones in San Francisco in the 1980s. It is also used as a fund-raising tool for AIDS research.

Innovation and Self-Expression

How important are innovation and self-expression in art making? **Innovation** is the making of something that is new. **Self-expression** refers to individual artists' own personal ideas or emotions, embedded in the works of art they make. While innovation and self-expression can be seen in much of the art made in the United States today, they are not ubiquitous. And there are some cultures in which artists followed formulas or copied other works because their culture valued the re-creation of old forms more than innovation.

Some artists blend both approaches. Jaune Quick-to-See Smith's *Genesis* (Fig. 1.25) contains aspects of innovation and self-expression, but at the same time she is re-creating old forms. On the one hand, Smith has applied thick, expressive, gestural strokes of oil paint on top of a collaged layer of newspaper articles, photocopied images, and pieces of fabric. On the other hand, she is preserving old forms. Referring to Native American creation myths, she has incorporated native symbols, sculptures, and lines from stories, along with glorifying the buffalo, an animal with mythical standing. She has blended traditional native imagery and mythology into late-twentieth-century art styles. To Smith, all her works are inhabited landscapes, full of life, which is an essential Native American cultural idea.

CONNECTION In the lower-right corner of *Genesis*, Jaune Quick-to-See Smith has drawn an image of a 700-year-old Native American ceramic vessel called *Mother and Nursing Child* (see Fig. 6.32), showing the importance of re-creating and preserving old forms.

Creative People in Various Cultures

Artists, designers, and craftspeople are all creative, but their roles vary across cultures. For example, most people practice some kind of art form on the Pacific island of Bali, where art and religion are entwined with everyday life. Every household makes daily offerings to deities crafted with colorful food, flowers, and woven leaves, or performs rituals. For special temple festivals, large sculptures are made from fried, colored rice dough like the *Sarad offering* (Fig. 1.26). Another example comes from traditional Sepik culture in Papua New Guinea, where both men and women engage in creative work, but men make certain kinds of arts or crafts, while women make others. Likewise, among the Navajo of North America, different kinds of creative work have been tied to gender roles.

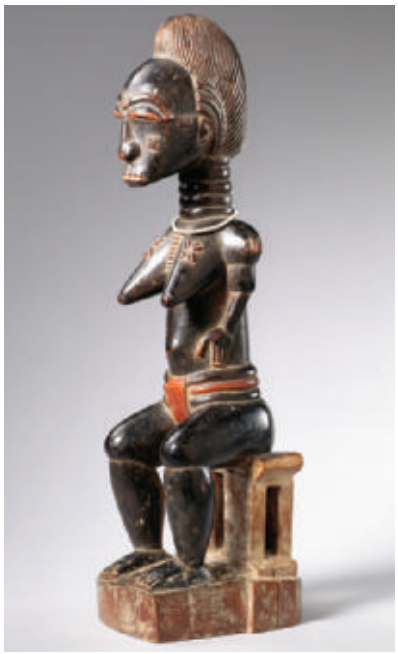
CONNECTION Read more on the Sepik rituals and artworks in Chapter 12, page 353.

1.25 Jaune Quick-to-See Smith. *Genesis*, 1993. Oil, collage, mixed media on canvas, 5′ × 8′ 4″. Museum of Art, Atlanta, Georgia.

Art is often innovative and unique, while at the same time borrowing from existing styles and symbols.

1.26 *Sarad offering* in Bali. Crafted of dyed rice dough, intricate sarad offerings are made during temple festivals by Balinese women. Bali, Indonesia, c. 1990.

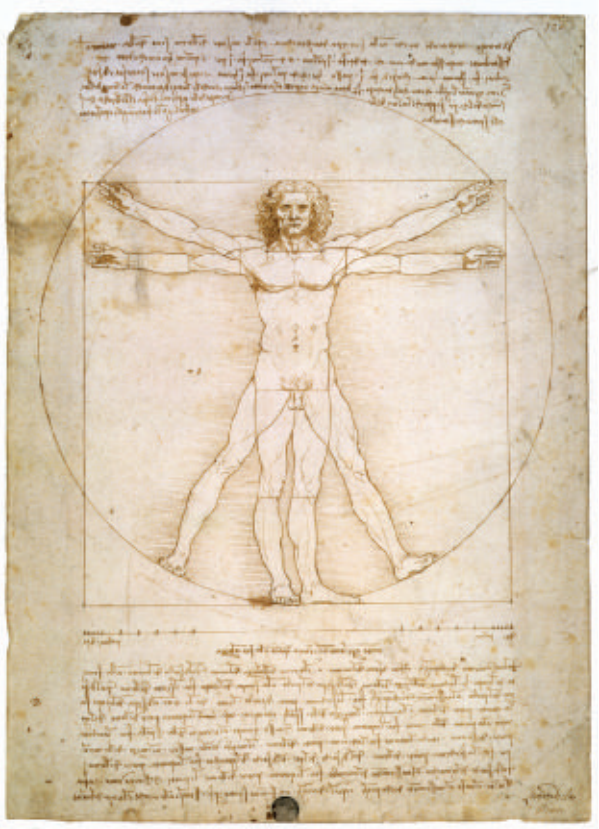
In Bali, making art is tied with everyday rituals, and almost everyone participates.



1.27 *Baule Seated Female Figure*. Wood. Private collection.

Baule artists are not associated with the sculptures they produce; rather, the owners/commissioners of the artwork are associated with the artworks because they perform the rituals that give the works their meaning.

In other cultures, artists are skilled workers who received special training, but they remain anonymous. For example, medieval artists and craftsmen who built the large cathedrals were like anonymous skilled construction workers today. In Communist China from the 1950s to 1980s, artists were not allowed to seek personal glory but rather to work anonymously to make art for the common good. Among the Baule people of West Africa, artists are skilled professionals, and the best of them earn prestige and high pay but the artists' names are not associated with the sculptures they make. Rather, the owner of the piece performs rituals and develops the artwork's spiritual cult, like the *Baule Seated Female Figure*, which represents a spirit wife (Fig. 1.27). A Baule ritual sculpture could be less effective if its human maker is emphasized.



1.28 Leonardo da Vinci. *Proportions of the Human Figure (Vitruvian Man)*, c. 1492. Pen and ink on paper, 1′ 1½″ × 9²/₃″. Galleria dell' Accademia, Venice.

Artists can be considered geniuses in some cultures and during some time periods; for example, Leonardo da Vinci was renowned for his artistic skills and contributions to science.

Other cultures combine the role of sculptor and priest. In the Cook Islands in Polynesia, the artists-priests who carved ritual sculptures trained for a long time to acquire the art and spiritual power inherent in their tools and materials. Monks produced medieval manuscripts, illustrated prayer books, or bibles.

1.29 Lee Alexander McQueen. Display from the 2015 exhibition *Savage Beauty* at the Victoria and Albert Museum, London.

This exhibit of McQueen's fashions in a major art museum was elaborately staged like his spectacular runway shows.

And, of course, in some cultures, artists are considered people with special or prized skills. In particular, in Europe during the Renaissance, many European artists were considered to be creative geniuses. One example was Leonardo da Vinci, an artist and inventor who contributed also to hydraulics, zoology, geology, optics, physics, botany, and anatomy through drawings like the *Proportions of the Human Figure* (Fig. 1.28). To Leonardo, careful observation of the natural world was the foundation of both science and art.

Creative people abound in our culture today. They can be subdivided into artists, designers, or crafts persons, but for some, their output breaks boundaries. For example, the runway shows of fashion designer Lee Alexander McQueen were often shocking, lavish spectacles that borrowed from art, theater, architecture, and history. His designs reshaped the body, feet, and head. After his death, his distinctive fashions were featured in blockbuster exhibits such as *Savage Beauty* (Fig. 1.29) in major art museums in New York and London.

2.1 *Interior of the dome of the Great Mosque of Cordoba*, Umayyad caliphate (Moorish), Spain, 961–966 CE.

2

THE LANGUAGE OF ART AND ARCHITECTURE

We communicate ideas through languages: oral and written language, numbers, music, and, of course, art. For the language of art and architecture, the grammar consists of (1) the formal elements and (2) the principles by which those elements are composed or structured.

PREVIEW

The language of art and architecture consists of the visual elements and the principles by which they are arranged within the composition. The elements of art are line, light and value, color, texture and pattern, shape and volume, space, time and motion, and chance, improvisation, and spontaneity. The principles of composition are balance, rhythm, proportion and scale, emphasis, unity, and variety. In addition, some artworks engage other senses besides vision.

Architecture also has structural systems, which keep buildings standing. Some common structural systems in traditional buildings are load-bearing walls, post-and-lintel architecture, wood frame construction, arches, vaulting, and domes. Traditional structures can be simple or highly complex, as in the Interior of the Dome of the Great Mosque of Cordoba *(Fig. 2.1). Recent architectural innovations include steel frame buildings, reinforced concrete structures, truss and geodesic construction, and, finally, suspension and tensile construction.*

For this chapter's Art Experiences, you may choose to identify color schemes, find examples of the formal elements in the environment, or photograph structural systems in buildings.

FORMAL ELEMENTS

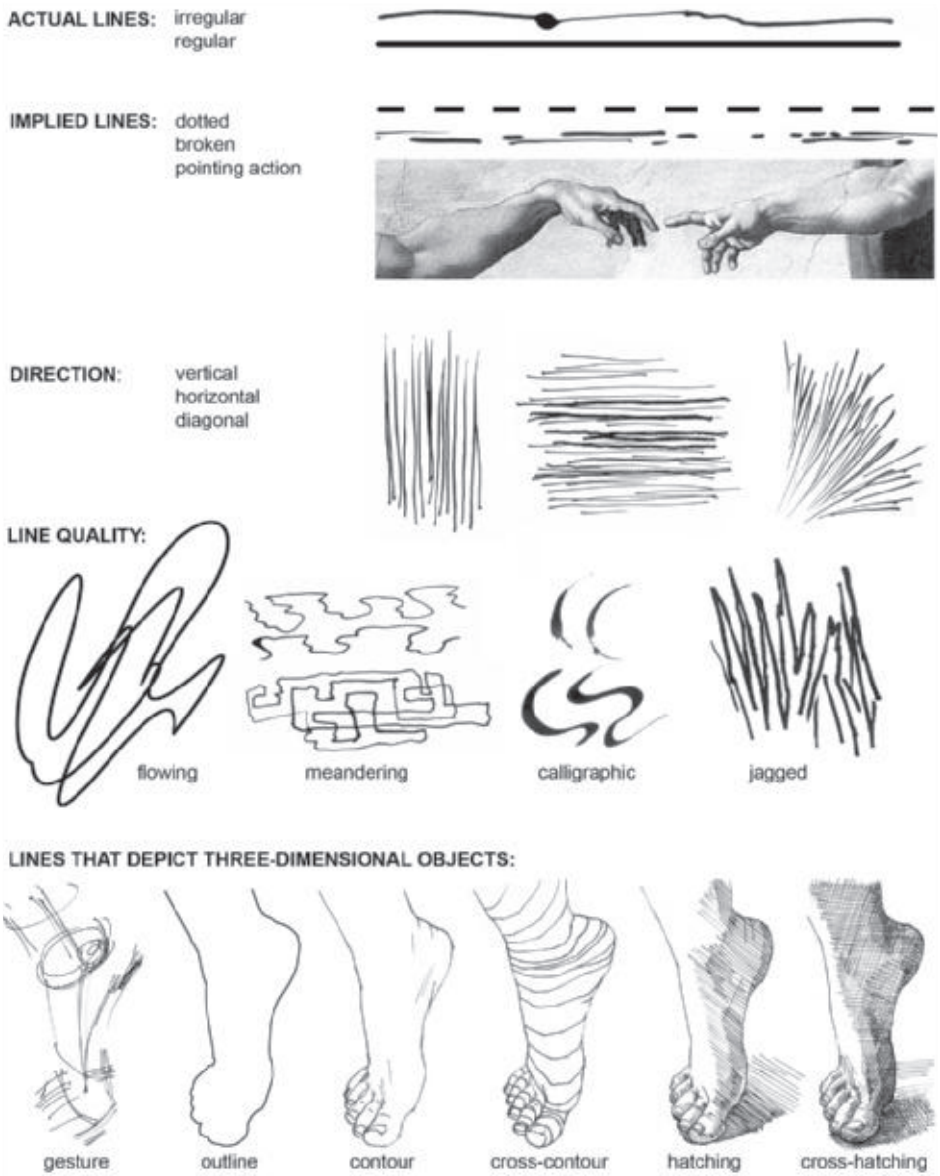
Words are basic to oral and written languages. Likewise, the basic units of visual language are the **formal elements,** which are line, light and value, color, texture and pattern, shape and volume, space, and time and motion. Some works also contain the elements of chance, improvisation, and spontaneity as well as engaging senses other than sight.

Line

Mathematically, a **line** is a moving point, having length and no width. In art, a line usually has both length and width, but length is the more important dimension.

Lines made with drawing or writing materials are **actual lines.** They physically exist and can be broad, thin, straight, jagged, and so on. **Implied lines** in an artwork do not physically exist, yet they seem quite real to viewers. For example, the dotted line has several individual, unconnected parts that can be grouped into a single "line." The top of Figure 2.2 shows both actual and implied lines.

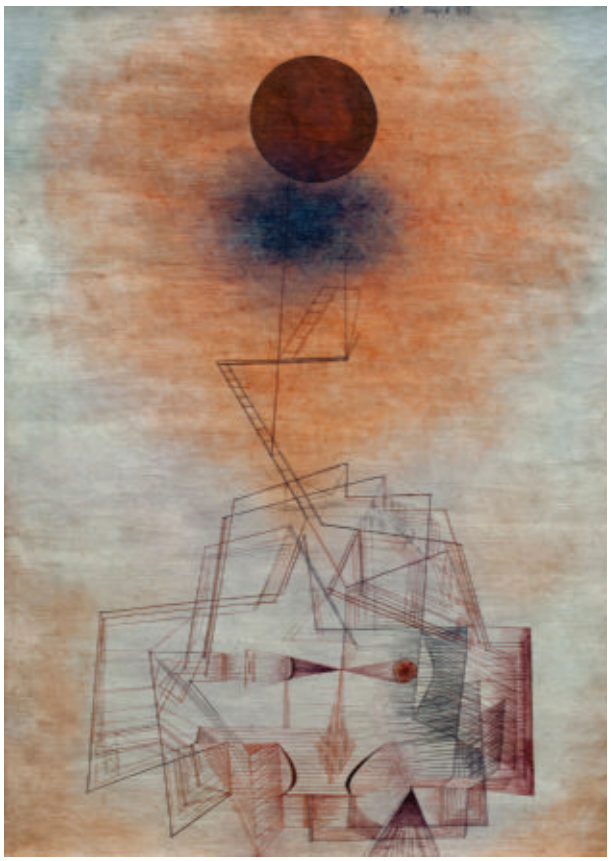
Lines have **directions:** horizontal, vertical, diagonal, curved, or meandering. The direction can be meaningful. Horizontal lines may imply sleep, quiet, or inactivity. Vertical lines may imply aspiration and yearning, as if defying gravity. Diagonal lines suggest movement because they occur in the posture of running



2.2 Lines.

2.3 Utagawa Kunisada. *Shoki the Demon Queller*, c. 1849–1853. Woodblock print, 1′ 2″ × 9½″. Burrell Collection, Glasgow, Scotland.

Most lines in this print are bold and calligraphic, except for those in the hair and beard, where fine lines depict texture.



2.4 Paul Klee. *Bounds of the Intellect*, 1927. Oil on canvas, 1′ 4″ × 1′ 10″. State Gallery of Modern Art, Munich, Germany.

This contains delicate, repetitive, precariously balanced lines.

animals and blowing trees, whereas curving lines may suggest flowing movement. These are generalizations because the overall context of the artwork affects the understanding of any specific lines. In *Shoki the Demon Queller* by Utagawa Kunisada (Fig. 2.3), c. 1849–1853, the man's upper body leans to the left, implying movement, as does the diagonal line of his sword. His robe's sweeping curves and jagged diagonal lines imply a furious energy.

Line quality conveys emotional attributes. *Shoki the Demon Queller* contains lines of many different qualities, such as the thick strokes at the bottom hem of Shoki's robe, the fine wispy lines of his beard, and the crisp lines of the sword blade. Line quality can express a range of emotions and characteristics, such as crispness, fragility, roughness, anger, refinement, whimsy, and vigor. Contrast the thick, angular lines of *Shoki* with the thin, delicate, obsessively repetitive lines of Paul Klee's *Bounds of the Intellect* (Fig. 2.4), from 1927. Also, it is important to note not only the quality of lines but also their arrangements. In *Bounds of the Intellect*, the lines are highly organized at the bottom and increasingly precarious as they go up.

Lines can indicate the volume of three-dimensional objects, as seen in the foot drawings at the bottom of Figure 2.2. **Gesture** lines are rapid, sketchy marks that mimic the movement of the human eyes when examining a subject. Gesture drawings are like maps that show the location, size, and orientation of one part in relation to other parts—but without details. The foot gesture drawing in Figure 2.2 indicates the changing directions of the lower leg, the arch of the foot, and the toes. It also shows the thickness around the ankle and the way the toes flatten against the ground. Gesture lines are often preliminary marks that are covered over as the drawing progresses. However, gesture lines have a quick, energetic quality that some artists like to maintain through to a finished artwork.

Figure 2.2 contains examples of all the following kinds of lines, which depict three-dimensional objects.

2.5 Albrecht Durer. *Artist Drawing a Model in Foreshortening through a Frame Using a Grid System*, from *Unterweysung der Messung* (Instructions for Measuring). Woodcut.

Many thin, parallel lines create the illusion of a gray tone. Groups of parallel lines layered on top of each other create darker gray tones.

An **outline** follows the outer edges of the silhouette of a three-dimensional form with uniform line thickness. Outlines flatten a three-dimensional form into a two-dimensional **shape,** which is discussed more on page 35. **Contour lines** mark important edges of three-dimensional objects, including outer edges and key internal details, using varying line thickness. Objects are clearly identifiable in contour line drawings. **Cross-contours** are repeated lines that go around an object and express its three-dimensionality. Cross-contour lines are usually preliminary, exploratory marks, but some appear in a final drawing, like the belt around Shoki's waist. Lines can also produce tones or values (different areas of gray), as in parallel lines of **hatching.** Parallel lines in superimposed layers are **crosshatching,** which can be seen both in the foot drawing in Figure 2.2 and in Albrecht Durer's *Artist Drawing a Model in Foreshortening through a Frame Using a Grid System* (Fig. 2.5). A few layers of crosshatching appear as light gray, while multiple layers appear as darker grays.

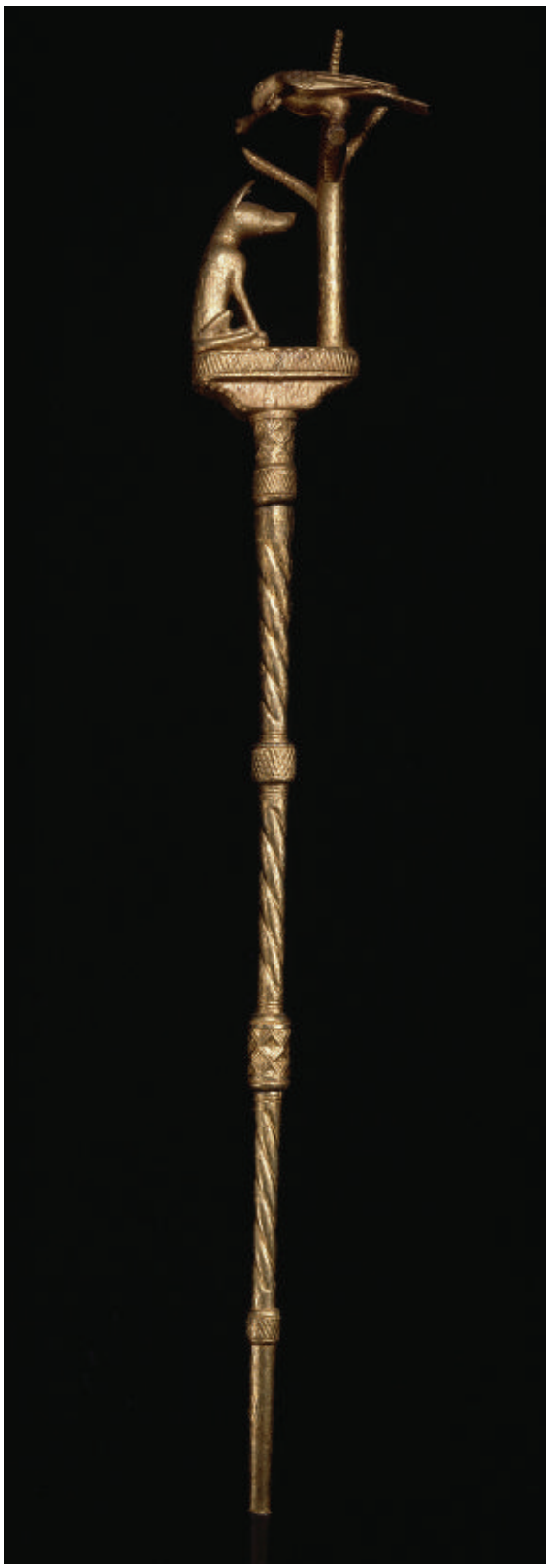
Linear elements can exist in space. Any thin string, rope, wire, chain, stick, or rod used in a sculpture can function like a line. The length of the *Linguist's Staff* from Ghana (Fig. 2.6), from the 1900s, gives it an obvious linear quality. Advisors/translators who attend local rulers carry these staffs as a sign of their position; the sculpture on top refers to local proverbs. In architecture, columns are linear elements. Exposed beams and thick steel cables also are linear, as seen later in this chapter in Gunter Behnisch's and Otto Frei's *Olympic Stadium, Munich* (Fig. 2.44).

Light and Value

Light is the basis for vision and thus necessary for art. **Light** is electromagnetic energy that, in certain wavelengths, stimulates the eyes and brain. The sun, moon, stars, lightning, and fire are natural light sources, whereas incandescent, fluorescent, neon, and laser lights are artificial. In art and architecture, light might be an actual element, as in Dan Flavin's, *Untitled (To Donna) 6*, 1971 (Fig. 2.7). Flavin's work is made of nothing but lights in a corner. The light fixtures form a frame, very much like the frame that sets a painting apart from its environment. His glowing work is mounted on a white wall, but the luminous, subtle color mixing creates an ethereal space. In buildings, the control of light is an essential design element, whether with skylights, windows, or artificial lights.

Most art does not emit or manipulate light itself but rather reflects **ambient light,** which is the light all around us in our world. In two-dimensional art, artists use value to represent the various levels of light that reflects off of objects. **Value** is one step on a gradation from light and dark. **Tone** is another word for value. In an **achromatic value scale** (Fig. 2.8), the value goes from white to black, with the continuum of gray tones in between. Value can also be associated with color: red can still be red, but it can be lighter or darker. Different values of color are shown in the **chromatic** value and intensity scales in Figure 2.8.

Artists can carefully manipulate gradations in values to create the appearance of natural light on objects. This is called **shading** or **modeling,** and it can be seen in the

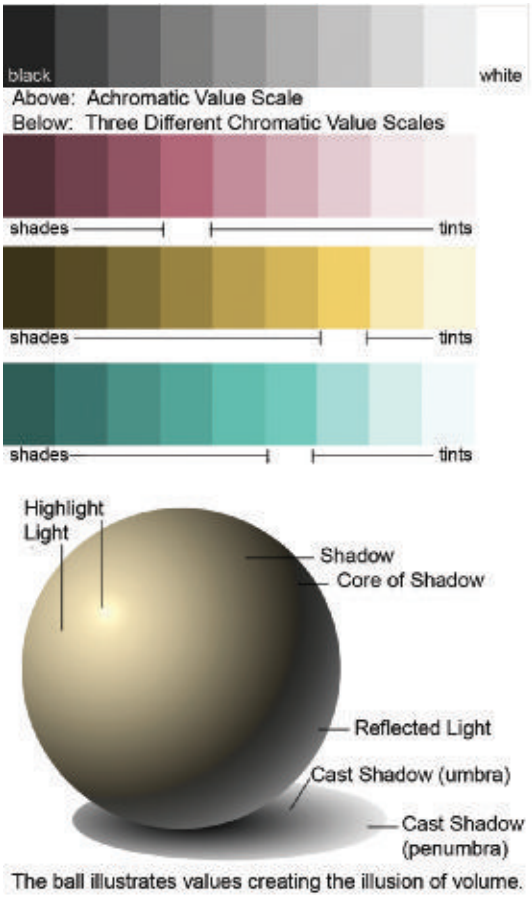


2.6 *Linguist's staff (okyea mepoma)*. Akan artist. Nineteenth–twentieth centuries. Wood and gold leaf, 5′ 1″ × $8^{7}/_{16}$″ × $1^{5}/_{8}$″. Princeton University Art Museum, New Jersey.

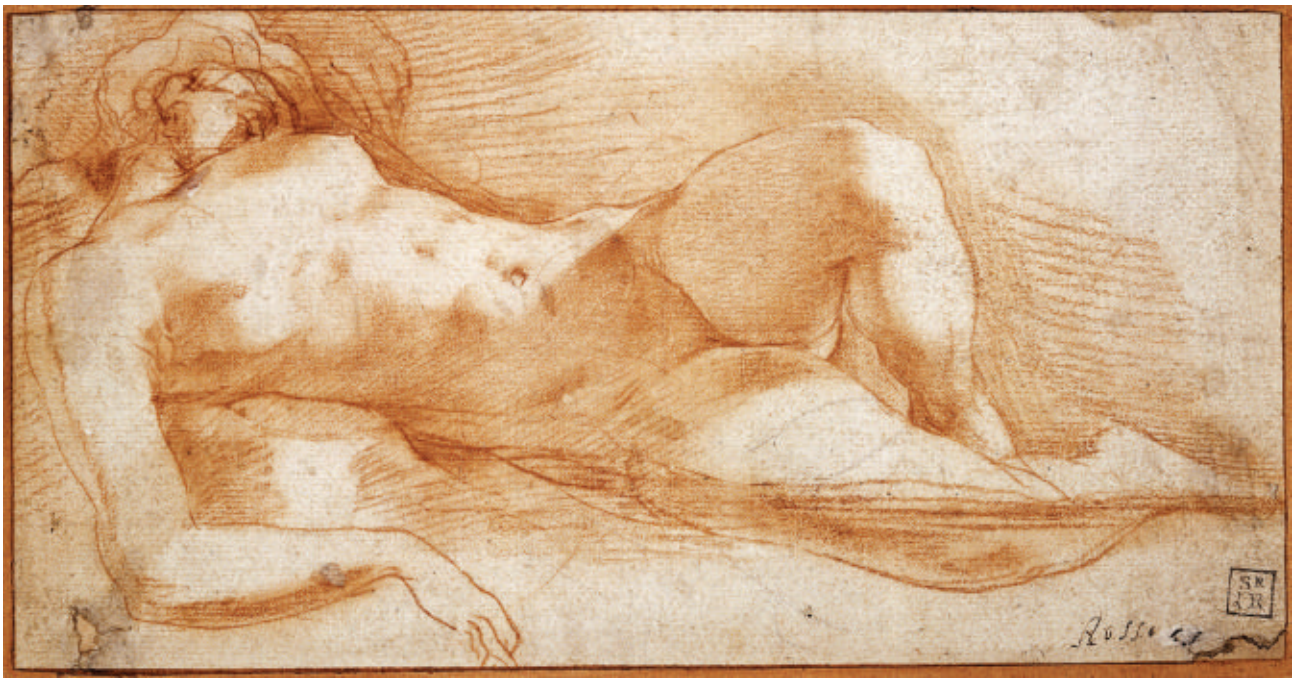
A long, thin, three-dimensional object can act like a line in space.

2.7 Dan Flavin. *Untitled (To Donna) 6,* 1971. Fluorescent lights, 8′ × 8′. Albright-Knox Art Gallery.

This is an example of an artwork that is light emitting.



2.8 Value and intensity diagram.



2.9 Rosso Fiorentino. *Recumbent Female Nude Figure Asleep*, 1530–1540. 5″ × 9 ½″. British Museum, London.

In this drawing, shading mimics light washing across the human form.

drawing of the ball in Figure 2.8. Renaissance Italians used the term **chiaroscuro** to describe these light-dark gradations that produce the illusion of objects in space. For example, in Rosso Fiorentino's *Recumbent Female Nude Figure Asleep* (Fig. 2.9), from 1530–1540, the human body seems to emerge from the paper because of the range of values and shading in reddish-brown chalk.

A range of values can also express emotion. Stark, high-contrast drawings may carry a strong emotional charge, like *Shoki the Demon Queller* (Fig. 2.3), whereas the more subdued tones in Fiorentino's drawing may lull the viewer.

Sculpture and architecture may have value differences simply because of the many angles at which light hits and reflects off their three-dimensional surfaces, as with Louise Nevelson's *Mirror Image I* (Fig. 2.10), from 1969. All the carved wooden forms and stacked boxes are painted black, but the light bouncing off of various surfaces appears as gray or as black. Other sculptures may have tonal variation caused by their three-dimensionality and variations in their painted surface.

Color

Color is a wonderful phenomenon that people are lucky to enjoy. Color is visible in **refracted** light, when a prism breaks a light beam into a **spectrum** of color, or in a rainbow after a storm. Color is also visible in **reflected** light, when objects around us absorb some of the spectrum and bounce back the rest. Those rays that are reflected to our eyes are the color of the object.

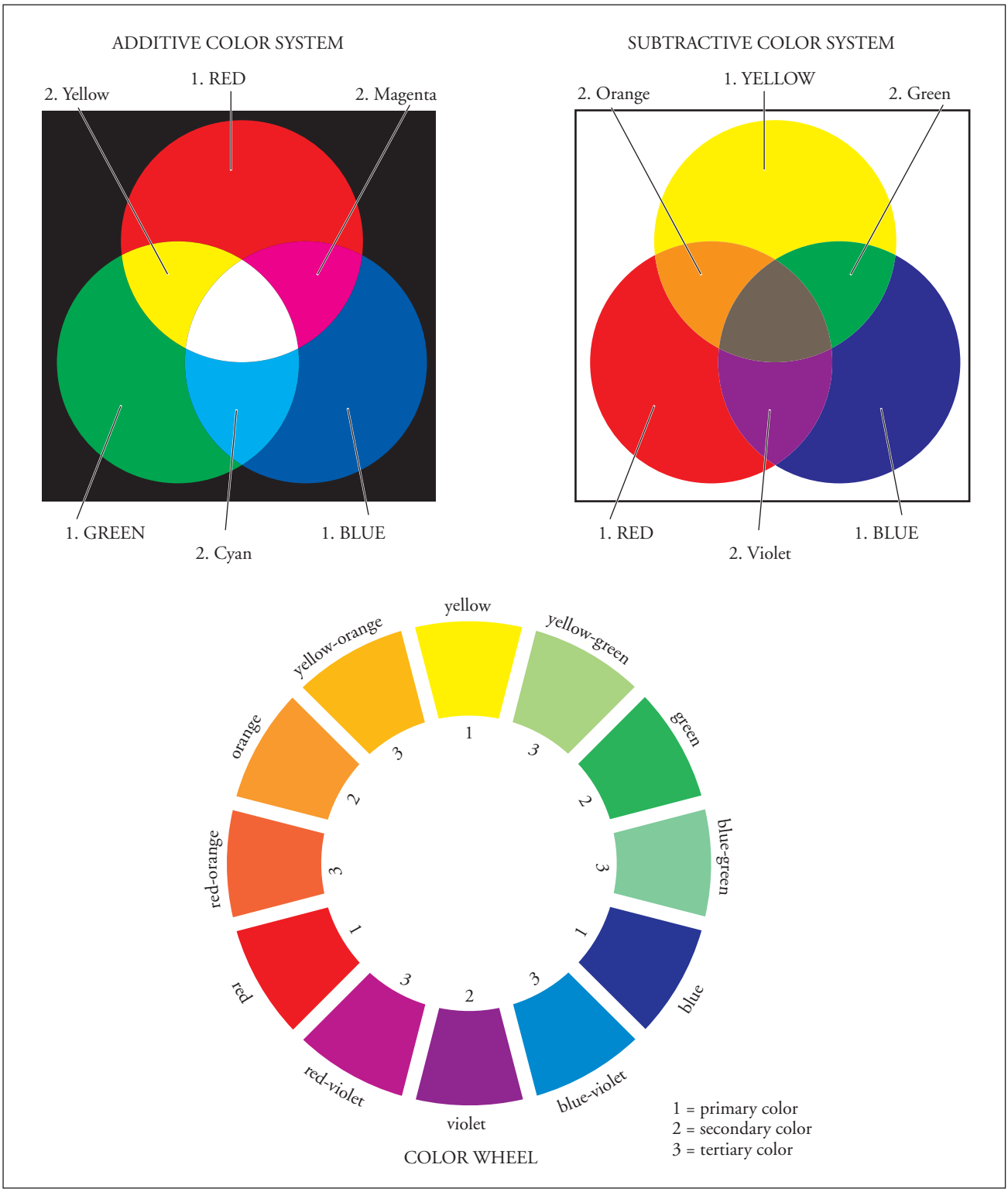
The properties of color are hue, value, and intensity. **Hue** is the pure state of color in the spectrum and is that color's name, such as red, blue, yellow, green, violet, or orange. **Value** in color is lightness and darkness within a hue, as we already saw in Figure 2.8. When black is added to a hue, a **shade** of that color is created, whereas the addition of white results in a **tint** of that color. **Intensity** in color is the brightness and dullness of a hue. Synonyms for intensity are **chroma** and **saturation.** A high-intensity color is brilliant and vivid, whereas a low-intensity color is faded or dull. Black and white have value but not intensity among their properties. **Neutral** colors are very low-intensity colors such as cream, tan, and beige. In Thomas Gainsborough's *Mr. and Mrs. Andrews* (Fig. 2.11), the most saturated colors are in the blue satin dress. Mr. Andrews' neutral-color jacket is a low saturated color. Foreground greens are warm and intense compared to the cool, blue-gray greens in the distance. **Local colors** are the colors we normally find in the objects around us. In this painting, the blue dress, yellow hay, and gray-and-white clouds are all in local colors.

2.10 Louise Nevelson. *Mirror Image I*, 1969. Painted wood, 9′ 9¾″ × 17′ 6½″ × 1′ 9″. Collection of the Museum of Fine Arts, Houston.

This is a completely black sculpture, but we see a range of dark gray values, caused by light hitting and reflecting off the raised areas.

2.11 Thomas Gainsborough. *Mr. and Mrs. Andrews*, 1750. Oil on canvas, 2′ 3½″ × 3′ 11″. National Gallery, London.

Areas of saturated color include Mrs. Andrews' dress and the foreground greens and yellows. Neutral colors were used on Mr. Andrews' attire and the tree trunk.



2.12 Diagram showing the additive color system, the subtractive color system, and the color wheel for mixing pigments.

Artists mix colors through one of two systems: additive and subtractive (Fig. 2.12). The **additive color system** applies to light-emitting media. In additive color systems, absence of light produces darkness (or black), and all light added together results in the brightest, whitest light at the center of Figure 2.12A. In our diagram, we see what happens as red, green, and blue lights are mixed. Theater lighting, performance art lighting, light

displays, and computer and video monitors use the additive color system.

In the **subtractive color system,** artists mix pigments to control the light that is reflected from them. **Pigments** are powdered substances ground into oil, acrylic polymer, or other binders to create paints. In the subtractive color system, white is a pigment that reflects almost the entire spectrum of light. Black absorbs almost all light, reflecting back very little. Our diagram shows the mixing of red, yellow, and blue. Mixing more and more pigments gives darker results because the mixture increasingly absorbs the available light, as we see in the center of Figure 2.12B.

Primary colors combine to produce the largest number of new colors. Various art media have their distinct primary colors. For example, for light-emitting media, the primary colors are red, blue, and green, as we see on our additive color system diagram. **Secondary colors** result from mixing two primary colors. Again, in light-emitting media, the secondary colors are yellow, cyan, and magenta. For paints and pigments, the primary colors are red, yellow, and blue, while the secondary colors are orange, green, and violet. Mixing one primary color with one of its neighboring secondary colors produces a **tertiary color.** Blue-green is a tertiary color in paint. **Analogous colors** are those that are similar in appearance, especially those in which we can see related hues, such as yellow, yellow-orange, and orange. Analogous colors are next to each other on the color wheel. **Complementary colors** are opposites of each other and, when mixed, give a dull result. In paint, red and green are complementary colors. The color wheel and Figure 2.13 again show us this relationship. We can see the various colors on the **color wheel** in Figure 2.12C, which applies only to color mixing with paints and pigments.

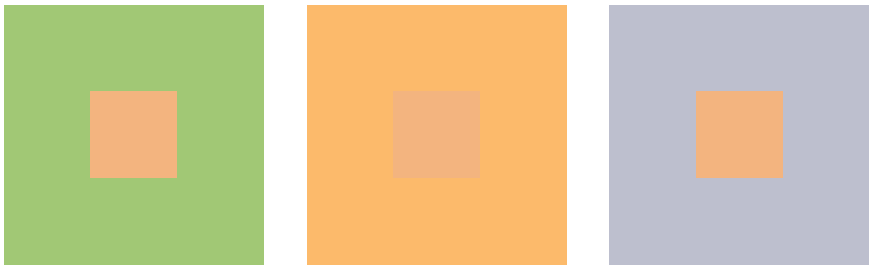
Many color images we encounter in our lives are commercially printed, including the color images in this book. Commercial printers use semitransparent inks, with these primary colors: yellow, magenta (a bright pink), and cyan (a bright blue-green), plus black added for darkness and contrast. The secondary colors are blue, red, and green. You can easily see these primaries, and their resulting mixtures, if you use a strong magnifying glass while looking at a newspaper's color photograph. You encounter these same inks and the same CMYK (cyan, magenta, yellow, black; K = black) primaries in your home computer printer. Color printouts are made basically from mixtures of these colors. (However, your home printer may feature a wider range of ink beyond the basic CYMK in order to give more saturated results.) The chart in Figure 2.13 sums up the primary and secondary colors in various media, plus other color attributes.

Color perception is **relative,** meaning that we see colors differently, depending on their surroundings. Light-emitting media stand out in dark rooms, like watching television in the dark. In a very bright room, the television image is barely visible. Conversely, reflective media need a lot of light to be seen well. A spotlight on a painting makes its colors vivid, whereas a dim room makes them difficult

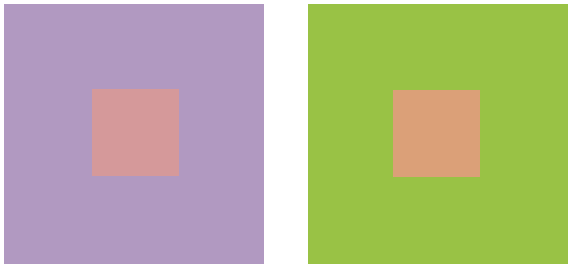
COLOR PROPERTIES IN VARIOUS MEDIA

	Paint	Light-Emitting Media (e.g., Computer Monitor)	Commercial Printing or Computer Printer
Color System	subtractive	additive	subtractive
Effects of Environmental Light Levels	more room light, the brighter the colors	less room light, the brighter the colors	more room light, the brighter the colors
Primary Colors	blue, red, yellow	red, green, blue	cyan, magenta, yellow, black (CMYK)
Secondary Colors	violet (blue + red)	yellow (red + green)	red (magenta + yellow)
	green (yellow + blue)	cyan (green + blue)	blue (cyan + magenta)
	orange (red + yellow)	magenta (red + blue)	green (yellow + cyan)
Complementaries	blue – orange	red – cyan	cyan – red
	red – green	green – magenta	magenta – green
	yellow – violet	blue – yellow	yellow – blue
Mixture of All Primaries	gray or dull neutral	white	black

2.13 Chart showing color properties in various media.

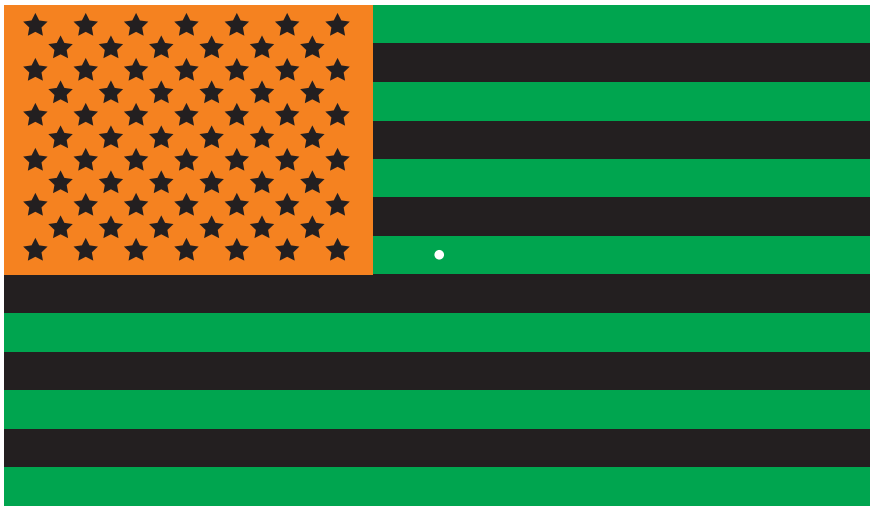


The three small center squares above seem to be different shades of orange, but they are all the same.



The two small pink squares above seem to be the same . . .

. . . but they are different.



Stare at the white dot at the center of the flag for 30 seconds and then look at a white wall. It will appear to be red, white, and blue. Color perception shifts due to eye fatigue.

2.14 Relativity of color perception.

to see. Because natural light is constantly changing, our visual perception is also, so there is no single, fixed, permanent state that the painting "looks like."

We also experience **relativity of color perception** when we look at certain combinations of colors. In Figure 2.14, the colors in the center of the top row of squares appear to be different even though they are exactly the same, while the dull pink squares in the second row appear to be the same but are different. Eye fatigue also affects our color perception. Stare at the white dot in the center of the "flag" in Figure 2.14 for one minute. You will soon notice that you have trouble seeing the colors, which at first were so clear and bright. After the minute has passed, look at a white wall to see an afterimage of the flag, with colors shifted to red, white, and blue. Because of eye fatigue, your eyes see the complements, or opposites, of the printed colors.

Colors associated with the sun and fire, such as yellows, reds, and oranges, are considered **warm.** Colors associated with plant life, sky, and water, such as greens, blues, and violets, are **cool.** Warm and cool colors can affect an audience both physically and emotionally. Certain colors in the surroundings can actually influence your alertness, sense of well-being, and sense of inner peace.

Colors can be symbolic and, thus, associated with ideas or events. The colors of a country's flag are tied to concepts of national identity and patriotism. Certain colors might

2.15 *Lion Capital* of column erected by Ashoka at Sarnath, India, c. 250 BCE. Polished sandstone, approx. 7′ high. Archeological Museum, Sarnath, India.

The careful carving of the sandstone results in smooth surfaces and areas of distinct texture.

2.16 *Detail of Deesis Mosaic in Hagia Sophia*, believed to be 1185–1204. Mosaic tile.

Some media, like mosaic, have a texture that is inherent in the materials themselves.

mean a holiday or a celebration, such as red and green for Christmastime in Western cultures or red for a wedding in Asian cultures. One color may be associated with different, and even contradictory, ideas. For example, you might think of blue in relation to the ethereal, to purity, or to depression. Yellow might mean cowardice, or it might mean youth, spring, and rebirth. Associations change from culture to culture (so the red for weddings in Asia becomes white in Western cultures).

ART EXPERIENCE A conscious choice of color groupings is called a color palette. Photograph examples of different color palettes you see around you in your daily life.

Texture and Pattern

Texture is a surface characteristic that is tactile or visual. **Tactile texture** consists of physical surface variations that can be perceived by the sense of touch. Sculptures often have distinctive tactile textures, as in the *Lion Capital* from Sarnath, India (Fig. 2.15), c. 250 BCE. The gleaming smooth sandstone on the lion's legs contrasts with the rough texture of the lion's mane. Sometimes a medium has an inherent texture. For example, mosaic is a method of creating a picture out of small colored glass or stone pieces, which are affixed to a surface, as seen in Figure 2.16, *Detail of Deesis Mosaic in Hagia Sophia*. Each mosaic piece reflects ambient light in a slightly different direction. **Visual texture** is illusionary. In *Mr. and Mrs. Andrews* (Fig. 2.11), Gainsborough

manipulated the paint to create the illusions of lustrous satin, bristly hay, and fluffy clouds, even though the painting surface is flat.

Texture can be simulated, abstracted, or invented. **Simulated** textures mimic reality, as in *Mr. and Mrs. Andrews*. Texture can be **abstracted** as well, meaning that it is based on some existing texture but has been simplified and regularized. The mane on the *Lion Capital* is an abstracted texture. **Invented** textures are products of human imagination.

Building materials often have unique textures. Just think of marble, stone, wood, concrete, cloth, glass, stucco, plaster, metal, brick, or glazed tile, each with a different visual appeal, and each with its own texture.

Texture and pattern are related: If a pattern is reduced drastically in size, it is often perceived as a texture, and if a texture is greatly increased in size, it is likely to be perceived as a pattern. The lion's mane on the *Lion Capital* can be read as either texture or pattern. **Pattern** is a configuration with a repeated visual form (or forms). **Natural patterns** occur all around us, in leaves and flowers, in cloud and crystal formations, in wave patterns, and so on. In natural patterns, the repeated elements may resemble each other but not be exactly alike. The intervals between elements also may vary. The tree branches and furrows in the field in *Mr. and Mrs. Andrews* (Fig. 2.11) simulate natural patterns. **Geometric patterns** have regular elements spaced at regular intervals. They are common in math, interior design, and art. The Chilkat *Blanket* (Fig. 2.17) is covered with bold patterns abstracted from human and animal forms. The eyes overall were intended as a form of protection and power.

Pattern in art is often an organizing element, as with the *Blanket*, and the extensive use of pattern makes a striking visual impression. Some patterns are totally

2.17 *Blanket*, Tlingit people, Chilkat style. Mountain goat wool and cedar bark, 2′ 7″ × 5′ 11″, excluding fringe. The Newark Museum, Newark, New Jersey.

The black and yellow patterns are abstracted from human or animal features and have a geometric quality.

invented, some are geometric, some contain highly abstracted forms (like the *Blanket*), and some are inherent in the materials, like wood grain. Pattern also functions as **decoration** on objects such as wrapping paper, wallpaper, and fabric. Pattern's function in these instances is to give visual pleasure.

Pattern serves various functions in architecture. It creates visual interest, whether it is a repeated structural element or surface decoration. In the *Great Mosque of Cordoba* (Fig. 2.18), pattern appears both in the multiple arches and in the beige and terracotta banding, which is ornamentation that is not structurally necessary. Figure 2.1 is another view of the mosque interior, with more structural and surface pattern. These patterns may function to direct your eye to certain features of a building, like entrances or domes. Pattern can also have symbolic value. In Islamic religious architecture, the amazing, rich patterns express the idea that all the wonder of creation originates in Allah.

Pattern is also an important tool for thinking visually. Pattern helps organize ideas and concepts into visual **diagrams** that make relationships clear. Pattern is the basis of flowcharts, street maps, mechanical diagrams, and floor plans. We see patterns in the creative work of many artists, engineers, and scientists. Pattern is inherent in almost all structural systems in architecture, which is evident in the diagrams later in this chapter (pages 46–51).

Shape and Volume

Shape is a two-dimensional visual entity. We have names for many **regular shapes,** such as *circle, square, triangle, hexagon*, and *teardrop*, and they are often **geometric. Irregular shapes** are unique and have no simple, defining names. Instead, they are the dark patches of a cat's fur, the splatter of spilled paint, or the outline of a human body. Irregular shapes are often **organic** or **biomorphic,** in that they resemble living beings. Shapes can be defined by outlines or by an area of color surrounded by a contrasting area. *Bounds of the Intellect* (Fig. 2.4) contains many geometric shapes.

Volume is three-dimensionality, in contrast to two-dimensional shape. Like shape, volume can be regular or irregular, geometric or biomorphic. Shape and volume may simulate reality, may be abstracted from reality, or may

2.18 *Great Mosque of Cordoba*, interior, Spain, 786 CE.

The arches are a vast network of pattern, and the color banding adds to the intensity of the pattern.