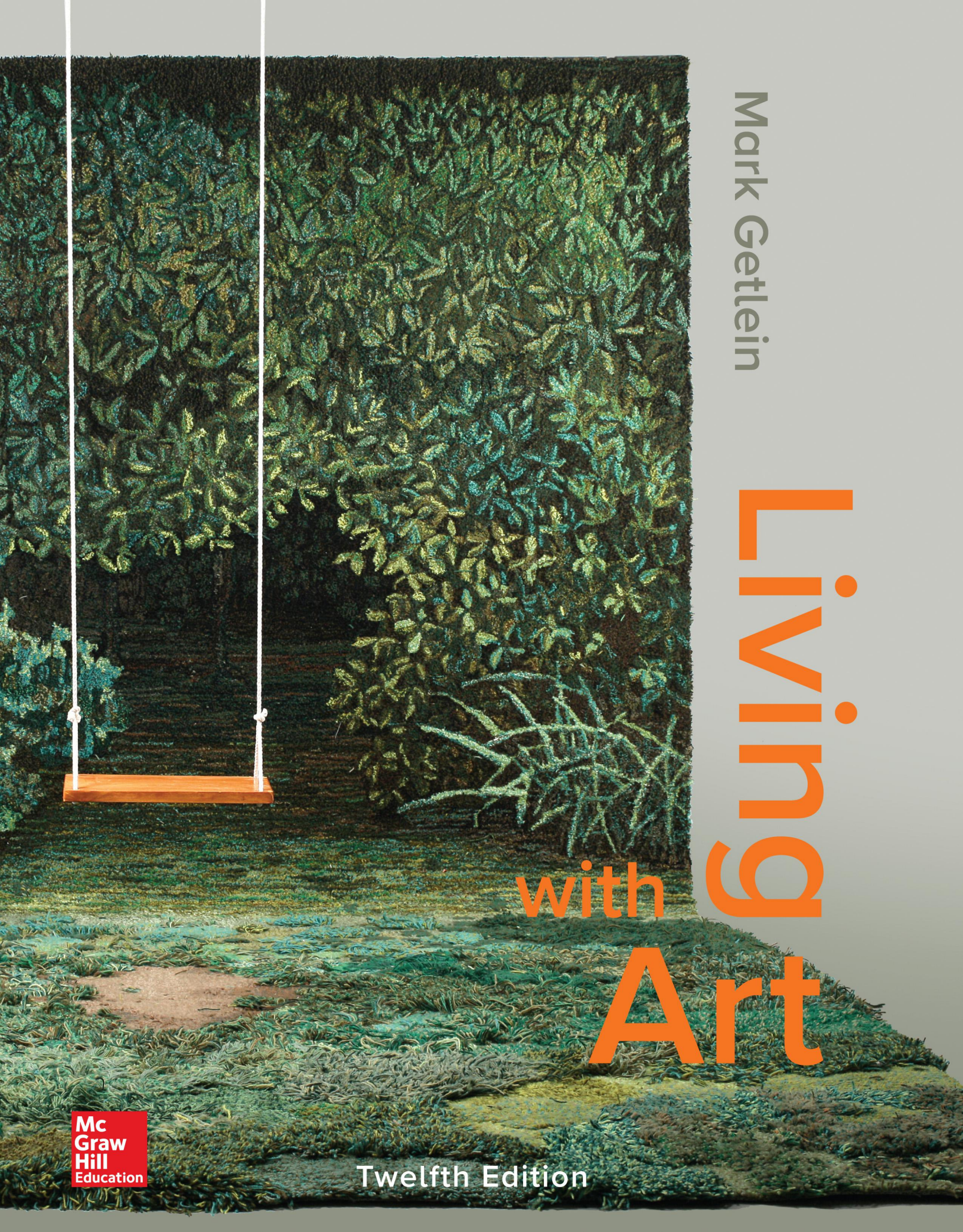

Mark Getlein

Living with Art

Twelfth Edition

Mc Graw Hill Education

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BRIEF CONTENTS

CONTENTS

PART FIVE: ARTS IN TIME 326

Move beyond first impressions. See art in everyday life.

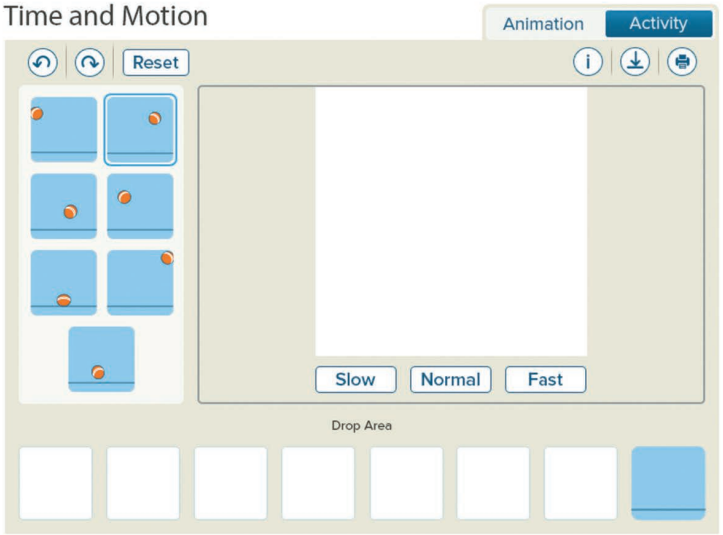
Art is part of our lives,
from the monuments in our communities, to the fashions
we wear and the media images we take in, to the exhibits on display
in museums and galleries. It permeates our daily life.
But why do we study art? How do we talk about art?

Living with Art helps students see art in everyday life by fostering
a greater understanding and appreciation of art. Taking a step further,
Getlein equips students with the tools necessary to analyze,
digest, and uphold a life-long enthusiasm for art.

Understand ART

SmartBook with Learning Resources reinforces concepts, models visual analysis, and draws thematic, cultural, and historical connections as students learn about art and its vocabulary.

Elements and Principles interactive media and **Art Process videos** offer an engaging introduction to core concepts and the vocabulary of art to build comprehension and bring students into the creative process.



Analyze ART

Connect delivers assessments, analytics, and resources—including SmartBook—that make *Living with Art* a rich learning experience. Featured activities that help students analyze art include:

Interactive Activities, which challenge students to apply their comprehension of concepts to works of art, and to prepare them to describe the art they encounter in their lives.

Guided Viewing Worksheets, which feature links to Google's Arts & Culture site. Questions guide students through learning the process of describing what they see, providing formal analysis of various works of art, discussing their meanings, and ultimately developing informed opinions.

Thematic Worksheets, which encourage students to explore gallery or museum collections in person or online. The worksheets guide them in making connections between works of art by choosing a theme, looking for works that reflect this theme, and supporting their selections with formal and contextual details.

Appreciate ART

Living with Art fosters each student's unique path to appreciation.

Featured essays, such as **Thinking about Art**, focus on **social, historical, and global context**, introducing issues of art over time—how art has been appreciated, interpreted, destroyed, categorized, displayed, fought over, preserved, censored, owned, and studied.

Chapter 3 of *Living with Art* helps students appreciate some of the common **themes of art**. The following themes are further explored in SmartBook and its learning resources in Chapters 14 to 23, and can be incorporated into assignments, lectures, and class discussions:

- The Sacred Realm
- Politics and the Social Order
- Stories and Histories
- Picturing the Here and Now
- Reflecting on the Human Experience
- Invention and Fantasy
- The Natural World
- Art about Art and Its Institutions

The Twelfth Edition

Small, but significant, changes appear in almost every chapter, refreshing the illustration program and clarifying and enlivening the text. Some are detailed in the chapter-by-chapter revision summaries below.

Highlights of this Edition

Part One, which introduces students to art, now includes question prompts throughout the narrative to get them to think critically and understand the purposes of studying art. Related to purpose, each chapter now includes specific learning outcomes or goals. New image selections and the absorption of Crossing Culture essays into the main text narrative emphasize more integrated global coverage. The majority of the Artists essays have been updated to reflect how the artist fits with concepts, topics, and goals set forth for the chapter in which he or she is featured. The presence of Design has been bolstered throughout. The digital edition, or the eBook, includes heavily revised Themes of Art sections for Chapters 14 to 23, exploring themes introduced in Chapter 3 and using the various illustrations that appear in those chapters. The pronunciation guide has been updated to include new artists and terms. Terms, concepts, and visual analysis are modeled in discussions of selected works.

The Revision in Detail

Chapter 1. A new Chinese ceramic vessel is now used as an example to discuss functional and ornamental aspects of the oldest pottery. Doris Salcedo's *Shibboleth* contributes to the coverage of what artists do. An added discussion on artists' sketchbooks, with an example by Giorgio di Giovanni, refreshes the section on the creative process. A section covering Gestalt theory on how we perceive visual information has been revised with a poster for the bicycle company Public.

Chapter 2. A heavily revised introduction to the chapter includes the addition of Yasumasa Morimura's *In praise of Velázquez*, paired with Diego Velázquez's original painting *Las Meninas*. Also included is a discussion of exports, using an ivory work of the Virgin of Immaculate Conception. New illustrations, such as Käthe Kollwitz's *Woman with Dead Child*, refresh the discussion of art and beauty, along with a revised Thinking about Art essay on aesthetics. Two new works by Antonio Pérez de Aguilar and Pablo Picasso introduce the section on art and appearances. Elaine de Kooning's *Bullfight* contributes to the discussion of nonrepresentational art. New paintings—Giorgione's *Adoration of the Shepherds* and El Greco's *Adoration of the Shepherds*—explore the relationship between form and content. Banksy's work adds to the discussion of art and purpose.

Chapter 3. Various themes have been renamed for clarity, and complemented with new examples. William Hogarth's *A Harlot's Progress* illustrates storytelling; Frank Henderson's *Off to War* and Judith Baca's *Great Wall of Los Angeles* are examples of historical recording; an illustration from the *Florentine Codex* shows traditional rituals; and a print from Piranesi's *Il Carceri* ("The Prison") explores the depths of human imagination. Coverage of the Guerrilla Girls can now be found in this chapter's discussion of art and its institutions.

Chapter 4. New visuals support the discussion of various elements. Earth drawings by the Nasca people and Claude Mellan's *Sudarium of St. Veronica* illustrate line. Contour has a new example in Jacques Callot's *Study of a Rearing Horse*. There is added coverage of two broad categories of shape: geometric and organic. Rosalba Carriera's portrait of Gustavus Hamilton and a Puebloan vessel serve as examples of shape. Discussion of light has been expanded with an illustration by Joaquín Sorolla. An Iranian coronation carpet exemplifies color palette; a Navajo rug illustrates color properties; Emmi Whitehorse's work shows monochromatic harmony; Louis Comfort Tiffany's piece displays analogous harmony; and Vermeer offers expressive possibilities of color. A Mexican coconut-shell cup demonstrates how texture can contribute to our understanding and interpretation. Cornelius Norbertus Gijsbrechts's work presents a new example of *trompe l'oeil*. Anish Kapoor's *Cloud Gate* shows three-dimensional space, and the implied-space discussion has been clarified with the example of a Fremont petroglyph. The Artists essay on Albrecht Dürer has been moved to this chapter to support the element of space. An illustration from *Khamsah* exemplifies isometric perspective. Calder's *Carmen* appears in the time and motion section, along with Asif Khan's *MegaFaces Kinetic Facade*.

Chapter 5. Toulouse-Lautrec, Tina Modotti, Childe Hassam, and Enrique Chagoya offer new examples for unity and variety. Degas's *Before the Ballet* supports the discussion of asymmetrical balance. For emphasis and subordination, Georges de La Tour's *The Magdalen with the Smoking Flame* contributes to the coverage. A new work by Robert Jacob Gordon introduces scale, and Calatrava's *Wave* illustrates rhythm, along with Whistler's *Billingsgate* and Ansel Adams's *The Tetons*. The summary section on elements and principles is now more concise.

Chapter 6. New examples illustrate various drawing concepts, materials, and techniques, including Van Lint's drawing for *Farnese Hercules* and Howling Wolf's *Ute Indian*. An Artists essay for Howling Wolf appears in this chapter.

Chapter 7. Girolamo dai Libri's manuscript illumination is an example of tempera. The inclusion of pastel as a painting medium is clarified. Homer's *Key West, Hauling Anchor* freshens the discussion of watercolor. For post-Internet art, there is a new visual by Petra Cortright.

Chapter 8. Woodcut prints are illustrated with Kunisada's *Artisans*, and wood engraving with Posada's *Skeletons as Artisans*. Dürer's intaglio example is replaced with his *Knight, Death, and the Devil*. Cassatt's *The Caress* offers an example of drypoint, and Peale's *Benjamin Franklin* an example of mezzotint. A new Thinking about Art essay on caricatures and cartoons includes discussion of Daumier to support lithography coverage. The Inkjet section is now called Digital to encompass various digital printmaking processes. John Hitchcock's *National Sanctuary* exemplifies three-dimensional printing.

Chapter 9. The chapter is freshened up with new examples across time from Timothy O'Sullivan, Dorothea Lange, Robert Capa, Gertrude Käsebier, Walker Evans, Cindy Sherman, Mungo Thomson, Beryl Korot, and Wafaa Bilal. The Thinking about Art essay on censorship is updated, and a new Artists essay presents Wafaa Bilal.

Chapter 10. A revised introduction to signs and symbols includes an illustration of children playing, Baker's LGBT flag, and Times Square in New York City. Gutenberg's *Biblia Latina* provides an example of typography and layout. Gestalt principles are demonstrated in new posters by J. Howard Miller and Shepard Fairey. Fairey is also highlighted in a new Artists essay. Motion and interactivity are explored in Aaron Koblin's *Data Visualization*. Aleksandr Rodchenko's work explores design and art, and the question of whether design is art is discussed in a new Thinking about Art essay.

Chapter 11. A new example of an eagle-headed deity demonstrates relief. Casting has new visuals with Cellini's *Perseus with the Head of Medusa*. *Voltri VI* replaces the previous Smith selection, and Huma Bhabha offers another example of assembling. A new Artists essay features Martin Puryear. Pedro de Mena's *Ecce Homo* contributes to the coverage of the

human figure in sculpture. New works representing time and place include Serpent Mound near Locust Grove, Ohio; Liza Lou's *Trailer*; Steiner and Lenzlinger's *Falling Garden*; and Annette Lawrence's *Coin Toss*. A new Thinking about Art essay dives into public art controversies.

Chapter 12. Clay has a new example: a Chinese bowl with lotus petals and floral scrolls. Metal presents an Italian bracelet in its discussion. This chapter features new Thinking about Art essays, one on grave robbery and preservation and one on engaging tradition. The Thinking about Art essay about the ivory trade is now in this chapter. A new example, a snuff bottle, complements the coverage of lacquerware. A work by Dale Chihuly and a dress by Iris van Herpen enhance the coverage of art, craft, and design.

Chapter 13. Some featured structures have new illustrations. Arata Isozaki and Anish Kapoor's Ark Nova, and Ateliers Jean Nouvel's One Central Park in Sydney, Australia, exemplify new technologies and materials.

Chapter 14. A lyre now shows the refined and luxurious aspect of Sumerian art. The stele of King Naram-Sin is a commemorative piece from Mesopotamia, and a new Thinking about Art essay discusses the destruction of art. The Egypt section now includes a statue of Queen Hatshepsut and the Book of the Dead.

Chapter 15. The introduction to the rise of Christianity has been revised with new images of the Arch of Constantine. A brief introduction connects the section from early Christianity to Byzantium. The European Middle Ages now includes a new illuminated manuscript with the *Book of Kells*, and the High Middle Ages includes a plaque showing *Christ Presenting the Keys to Saint Peter and the Law to Saint Paul*. The transition from the Romanesque to the Gothic era is clarified.

Chapter 16. For the Early Renaissance, Donatello is now represented by the statue of *David* and Botticelli by *Primavera* to link to the discussion of the Medici palace and family. A new Thinking about Art essay touches on the power of patronage and families, complemented by a visual of a cassone with a tournament scene. The inclusion of Giorgione's *Adoration of the Shepherds* and Titian's *Venus of Urbino* offers glimpses of the Venetian Renaissance style. Dürer's engraving *Adam and Eve* provides a marriage of Northern and Italian Renaissance ideas. Sofonisba Anguissola is represented by her *Self-Portrait at the Easel*, which displays Mannerist characteristics.

Chapter 17. More coverage of Rubens is available with a new example, *Presentation of the Portrait of Marie de' Medici*, to show the Baroque style. Claude Lorrain's *Abduction of Europa* offers a look at the more restrained Baroque approach of French artists. Rigaud's *Louis XIV* portrait explores French aristocracy. Classical themes in Baroque paintings can be seen in Velázquez's *The Feast of Bacchus*. There is also added coverage of Dutch still-life paintings, using a work by Van der Ast, and explaining cross-cultural influences. The 18th century starts with a church designed by Balthasar Neumann and a Meissen teapot. Charles Willson Peale's portrait of Washington and Anne-Louis Girodet de Roucy-Trioson's portrait of Jean-Baptiste Belley are new additions to the revolution section.

Chapter 18. Arts of Islamic daily life feature a Persian woman's coat and a bowl with courtly and astrological signs to provide a fuller panorama of artistic production in the Islamic world. The role Islam played in the preservation and dissemination of learning is featured in a new Thinking about Art essay. Islamic and Christian influence can be seen in the arts of Africa, such as the new addition of the Church of St. George in Ethiopia. The inclusion of photography discusses modern African art.

Chapter 19. There is a heavily revised introduction to early Buddhist art in India with a new example, *Green Tara*. Mughal art also has a new visual, *Shah Jahan on Horseback*, and the arts of both India and China feature a new section called Into the Modern Era, paired with illustrations and essays such as the Artists essay on Lala Deen Dayal, and the Thinking about Art essay on the Silk Road. Discussion of Buddhism, Confucianism, and

Daoism falls under one section to focus on the Han and Tang dynasties with a few new visuals. Arts of Japan also includes some new, more diverse examples, such as a samurai's armor, *Welcoming Descent of Amida and Bodhisattvas*, a landscape work by Bokushō Shūshō, and a *shōin* room.

Chapter 20. The chapter starts with a new Dreaming image of an emu and Asmat *bis* poles. Maya work now includes a painted vessel. A sculpture of the Aztec goddess Coatlicue is featured, and a new section called Into the Modern Era expands coverage of the Americas, including a new Artists essay on T. C. Cannon.

Chapter 21. Daumier's *Rue Transnonain*, a new visual, contributes to the discussion of Realism. The Bridging the Atlantic section covers the Americas, not just the United States, featuring a work by José María Velasco. Realism in the Americas is explored in *War News from Mexico*. Expressionism now has a new example with Erich Heckel's *Fränzi Reclining*, and Surrealism with Max Ernst's *Two Children Are Threatened by a Nightingale*. José Clemente Orozco is featured in this chapter, and the coverage of the Bauhaus is updated, including an example of graphic design by Herbert Bayer. The chapter closes with a new Thinking about Art essay about the Nazis' campaign against modern art.

Chapter 22. A new selection for Rauschenberg, *Canyon*, refreshes the discussion of combines, and Saburo Murakami's *Laceration of Paper* contributes to the discussion of happenings. Installation coverage focuses on the work of Dan Flavin, while Bruce Nauman is now featured under body art. Performance art includes a work by Ana Mendieta, and Yoko Ono appears under Conceptual art. Postmodernism covers the work of Damien Hirst and the Young British Artists in a new Thinking about Art essay. For identity, the poster *Silence=Death* is discussed along with Kara Walker's *African't*. Barney's *Cremaster 4* and Baumgartner's *Luftbild* provide new examples of Postmodern media.

Chapter 23. The artist Takashi Murakami and his work is featured alongside other contemporary artists previously discussed. There is a new Thinking about Art essay about the record-setting sales and value of art today.

Supporting Resources for Instructors

Connect Image Bank
Instructors can access a database of images for which McGraw-Hill Education has secured electronic permissions. Instructors can access images by browsing chapters, style/period, medium, and culture, or by searching key terms. Images can be downloaded for use in presentations and assignments you create. The download includes a text file with image captions and information. You can access Connect Image Bank under the library tab in Connect.

Connect Insight
The first and only analytics tool of its kind, Connect Insight™ is a series of visual data displays—each framed by an intuitive question—to provide at-a-glance information regarding how a class is doing: *How are my students doing? How is this student doing? How is this assignment doing? How are my assignments doing? How is my section doing?*

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Instructor Resources include an Instructor's Manual, test banks, and lecture PowerPoint slides that can be accessed through Connect.

Acknowledgments

This innovative twelfth edition of *Living with Art* would not have been possible without the contributions of Kelly Donahue-Wallace (University of North Texas). Before lending her expertise to this revision, she created successful online courses, including Art Appreciation for Non-Majors and Art History Survey, for her department. She brings practical expertise in pedagogy to this revision, and she has been instrumental in making sure the twelfth edition is as rigorous and focused as ever. Moreover, she makes it engaging for students so that they leave the class curious about and caring for the art that surrounds them. Professor Donahue-Wallace emphasizes function and theme, focuses on making sure the text builds upon itself with terms and concepts presented in earlier chapters, and incorporates the feedback of her peers.

Numerous reviewers have contributed to the growth and development of *Living with Art* through various editions. We want to express our gratitude to those who have offered valuable feedback on the twelfth edition:

Janine Adkins, Rio Salado College
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A Chat with Kelly Donahue-Wallace

What is your approach to pedagogy and teaching art?

A text must teach more and tell less. This edition models the use of art's vocabulary throughout the text, using key terms so that readers understand their applications and *see* what is being discussed in the accompanying images. As I do in the classroom, I draw attention to where the visual element, principle of design, or characteristic of the medium is most visible in the object. The text still tells the story of art, but also teaches readers to see that story in the book's images and in the world around them, because teaching is what is most dear to William "Bill" McCarter, who created *Living with Art*.

How did you capture art globally for this edition of *Living with Art?*

Living with Art always promoted inclusivity, with many women numbering among the artists featured, along with representations of art created around the world. My teaching encompasses the globe; therefore, I found it important to integrate global art and works created by artists from marginalized populations throughout the text. This includes adding works from the Middle East, Latin America, Africa, Australia, and Asia, as well as increasing the representation of Native American and Chicano art.

The presence of global artists has increased for the Artists essays, and I have tied them more closely to the concepts and issues discussed in the body of their respective chapters.

How did you give more voice to artists in this edition?

I have let the featured artists speak more, adding quotations that reveal their thoughts. Additionally, rather than include a photograph of the artist, I have used a portrait or self-portrait whenever possible. This allows readers to see another artist's response to the featured subject, such as Shepard Fairey's portrait of Robert Rauschenberg, or the artist's own self-representation, such as Howling Wolf's delightful drawing of himself and a friend courting two young ladies.

Why is it important to bridge art and design more, and how did you accomplish this for the twelfth edition?

The text integrates a broad array of media throughout. Printmaking appears beyond the chapter on prints. Crafts appear in the historical chapters. Design is scattered throughout. My goal is to illustrate the fact that visual elements and principles of design are integrated throughout our lives.

Letter from the Author

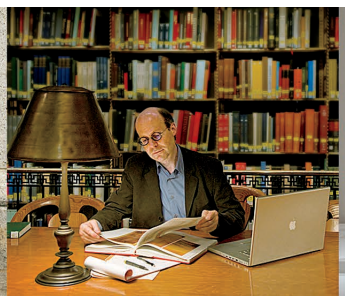
To the reader,

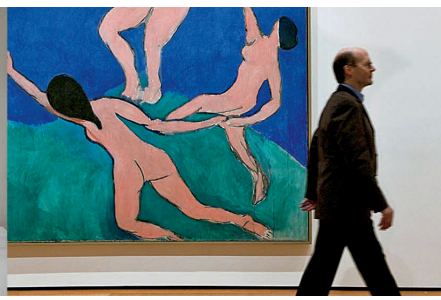
I'm about to disappear. There I am, below, walking off the page and into the book. When we next meet, in the first chapter, you won't recognize me, for "I" will not appear. An impersonal authority will seem to be speaking, explaining ideas and concepts, imparting information, directing your attention here and there, narrating a history: first this happened, and then that. But you should know that there is someone in particular behind the words, just as there is someone in particular reading them.

I'm walking by a painting of dancers by Matisse. Before that, I've stopped to look at a group of sculptures by Brancusi. Often it's the other way around: I linger for a long time before a painting and walk right by the sculptures without thinking much about them. The works are in the same museum, and I've known them for most of my life. In a way, I think of them as mine—they belong to me because of the hours I have spent looking at them, thinking about them, reading about the artists who made them. Other works in the museum are not mine, at least not yet. Oh, I recognize them on sight, and I know the names of the artists who made them. But I haven't given them the kind of sustained attention it takes to make them a part of my inner world.

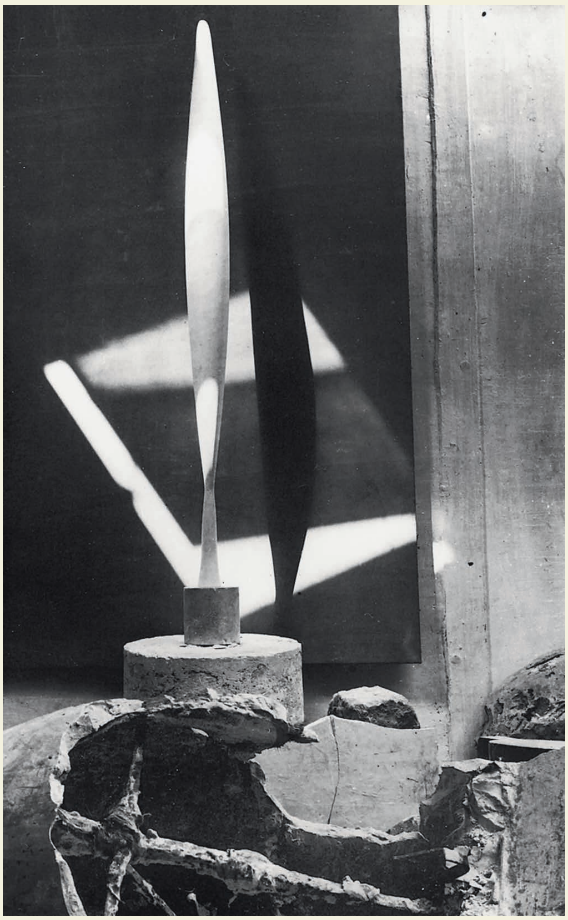
Is it perhaps that I don't like them? Like anyone, I am attracted to some works more than others, and I find myself in greater sympathy with some artists than with others. Some works have a deeply personal meaning for me. Others do not, however much I may admire them. But in truth, when looking at a work of art for the first time, I no longer ask whether I like it or not. Instead, I try to understand what it is. These are deep pleasures for me, and I would wish them for you: that through this book you may learn to respond to art in ways that set like and dislike aside, and that you may encounter works you find so compelling that you take the time to make them your own.

Mark Getlein





1.1 Brancusi's studio. Reconstruction at the Musée National d'Art Moderne, Centre Georges Pompidou, by the Renzo Piano Building Workshop. 1992–96.
Michel Denancé/Renzo Piano/Artedia. © Succession Brancusi—All rights reserved (ARS) 2019



1.2 Constantin Brancusi. *Bird in Space*. ca. 1928–30. Gelatin silver print, 11 ¾ × 9 ⅜".
Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Photo © Centre Pompidou, © CNAC/MNAM/Dist. RMN-Grand Palais/Art Resource, NY. © Succession Brancusi—All rights reserved (ARS) 2019

PART ONE

Introduction

Chapter 1

Living with Art

In this chapter, you will learn to

- LO1 recognize why artists make art,
- LO2 explain how artists create their works,
- LO3 describe the creative process and its objects, and
- LO4 discuss how viewers respond to art.

Our simplest words are often the deepest in meaning: birth, kiss, flight, dream. The sculptor Constantin Brancusi spent his life searching for forms as simple and pure as those words—forms that seem to have existed forever, outside of time. Born a peasant in a remote village in Romania, he spent most of his adult life in Paris, where he lived in a single small room adjoining a skylit studio. Upon his death in 1957, Brancusi willed the contents of his studio to the French government, which eventually re-created the studio itself in a museum (**1.1**).

Near the center of the photograph are two versions of an idea Brancusi called *Endless Column*. Pulsing upward with great energy, the columns seem as though they could go on forever. Perhaps they *do* go on forever, and we can see only part of them. Directly in front of the white column, a sleek, horizontal marble form looking something like a slender submarine seems to hover over a disk-shaped base. Brancusi called this simply *Fish*. It does not depict any particular fish but, rather, shows us the idea of something that moves swiftly and freely through the water, the essence of a fish. To the left of the dark column, arching up in front of a patch of wall painted red, is a version of one of Brancusi's most famous works, *Bird in Space*. Here again the artist portrays not a particular bird but, rather, the idea of flight, the feeling of soaring upward. Brancusi said that the work represents "the soul liberated from matter."[1]

A photograph by Brancusi shows another, more mysterious view of *Bird in Space* (**1.2**). Light from a source we cannot see cuts across the work and falls in a sharp diamond shape on the wall behind. The sculpture casts a shadow so strong that it seems to have a dark twin. Before it lies a broken, discarded work. The photograph might make you think of the birth of a bird from its egg, or of a perfected work of art arising from numerous failed attempts, or indeed of a soul newly liberated from its material prison.

Brancusi took many photographs of his work, and through them we can see how his sculptures lived in his imagination even after they were finished. He photographed them in varying light conditions, in multiple locations and combinations, and from close up and far away. With each photograph they seem to reveal a different mood, the way people we know reveal different sides of themselves over time.

Living with art, Brancusi's photographs show us, is making art live by letting it engage our attention, our imagination, our intelligence. Few of us, of course, can live with art the way Brancusi did. Yet we can choose to seek out encounters with art, to make it a matter for thought and enjoyment, and to let it live in our imagination.

You probably already live with more art than you think you do. Very likely the walls of your home are decorated with posters, photographs, or even paintings you chose because you find them beautiful or meaningful. Walking around your community you probably pass by buildings that were designed for visual appeal as well as to serve practical ends. If you ever pause for a moment just to look at one of them—to take pleasure, for example, in its silhouette against the sky—you have made the architect's work live for a moment by appreciating an effect that he or she prepared for you. We call such an experience an *aesthetic* experience. **Aesthetics** is the branch of philosophy concerned with the feelings aroused in us by sensory experiences—experiences we have through sight, hearing, taste, touch, and smell. Aesthetics concerns itself with our responses to the natural world and to the world we make, especially the world of art. What art is, how and why it affects us—these are some of the issues that aesthetics addresses.

This book hopes to deepen your pleasure in the aesthetic experience by broadening your understanding of one of the most basic and universal of human activities—making art. Its subject is visual art, which is art that addresses the sense of sight, as opposed to music or poetry, which are arts that appeal to the ear. It focuses on why and how art has been made around the world. It reaches back to consider works created well before current ideas about art were born and across cultures that have very different traditions of art.

The Impulse for Art

What motivated humans to make the earliest forms of art? No society that we know of, for as far back in human history as we have been able to penetrate, has lived without some form of art. The impulse to make and respond to art appears to be as deeply ingrained in us as the ability to learn language—part of what sets us apart as humans. Where does the urge to make art come from? What purposes does it serve? For answers, we might begin by looking at some of the oldest works yet discovered, images and artifacts dating from the Stone Age, near the beginning of the human experience.

Named for one of the explorers who discovered it in 1994, the Chauvet cave is one of hundreds of caves in Europe whose walls are decorated with images created during the Upper Paleolithic era, the latter part of the Old Stone Age (**1.3**). A number of these caves were already known when the marvels of Chauvet came to light, but the Chauvet cave created a sensation when radiocarbon dating confirmed that at least some of the images on its walls had been painted 32,000 years ago, thousands of years earlier than their accomplished style suggested.

The galleries and chambers of Chauvet teem with over three hundred depictions of animals—lions, mammoths, rhinoceroses, cave bears, horses, reindeer, red deer, aurochs, musk-oxen, bison, and others—as well as palm prints and stenciled silhouettes of human hands. Evidence from this and other Paleolithic sites tells us something of how the paintings were made. Charcoal, naturally tinted red and yellow clays (ochers), and a black mineral called manganese dioxide served as pigments. They were ground to a powder with stone mortars, then mixed with a liquid that bound them into paint—blood, animal fat, and calcium-rich cave water were some of the binders used. Paint was applied to the cave walls with fingers and animal-hair brushes, or sprayed from the mouth or through a hollow reed. Some images were engraved, or scratched, into the rock; others were drawn with a chunk of rock or charcoal held like a pencil. Deep in the interior of the caves, far from any natural light or living areas, the images would have been created and viewed by the flickering light of torches, or of stone lamps that may have burned animal fat using moss wicks.

When Paleolithic cave paintings were first discovered, during the late 19th century, scholars suggested that they had been made purely for pleasure during times of rest from hunting or other occupations. But their presence in deep and difficult-to-reach areas seemed to work against that notion. For Stone Age image-

1.3 Left section of the "Lion Panel," Chauvet cave, Ardèche Valley, France. ca. 30,000 B.C.E. Courtesy the French Ministry of Culture and Communication, Regional Direction for Cultural Affairs—Rhône-Alpes, Regional Department of Archaeology

makers to have gone to such lengths, their work must have been meaningful. One influential early theory held that the images were a form of magic to ensure success in hunting. Other scholars began to look past individual images to consider each cave as a purposefully structured whole, carefully noting the placement of every image and symbolic marking within it. A related branch of research examines how Paleolithic artists responded to the unique characteristics of each underground space, including the spaces' acoustics. More recently, it has been suggested that the images were used in rituals conducted by shamans—religious specialists who communicate with a parallel spirit world, often through animal spirit go-betweens.

Fascinating as those theories are, they pass over perhaps the most amazing thing of all, which is that there should be images in the first place. The ability to make images is uniquely human. Anthropologists speak of an "explosion" of images during the Upper Paleolithic period, when anatomically modern humans arrived in Europe and began to displace the Neanderthal human population that had been living there for several hundred thousand years. Along with musical instruments, personal ornaments, and portable sculptures, cave paintings were part of a cultural toolkit that must have given our ancestors an advantage over their now-extinct Neanderthal competitors, helping communities to form and thrive in a new environment. If images had not been useful to us, we would have stopped making them. As it is, we have been making them ever since. All images may not be art, but our ability to make them is one place where art begins.

The 20th-century British sculptor Anthony Caro once said that "all art is basically Paleolithic or Neolithic: either the urge to smear soot and grease on cave walls or pile stone on stone."[2] By "soot and grease" Caro meant the cave paintings. With "the urge to pile stone on stone" he had in mind one of the most impressive and haunting works to survive from the Stone Ages—the structure in the south of

1.4 Stonehenge. Salisbury Plain, England. ca. 3000–1500 B.C.E. Height of stones 13' 6".
Alvis Upitis/Getty Images

England known as Stonehenge (**1.4**). Today much ruined through time and vandalism, Stonehenge at its height consisted of several concentric circles of **megaliths**, very large stones, surrounded in turn by a circular ditch. It was built in several phases over many centuries, beginning around 3000 B.C.E. The tallest circle, visible in the photograph here, originally consisted of thirty gigantic upright stones capped with a continuous ring of horizontal stones. Weighing some 50 tons each, the stones were quarried many miles away, hauled to the site, and laboriously shaped by blows from stone hammers until they fitted together.

Many theories have been advanced about why Stonehenge was built and what purpose it served. Recent archaeological research has confirmed that the monument marks a graveyard, perhaps that of a ruling dynasty. The cremated remains of up to 240 people appear to have been buried there over a span of some five hundred years, from the earliest development of the site until the time when the great stones were erected. Other findings show that the monument did not stand alone but was part of a larger complex, perhaps a religious complex used for funerary rituals. What is certain is that Stonehenge held meaning for the Neolithic community that built it. For us, it stands as a compelling example of how old and how basic is our urge to create meaningful order and form, to structure our world so that it reflects our ideas. This is another place where art begins.

1.5 Jar (*Hu*). Neolithic, Majiayao culture, China. ca. 2650–2350 B.C.E. Earthenware with painted decoration, height 13 ⅜".
Metropolitan Museum of Art, New York. Charlotte C. and John C. Weber Collection, Gift of Charlotte C. and John C. Weber, 1992

Stonehenge was erected in the Neolithic era, or New Stone Age. The Neolithic era is named for the new kinds of stone tools that were invented, but it also brought such important advances as the domestication of animals and crops, and the development of the technology of pottery, as people discovered that fire could harden certain kinds of clay. With pottery, storage jars, food bowls, and all sorts of other practical objects came into being. Yet much of the world's oldest pottery seems to go far beyond purely practical needs (**1.5**). This elegant painted ceramic vessel was made around 2650 B.C.E. in what is now China. The pot is functional, but its ornamentation is not. Great care and skill have gone into making this utilitarian item pleasing to the eye. It is covered in concentric lines that change direction several times across the shoulder of the pot. Here is a third place we might turn to for the origins of art—the urge to explore the aesthetic possibilities of new technology. What are the limits of clay? the early potters must have wondered. What can be done with it? How can we make it more pleasing for the viewer?

To construct meaningful images and forms, to create order and structure, to explore aesthetic possibilities—these characteristics seem to be part of our nature as human beings. From them, art has grown, nurtured by each culture in its own way.

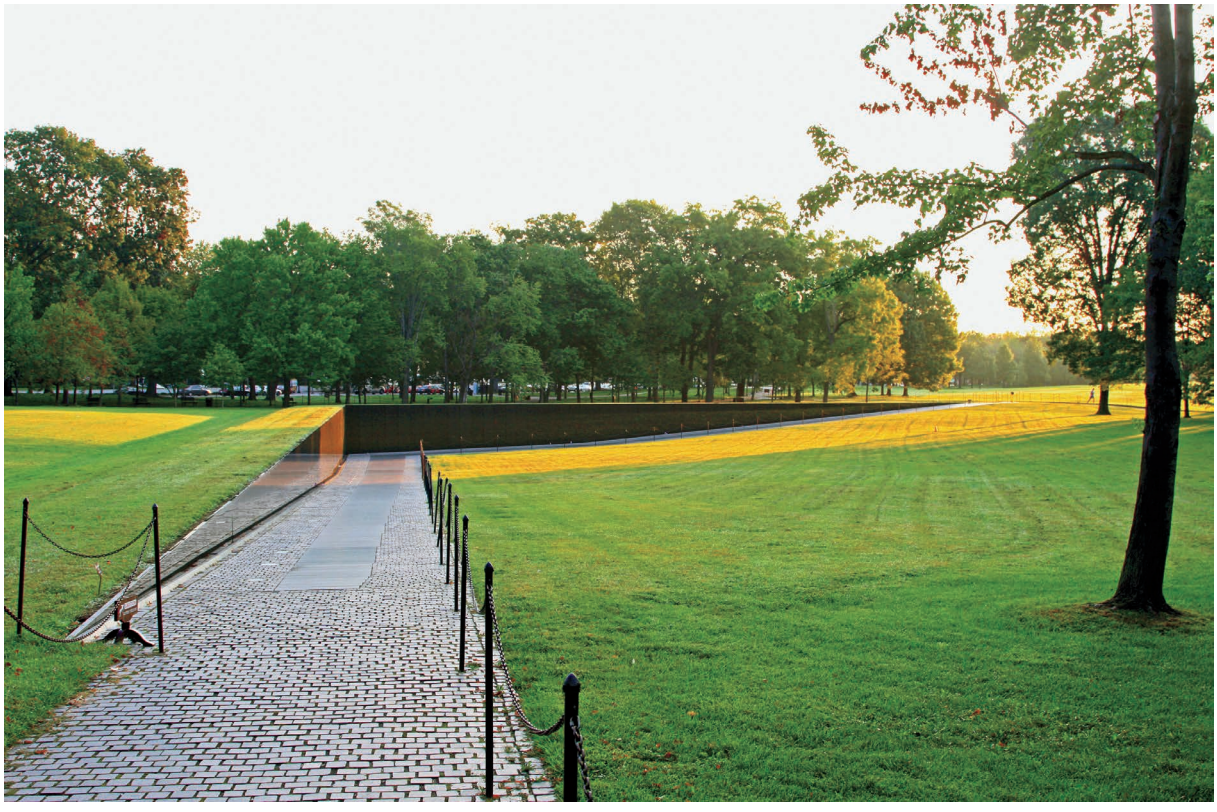
What Do Artists Do?

In our society, we tend to think of art as something created by specialists, people we call artists, just as medicine is practiced by doctors and bridges are designed by engineers. In other societies, virtually everyone contributes to art in some way. Yet no matter how a society organizes itself, it calls on its art-makers to fulfill similar roles.

First, artists *create places for some human purpose*. Stonehenge, for example, was probably created as a place where a community could gather for rituals. Closer to our own time, Maya Lin created the Vietnam Veterans Memorial as a place for contemplation and remembrance (**1.6**). During the Vietnam War—one of our most painful national memories—thousands of young men and women lost their lives in a distant conflict that was increasingly questioned and protested at home. By the war's end, the nation was so bitterly divided that returning veterans received virtually no recognition for their services. In this atmosphere of continuing controversy, Lin's task was to create a memorial that honored the human sacrifice of the war while neither glorifying nor condemning the conflict itself.

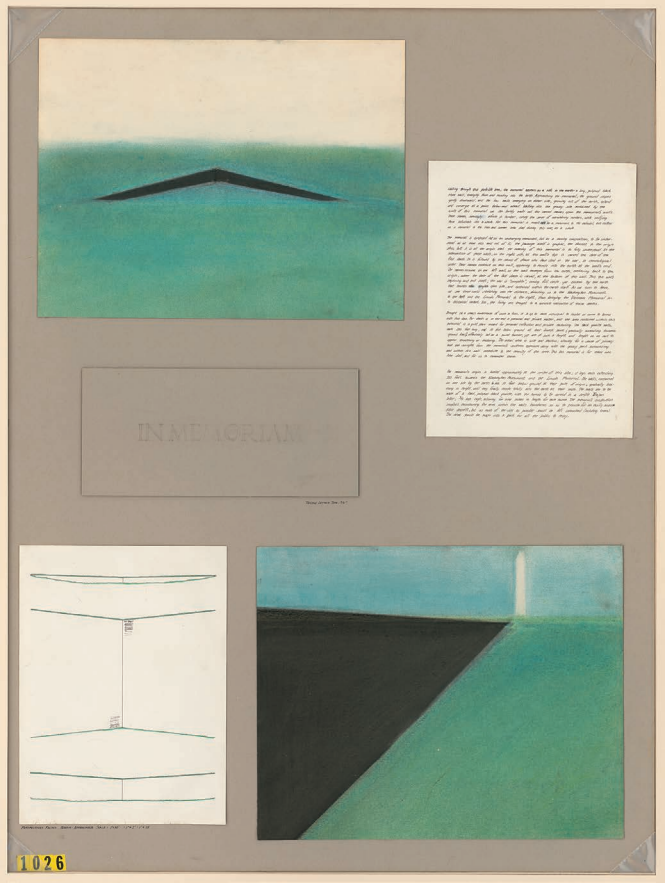
At the heart of the memorial is a long, tapering, V-shaped wall of black granite, inscribed with the names of the missing, the captured, and the dead—some 58,000 names in all. Set into the earth exposed by slicing a great wedge from a gently sloping hill, it suggests perhaps a modern entrance to an ancient burial mound, although in fact there is no entrance. Instead, the highly polished surface acts as a mirror, reflecting the surrounding trees, the nearby Washington Monument, and the visitors themselves as they pass by.

Entering along a walkway from either end, visitors are barely aware at first of the low wall at their feet. The monument begins just as the war itself did—almost unnoticed, a few support troops sent to a small and distant country, a few deaths in the nightly news. As visitors continue their descent along the downward-sloping path, the wall grows taller and taller until it towers overhead, names upon names upon names. Often, people reach out to touch the letters, and as they do, they touch their own reflections reaching back. At the walkway's lowest point, where the wall is at its highest, a corner is turned. The path begins to climb upward, and the wall begins to fall away. Drawn by a view of either the Washington Monument or the Lincoln Memorial, visitors leave the war behind.



1.6 Maya Lin. Vietnam Veterans Memorial, Washington, D.C. 1982. Black granite, length 492'.
mike black photography/Getty Images

ARTISTS Maya Lin (born 1959)



How do Lin's works provide a space for contemplation? What kind of artist is Lin—is she an architect or a sculptor?

"Each of my works originates from a simple desire to make people aware of their surroundings, not just the physical world but also the psychological world we live in," Maya Lin has written. "I create places in which to think, without trying to dictate what to think."[3]

The most famous of Maya Lin's places for thought was also her first, the Vietnam Veterans Memorial in Washington, D.C. Lin created the design seen here in response to an open call for proposals for the memorial, and it was selected unanimously from the more than 14,000 entries that flooded in. We can imagine the judges' surprise when they dialed the winner's telephone number and found themselves connected to a dormitory at Yale University, where Lin was a twenty-two-year-old undergraduate student in architecture.

As with much of Lin's work, the memorial's powerful form was the product of a long period of reading and thinking, followed by a moment of intuition. On a trip to Washington to look at the site, she writes, "I had a simple impulse to cut into the earth. I imagined taking a knife and cutting into the earth, opening it up, an initial violence and pain that in time would heal. The grass would grow back, but the initial cut would remain a pure flat surface in the earth with a polished, mirrored surface, much like the surface on a geode when you cut it and polish the edge."[4] Engraved with the names of the dead, the surface "would be an interface, between our world and the quieter, darker, more peaceful world beyond. . . . I never looked at the memorial as a wall, an object, but as an edge to the earth, an opened side."[5] Back at school, Lin gave her idea form in the university dining hall with two decisive cuts in a mound of mashed potatoes.

Maya Lin was born and grew up in Athens, Ohio. Her father, a ceramist, was chair of the fine arts department at Ohio University, while her mother, a poet, taught in the department of English there. Both parents had immigrated to the United States from China before Maya was born. Lin readily credits the academic atmosphere and her family's everyday involvement with art for the direction her life has taken. Of her father, she writes simply that "his aesthetic sensibility ran throughout our lives."[6] She and her brother spent countless hours after school watching him work with clay in his studio.

Lin admits that it took a long time to put the experience of constructing the Vietnam Veterans Memorial behind her. Although the design had initially met with widespread public approval, it soon sparked an angry backlash that led to verbal, sometimes racist, attacks on her personally. They took a toll. For the next several years, she worked quietly for an architectural firm before returning to Yale to finish her doctoral studies. Since setting up her studio in 1987, she has created such compelling works as the Civil Rights Memorial in Montgomery, Alabama; *Wave Field*, an earthwork at the University of Michigan in Ann Arbor; and the Langston Hughes Library in Clinton, Tennessee.

Critics are often unsure about whether to classify Lin as an architect or a sculptor. Lin herself insists that one flows into the other. "The best advice I was given was from Frank Gehry (the only architect who has successfully merged sculpture and architecture), who said I shouldn't worry about the distinctions and just make the work,"[7] she recalls. That is just what she continues to do.

Maya Lin. Vietnam Veterans Memorial. Competition drawing. 1982. Library of Congress/Maya Lin

In a quiet, unobtrusive way, the place that Maya Lin created encourages a kind of ritual, a journey down into a valley of death, then up toward hope, healing, and reconciliation. Like Stonehenge, it has served to bring a community together.

A second task artists perform is to *create extraordinary versions of ordinary objects*. Just as the Neolithic vessel we looked at earlier is more than an ordinary drinking cup, so the textile here is more than an ordinary garment (**1.7**). Woven in West Africa by artists of the Asante people, it is a spectacular example of a type of textile known as *kente*. *Kente* is woven in hundreds of patterns, each with its own name, history, and symbolism. Traditionally, a newly invented pattern was shown first to the king, who had the right to claim it for his own exclusive use. Royal *kente* was reserved for ceremonial occasions. Rich, costly, and elaborate, the cloth distinguished its wearer as special too, an extraordinary version of an ordinary human being.

A third important task for artists has been to *record and commemorate*. Artists create images that help us remember the present after it slips into the past, that keep us in mind of our history, and that will speak of our times to the future. Illustrated here is a painting created in the early 17th century by an artist named Manohar, one of several painters employed in the royal workshops of the emperor Jahangir, a ruler of the Mughal dynasty in India (**1.8**). At the center of the painting we see Jahangir himself, seated beneath a sumptuous canopy. His son Khusrau, dressed in a yellow robe, offers him the precious gift of a golden cup. The painting commemorates a moment of reconciliation between father and son, who had had a violent falling out. The moment did not last, however. Khusrau would soon stage an armed rebellion that cost him his place in line to the throne.

1.7 *Kente* cloth, from Ghana. Asante, mid-20th century. Cotton, 6' 5 ¼" × 3' 9".
The Newark Museum/Art Resource, NY

1.8 Manohar. *Jahangir Receives a Cup from Khusrau*. 1605–06. Opaque watercolor on paper, 8 3⁄16 × 6".
The British Museum, London. © The Trustees of the British Museum/Art Resource, NY

1.9 *Shiva Nataraja*. India. 10th century C.E. Bronze, height 5' ¼".
Rijksmuseum, Amsterdam. On loan from the Asian Art Society in The Netherlands

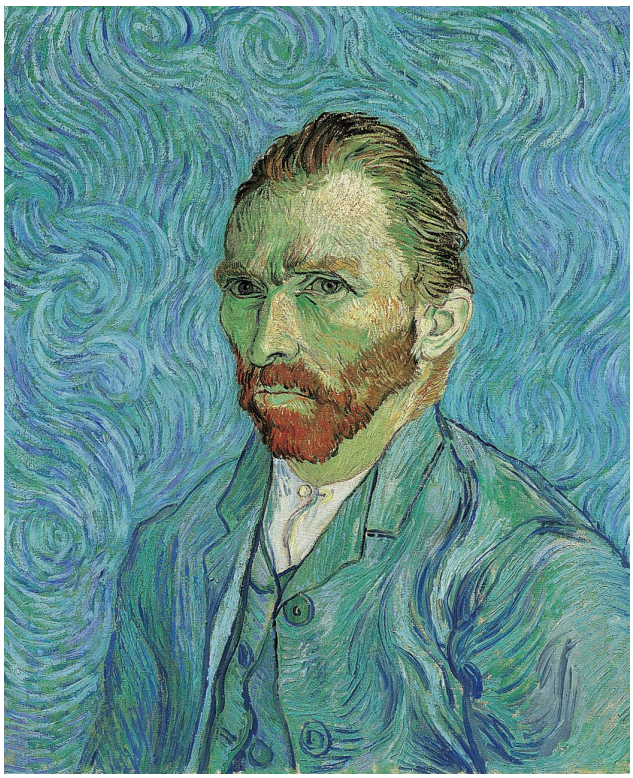
Although the intricate details of Mughal history may be lost on us today, this enchanting painting gives us a vivid glimpse into their vanished world as they wanted it to be remembered.

A fourth task for artists is to *give tangible form to the unknown*. They portray what cannot be seen with the eyes, or events that can only be imagined. An anonymous Indian sculptor of the 10th century gave tangible form to the Hindu god Shiva in his guise as Nataraja, Lord of the Dance (**1.9**). Encircled by flames, his long hair flying outward, Shiva dances the destruction and rebirth of the world, the end of one cycle of time and the beginning of another. The figure's four arms communicate the complexity of this cosmic moment. In one hand, Shiva holds the small drum whose beat summons up creation; in another hand, he holds the flame of destruction. A third hand points at his raised foot, beneath which worshipers may seek refuge, while a fourth hand is raised with its palm toward the viewer, a gesture that means "fear not."

A fifth function artists perform is to *give tangible form to feelings and ideas*. The statue of Shiva we just looked at, for example, gives tangible form to ideas about the cyclical nature of time that are part of the religious culture of Hinduism. In *The Starry Night* (**1.10**), Vincent van Gogh labored to express his personal feelings as he stood on the outskirts of a small village in France and looked up at the night sky. Van Gogh had become intrigued by the belief that people journeyed to a star after their death, and that there they continued their lives. "Just as we take the train to get to Tarascon or Rouen," he wrote in a letter, "we take death to reach a star."[8] Seen through the prism of that idea, the night landscape inspired in him a vision of great intensity. Surrounded by halos of radiating light, the stars have an exaggerated, urgent presence, as though each one were a brilliant sun. A great wave or whirlpool rolls across the sky—a cloud, perhaps, or some kind of cosmic energy. The landscape, too, seems to roll on in waves like an ocean. A tree in the foreground

1.10 Vincent van Gogh. *The Starry Night*. 1889. Oil on canvas, 29 × 36 ¼".
The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest, 472.1941. Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

ARTISTS Vincent van Gogh (1853–1890)



How did Van Gogh explain the appearance of his work? How does his style reflect his suffering and his response to it?

The appeal of Van Gogh for today's art lovers is easy to understand. A painfully disturbed, tormented man who, in spite of his great anguish, managed to create extraordinary art. An intensely private, introspective man who wrote eloquently about art and about life. An erratic, impulsive man who had the self-discipline to construct an enormous body of work in a career that lasted only a decade.

Vincent van Gogh was born in the Netherlands, the son of a Dutch Protestant minister. He did not begin to take a serious interest in art until the age of twenty-seven, when he had but ten years left to live. In 1886, he went to stay in Paris with his brother Theo, an art dealer, who was always his closest emotional connection.

Vincent's letters to Theo represent a unique document in the history of art. They reveal a sensitive, intelligent artist pouring out his thoughts to someone uniquely capable of understanding them. In 1883, while still in the Netherlands, he wrote to Theo: "In my opinion, I am often *rich as Croesus*, not in money, but (though it doesn't happen every day) rich, because I have found in my work something to which I can devote myself heart and soul, and which gives inspiration and significance to life. Of course my moods vary, but there is an average of serenity. I have a sure *faith* in art, a sure confidence that it is a powerful stream, which bears a man to harbor, though he himself must do his bit too; and at all events I think it such a great blessing, when a man has found his work, that I cannot count myself among the unfortunate. I mean, I may be in certain relatively great difficulties, and there may be gloomy days in my life, but I shouldn't want to be counted among the unfortunate nor would it be correct."[9]

Life as an artist in France was not easy for Van Gogh, and he suffered emotional problems. He realized that his instability had got out of hand, and he committed himself to an asylum, where—true to form—he continued to work prolifically at his painting. In one letter to Theo, Van Gogh wrote, "My dear brother—I'm still writing to you between bouts of work—I'm ploughing on like a man possessed, more than ever I have a pent-up fury for work, and I think that this will contribute to curing me."[10]

Van Gogh's style exaggerates and distorts objects and colors for expressive effect. He explained his approach in a letter to his brother: "The effects colours produce through their harmonies or discords should be boldly exaggerated. It's the same as in drawing—the precise drawing, the right colour—is not perhaps the essential element we should look for."[11] Van Gogh exceeded the optical truth of his subjects in order to convey deeper emotion. Describing a painting of a man that he planned to make, the artist wrote: "I'll paint him, then, just as he is, as faithfully as I can—to begin with. But the painting isn't finished like that. To finish it, I'm now going to be an arbitrary colourist. I exaggerate the blond of the hair, I come to orange tones, chromes, pale lemon. Behind the head—instead of painting the dull wall of the mean room, I paint the infinite. I make a simple background of the richest, most intense blue that I can prepare, and with this simple combination, the brightly lit blond head, against this rich blue background achieves a mysterious effect, like a star in the deep azure."[12]

Most of the work we admire so much was done in the last two and a half years of his life. Vincent (as he always signed himself) received much sympathetic encouragement during those years, both from his brother and from an unusually perceptive doctor and art connoisseur, Dr. Gachet, whom he painted several times. Nevertheless, his despair deepened, and in July of 1890 he died from a self-inflicted gunshot.

Vincent van Gogh. *Self-Portrait*. 1889. Oil on canvas, 25 ½ × 21 ½". Musée d'Orsay, Paris. Digital Image © The Museum of Modern Art/ Licensed by SCALA/Art Resource, NY

1.11 Doris Salcedo. *Shibboleth*. 2007–08.

writhes up toward the stars as though answering their call. In the distance, a church spire points upward as well. Everything is in turbulent motion. Nature seems alive, communicating in its own language while the village sleeps.

Finally, artists *refresh our vision and help us see the world in new ways*. Habit dulls our senses. What we see every day we no longer marvel at, because it has become familiar. Through art we can see the world through someone else's eyes and recover the intensity of looking for the first time. Doris Salcedo's *Shibboleth* (**1.11**) is a simple cement floor with huge cracks running through it. The work, referring to the immigrant experience in Europe, was commissioned by the Tate Modern in London. The title comes from a biblical story in which a community used the word *shibboleth* to determine who belonged and who did not. The huge cracks forced visitors to pay attention to the most mundane part of the environment: the floor. Together with the title, the cracked floor's seeming instability helped viewers see and feel what life is like under unstable and uncertain conditions.

Creating and Creativity

While thinking about how to represent a painful moment in American history, Maya Lin could have noticed how the monument's site was on a rolling hill between the Lincoln and Washington monuments, but then moved on. Standing in a field more than a century ago, Van Gogh could have had his vision of the night sky, then returned to his lodgings—and we would never have known about it. We all

experience the moments of insight that put us where art begins. For most of us, such moments are an end in themselves. For artists, they are a beginning, a kind of raw material that sets a creative process in motion.

Creativity is a word that comes up often when talking about art, but what is creativity exactly? Are we born with it? Can it be learned? Can it be lost? Are artists more creative than other people? If so, how did they get that way? Creativity has been broadly defined as the ability to produce something that is both innovative and useful within a given social context. Although the exact nature of creativity remains elusive—there is no definitive test for it—psychologists agree that creative people tend to possess certain traits: Creative people have the ability to generate numerous ideas, many of them quite original, then to analyze their ideas, selecting the most promising ones to develop. They redefine problems and seek connections between seemingly unrelated ideas. They tend to have a playful side, but they are also capable of long periods of intense, concentrated work. They take risks, remain open to experience, and do not feel restricted by existing knowledge or conventional solutions.

Recently, advances in brain monitoring and imaging technology have allowed neuroscientists to investigate creativity from their own point of view, with fascinating, though inconclusive, results. Using magnetic resonance imaging (MRI) to monitor white matter—the tissue that transmits signals from one area of the brain to another—one group of researchers discovered that nerve traffic (i.e., signal transmission) in a creative brain is slower and more meandering in key areas, perhaps allowing more novel and varied ideas to be linked up. Another study compared the brain activity of trained musicians and nonmusicians as they improvised on a keyboard. Researchers found that, when improvising, the trained musicians shut down the part of the brain that reads and sorts through incoming stimuli. By doing this, they blocked out potential distractions, allowing themselves to focus exclusively on the music they were making. Years of training had made an extra level of concentration available to them.[13]

Looking at a work of art, we know we are seeing the result of a creative process, but we rarely have access to the process itself. Artists' sketchbooks offer a glimpse of the early steps in creating works of art. A sketchbook is like a journal where artists record observations of the world and ideas for new works in the form of drawings. The drawings may be accompanied by notes, as Leonardo da Vinci famously did (see 5.22). The images range from incomplete sketches rapidly done to record a fleeting impression, to fully worked-out and complete drawings that may even be painted. The page of a sketchbook belonging to the Italian artist Giorgio di Giovanni (**1.12**) has both types. At the top of the page, Giovanni has quickly

1.12 Giorgio di Giovanni. *Studies of a Gentian Moth, Birds, Cats, Interlacing Motif, and Greek Frets*. 1530–40. Pen, ink, watercolor, and chalk on paper, 7 3⁄16 × 10 7⁄16". The Metropolitan Museum of Art, New York. Gift from the family of Howard J. Barnet, in his memory, 2001

drawn a decorative pattern of interlocking lines that he had likely seen in an ancient Roman building. In the middle, however, the artist has carefully rendered a moth, even painting it in lifelike colors. The cats, chicken, flower, and birds fall somewhere in between. Like other artists, Giovanni kept this batch of drawings to call upon when he needed one of these subjects in a painting.

Sometimes artists leave behind sketches or photographs that document the entire creative process for a single work of art. In the case of Mike Kelley's *Kandors Full Set* (**1.13**), we are lucky enough to have a text by the artist that relates how the work came to have the form we see, and through it we can witness something of the creative process in action.

A fictional city on the fictional planet of Krypton, Kandor is the place where Superman, the comic-book hero, was born. In the Superman story, we learn that Krypton was destroyed. Kandor, however, was miniaturized and stolen before the disaster. It eventually ended up in Superman's possession; he keeps it under a glass bell jar in his Fortress of Solitude.

The subject of Kandor first occurred to Kelley when he was asked to participate in a museum exhibit on the theme of the new century in 1999–2000. Kelley was drawn to Kandor because the Superman artists of the past had imagined it as a "city of the future," much like cities in old science-fiction films. His initial idea was to use the Internet, a new medium just then coming into popular use, to reach out to Superman fans, asking them to contribute information and ideas about Kandor to a Web site. From their input, models of the city would be created for exhibit in the museum. Web site participants would be flown to the opening of the exhibition, showing that the project had created a community, and that fears that the Internet would isolate people and disconnect them from reality were unfounded.

Kelley's initial idea had to be modified almost immediately: The museum's budget could not cover setting up a Web site, much less travel expenses for the participants. Another idea then took shape. During his research for the project, Kelley had received from a collector photocopies of every image of Kandor that had appeared in the Superman series. He was intrigued to find that the city had

1.13 Mike Kelley. *Kandors Full Set*, detail. 2005–09. Cast resin, blown glass, illuminated pedestals; dimensions variable.
Punta della Dogana, François Pinault Foundation, Venice. Photo Fredrik Nilsen, Courtesy Gagosian Gallery.

never been drawn the same way twice. There had never been a standardized image for the artists to follow. In the unstable image of Superman's childhood home, Kelley found a link to one of his own artistic preoccupations: the partial and unrecoverable nature of childhood memories, including memories of the spaces in which childhood unfolds.

Kelley asked a digital animator to create a video of Kandor's constantly shifting shape, and he commissioned architects to begin a scale model of Kandor that drew freely on the photocopied images. The architects worked continuously as part of the exhibition, which included signage that advertised Kandor as though it were a housing development in progress. Kandor would be completed in the year 419500, one billboard announced—Kelley's estimate of how long it would take to build a model of every building in every version of the city. The project had shifted in meaning from Kelley's original concept, becoming a work about failure—failure to recapture the past, and the failure of so many optimistic visions of the future to come true.

The theme of Kandor was so rich that Kelley continued with it, this time focusing on the bell jar that kept the miniature city alive. He decided to commission twenty jars of blown colored glass, reproducing designs that appeared in the Superman images. Using the figures from the cartoon panels as a guide to scale, the largest jars were to be over 40 inches in height. One famous glass center after another told him that it was physically impossible to blow a vessel that large, but Kelley persevered, finally locating a glass blower who agreed to take on the challenge.

Kelley wanted to create a sense of motion and atmosphere inside the jars. He experimented with a number of methods to achieve this, including having particles of various substances blown around inside each jar by a compressor. This solution proved too noisy, but videos made of the swirling particles were captivating. Kelley worked with a composer to develop a soundtrack for the whirling, atmospheric patterns of each video. He had hoped to project the videos onto the bottles, but he found the results disappointing. Still, the videos were so compelling that he decided to include them in the exhibition, projected onto the walls. The jars, he decided, would now house models of twenty versions of Kandor cast in colored, translucent resin. Set on bases that Kelley designed after the Superman images, and lit from below, the models seem to glow from within. Only ten of the models were completed in time for the projected exhibit in 2007, but Kelley eventually finished all twenty, showing the complete set for the first time in 2010. Visitors wandered around a darkened room amid a display of luminous, jewel-like cities, empty bell jars, and haunting videos. Kelley had created an enchanted space, a prolonged meditation on memory, loss, and desire.[14]

We can see many of the traits of creativity at work in Kelley's narrative of his Kandor projects: the leap of imagination that led him to link Kandor to the museum's proposal, the flexibility with which he responded to setbacks by generating new ideas, the way continued reflection on the theme deepened its meaning for him and suggested new forms, his willingness to experiment and take risks, and, not least, the persistence and concentration that allowed him to see the project through to completion.

The profession of artist is not the only one that requires creativity. Scientists, mathematicians, teachers, business executives, doctors, librarians, computer programmers—people in every line of work, if they are any good, look for ways to be creative. Artists occupy a special place in that they have devoted their lives to opening the channels of *visual* creativity.

Can a person learn to be more creative? Absolutely, say researchers. The key to creativity is the ability to alternate quickly between two modes of thinking—generating ideas and analyzing them—and this ability can be consciously cultivated. Furthermore, by regularly practicing a creative activity, people can learn to tap into the brain's creative network more rapidly and effectively. Creativity may not bring happiness, but it promotes a richer, more engaged life, and it is as essential to looking at art as it is to making it. We close this chapter by considering what creative looking might entail.

Looking and Responding

Science tells us that seeing is a mode of perception, which is the recognition and interpretation of sensory data—in other words, how information comes into our eyes (ears, nose, taste buds, fingertips) and what we make of it. In visual perception, our eyes take in information in the form of light patterns; the brain processes these patterns to give them meaning. The role of the eyes in vision is purely mechanical. Barring some physical disorder, vision functions the same way for everyone. The brain then has to make sense of it.

The field of psychology has found that there are some commonalities in the ways we perceive visual information. In particular, graphic designers apply a series of principles from Gestalt theory when they work. Gestalt theory is based on the assumption that the whole is more than the sum of its parts. Our minds interpret visual information in predictable ways in order to make sense of what our eyes see. For example, we perceive that things located close together in an image, or that are the same color or size, are related. The letters in the poster for the bicycle company Public (**1.14**) are located near each other and two large ovals. They also share color and thickness with the ovals, so we assume that they belong together and act as a group. This group suggests the shape of a bicycle even though the form is not fully described and lots of typical bike parts are missing: spokes, seat, frame. Our mind nevertheless completes the bike to help us understand the overall image.

The mind's role in making sense of the visual information we perceive, however, is highly subjective. Simply put, given the same situation, we do not all notice

1.14 Poster, *Public*. 2012. Designed by Paula Scher for Public (San Francisco, California, USA). Digital offset lithograph on paper, 36 × 27". Gift of Paula Scher, 2013-25-10. Photo: Matt Flynn © Smithsonian Institution. Cooper Hewitt, Smithsonian Design Museum/Art Resource, NY

1.15 Juan de Valdés Leal. *Vanitas*. 1660. Oil on canvas, 51 ¾ × 39 1⁄16". Wadsworth Atheneum, Hartford, Connecticut. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1939.270

the same things, nor do we interpret what we see in the same way. One reason for differences in perception is the immense amount of detail available for our attention at any given moment. To navigate efficiently through daily life, we practice what is called selective perception, focusing on the visual information we need for the task at hand and relegating everything else to the background. But other factors are in play as well. Our mood influences what we notice and how we interpret it, as does the whole of our prior experience—the culture we grew up in, relationships we have had, places we have seen, knowledge we have accumulated.

The subjective nature of perception and interpretation explains why a work of art may mean different things to different people, and how it is that we may return to a favorite work again and again, noticing new aspects of it each time. It explains why the more we know, the richer each new encounter with art will be, for we will have more experience to bring to it. It explains why we should make every effort to experience as much art in person as possible, for physical dimensions also influence perception. The works reproduced in this book are miniaturized. Many other details escape reproduction as well.

Above all, the nature of perception suggests that the key to looking at art is to become aware of the process of looking itself—to notice details and visual relationships, to explore the associations and feelings they inspire, to search for knowledge we can bring to bear, and to try to put what we see into words. A quick glance at Juan de Valdés Leal's *Vanitas* (**1.15**) reveals a careless jumble of objects with a cherub looking over them. In the background, a man looks out at us from the shadows. But what are the objects? And what are the cherub and the man doing? Only if we begin to ask and answer such questions does the message of the painting emerge.

In the foreground to the left is a timepiece. Next to it are three flowers, each one marking a stage in the brief life of a bloom across time: budding, then blossoming, then dying as its petals fall away. Then come dice and playing cards, suggesting games of chance. Further on, a cascade of medals, money, and jewelry leads up to an elaborate crown, suggesting honors, wealth, and power. At the center, books and scientific instruments evoke knowledge. Finally, back where we began, a skull crowned with a laurel wreath lies on its side. Laurel traditionally crowns those who have become famous through their achievements, especially artistic achievements.

Over this display the cherub blows a bubble, as though making a comment on the riches before him. A bubble's existence is even shorter than a flower's—a few seconds of iridescent beauty, and then nothing. When we meet the man's gaze, we catch a glimpse of a wing: He is an angel, a messenger. He has drawn back a heavy curtain with one hand and is pointing at a painting he has thus revealed with the other. "Look at this," he all but speaks. The painting depicts the Last Judgment. In Christian belief, the Last Judgment is the moment when Christ will appear again. He will judge both the living and the dead, accepting some into Paradise and condemning others to Hell. The universe will end, and with it, time itself.

We might paraphrase the basic message of the painting something like this: "Life is fleeting, and everything we prize and strive for during it is ultimately meaningless. Neither wealth nor beauty nor good fortune nor power nor knowledge nor fame will save us when we stand before God at the end of the world." Without taking the time to perceive and reflect on the many details of the image, we would miss its message completely.

Vanitas is Latin for "vanity." It alludes to the biblical Book of Ecclesiastes, a meditation on the fleeting nature of earthly life and happiness in which we read that in the end, "all is vanity." The title wasn't invented or bestowed by the artist, however. Rather, it is a generic name for a subject that was popular during his

1.16 Audrey Flack. *Wheel of Fortune (Vanitas)*. 1977–78. Oil over acrylic on canvas, 8 × 8'. Parrish Art Museum, Water Mill, New York. Gift of Louis K. and Susan P. Meisel, 2016.20

lifetime. Numerous *vanitas* paintings have come down to us from the 17th century, and together they show the many ways that artists treated its themes.

Closer to our own time, the painter Audrey Flack became fascinated by the *vanitas* tradition, and she created a series of her own, including *Wheel of Fortune (Vanitas)* (**1.16**). Knowing something of the tradition Flack is building on, we can more easily appreciate her updated interpretation. As ever, a skull puts us in mind of death. An hourglass, a calendar page, and a guttering candle speak of time and its passing. The necklace, mirrors, powder puff, and lipstick are contemporary symbols of personal vanity, while a die and a tarot card evoke the roles of chance and fate in our lives. As in the painting by Valdés Leal, a visual echo encourages us to think about a connection, in this case between the framed oval photograph of a young woman and the framed oval reflection of the skull just below.

Flack may be painting with one eye on the past, but the other is firmly on our society as it is now. For example, she includes modern inventions such as a photograph and a lipstick tube, and she shuns symbols that no longer speak to us directly, such as laurels and a crown. The specifically Christian context is gone as well, resulting in a more general message that applies to us all, regardless of faith: time passes quickly, beauty fades, chance plays a bigger role in our lives than we like to think, death awaits.

Despite their differences, both Flack and Valdés Leal provide us with many clues to direct our thoughts. They depict objects that have common associations and then trust us to add up the evidence. The stark geometry of Maya Lin's Vietnam Veterans Memorial (see 1.6) does not provide such obvious clues. Like much abstract art, this wall cut into a grassy hillside leaves interpretation to the viewer. Is it a wound or gash? Is it the earth opening to accept the bodies of the fallen? In the end, what we see in the memorial depends on what we bring to it, and if we approach the task sincerely, there are no wrong answers.

The Vietnam Veterans Memorial will never mean exactly the same for the artist and every viewer, nor should it. An artist's work grows from a lifetime of experiences, thoughts, and emotions; no one else can duplicate them exactly. Works of art hold many meanings. The greatest of them seem to speak anew to each generation and to each attentive observer. The most important thing is that some works of art come to mean something for *you*, that your own experiences, thoughts, and emotions find a place in them, for then you will have made them live.

Notes to the Text

1. Quoted in Friedrich Teja Bach, "Brancusi: The Reality of Sculpture," *Constantin Brancusi 1876–1957* (Philadelphia Museum of Art, 1995), p. 24.
2. Quoted in Liz Dawtrey et al., *Investigating Modern Art* (London: Yale University Press in association with the Open University, 1996), p. 139.
3. Maya Lin, *Boundaries*, copyright © 2000 by Maya Lin Studio, Inc. Reprinted with the permission of SSA, a division of Simon & Schuster, Inc. All rights reserved.
4. Ibid.
5. Ibid.
6. Ibid.
7. Ibid.
8. Vincent van Gogh. Letter to Theo van Gogh, July 9, 1888, Letter 506. Translated and edited by Robert Harrison, copyright © 2018 WebExhibits. http://webexhibits.org/vangogh/letter/18/506.htm.
9. Vincent van Gogh. Letter to Theo van Gogh, March 11, 1883, Letter 274. Translated by Mrs. Johanna van Gogh-Bonger, edited by Robert Harrison, copyright © 2018 WebExhibits. http://webexhibits.org/vangogh/letter/12/274.htm.
10. Vincent van Gogh. Letter to Theo van Gogh, September 5–6, 1889, Letter 800, *Vincent van Gogh*: *The Complete Letters*, copyright © 2009 Van Gogh Museum, Enterprises B.V.
11. Ibid., June 5, 1888, Letter 602.
12. Ibid., August 18, 1888, Letter 663.
13. For details about these experiments and for information about creativity in general, see

R. Jung et al., "White Matter Integrity, Creativity, and Psychopathology: Disentangling Constructs with Diffusion Tensor Imaging," *PLoS ONE*, vol. 5, no. 3 (March 2010), journals.plos.org/plosone/article?id=10.1371/journal.pone.0009818; Po Bronson and Ashley Merryman, "The Creativity Crisis," *Newsweek*, July 10, 2010, newsweek.com/creativity-crisis-74665; Patricia Cohen, "Charting Creativity: Signposts of a Hazy Territory," *The New York Times*, May 8, 2010, nytimes.com/2010/05/08/books/08creative.html; Robert J. Sternberg, "What Is the Common Thread of Creativity? Its Dialectical Relation to Intelligence and Wisdom," *American Psychologist*, vol. 56, no. 4 (April 2001), pp. 360–62; Mihaly Csikszentmihalyi, "The Creative Personality," *Psychology Today*, July 1, psychologytoday.com/articles/199607/the-creative-personality 1996. All articles accessed April 27, 2018.

14. Kelley's account, necessarily truncated here, is well worth reading in its entirety. It can be found in Mike Kelley, *Kandors* (Cologne: Jablonka Galerie; Munich: Hirmer Verlag, 2010), pp. 53–60.

Chapter 2

What Is Art?

In this chapter, you will learn to

- LO1 explain relationships between artists and their audience,
- LO2 discuss the relationship between art and beauty,
- LO3 categorize art by its appearance,
- LO4 examine art for its meaning, and
- LO5 summarize some purposes for art.

Art is something that has great value in many societies. Around the world, art museums are as much a point of civic pride as new sports stadiums, pleasant shopping districts, public libraries, and well-maintained parks. From daring structures designed by famous architects to abandoned industrial buildings reclaimed as exhibition spaces, new museums are encouraged by city governments eager to revitalize neighborhoods and attract tourists. Inside museums, art is made available in many ways, not only in the galleries themselves, but also in shops that offer illustrated books, exhibition catalogs, and photographs of famous artworks reproduced on posters, calendars, coffee mugs, and other merchandise. The prestige of art is such that many of us visit museums because we feel it is something we ought to do, even if we're not exactly sure why.

But what is art? This is not an easy question to answer. By far the most famous work of Western art is the *Mona Lisa* (**2.1**). Leonardo da Vinci painted this portrait during the early years of the 16th century. The sitter or person pictured was a woman named Lisa del Giocondo (née Gherardini). Leonardo portrayed her seated on a balcony that overlooks a landscape of rock and water. Her left forearm rests on the arm of her chair; her right hand settles gently over her left wrist. She turns her head to look at us with a hint of a smile.

The portrait dazzled Leonardo's contemporaries, to whom it appeared almost miraculously lifelike. The *Mona Lisa*'s current fame, however, is a product of our own modern era. The painting first went on view to the public in 1797, when it was placed in the newly created Louvre Museum in Paris. Writers and poets of the 19th century became mesmerized by what they took to be the mystery and mockery of the sitter's smile. They described her as a dangerous beauty, a fatal attraction, a mysterious sphinx, a vampire, and other fanciful things. The public flocked to gaze. When the painting was stolen from the museum in 1911, people stood in line to see the empty space where it had been. When the painting was recovered two years later, its fame grew.

Today, still in the Louvre, the *Mona Lisa* attracts millions of visitors every year. Crowds gather. People standing toward the back raise their cameras over their heads to get a photograph of the famous masterpiece in the distance. Those patient enough to make their way to the front find their view obscured by glare from the bulletproof glass box in which the priceless painting is encased. The layer of protective varnish covering the paint surface has crackled and yellowed with age. Cleaning techniques exist, but who would take the risk with this irreplaceable work of art?

2.1 Leonardo da Vinci. *Mona Lisa*. ca. 1503–05. Oil on panel, 30 ¼ × 21".
Musée du Louvre, Paris. Photo © RMN-Grand Palais/Art Resource, NY

2.2 Marcel Duchamp. *Fountain*. 1917/1964. Edition Schwartz, Milan. Ceramic compound, height 14".
Indiana University Art Museum, Bloomington. Partial gift of Mrs. William Conroy. © Association Marcel Duchamp/ADAGP, Paris/Artists Rights Society (ARS), New York 2019

What about Marcel Duchamp's *Fountain* (**2.2**)? It is a type of art known as a *ready-made*. This means that Duchamp did not *make* this urinal but only *designated* it as a work of art. He made this designation by entering *Fountain* into a New York art exhibition under a pseudonym, R. Mutt, which he slopped on in black paint as a signature. Here, we see a replica because Duchamp never intended for his ready-mades to be permanent. His project was to find an object—he insisted that it be an object with no aesthetic interest whatsoever—and exhibit it as art. After the exhibition, the object was to be returned to life.

Fountain was pure provocation. The exhibition organizers had stated that all works of art submitted for the exhibition would be accepted, and Duchamp wanted to see whether they really meant it. Yet as Duchamp well knew, *Fountain* also raised interesting philosophical questions: Does art have to be made by an artist? Is art a form of attention? If we have spent our lives perfecting this form of attention on various acknowledged masterpieces, can we then bestow it on absolutely anything? If so, how is an art object different from any other kind of object? Does art depend on context, on being shown in an "art place" such as a museum or a gallery? Can something be art in one place and not another? Is *Fountain* still art today, or was it art only for the time that Duchamp said it was?

These examples show that the ideas we have about art have changed and been tested. Even our use of the word *art* has a history. During the Middle Ages, the formative period of European culture, *art* was used in roughly the same sense as *craft*. Both words had to do with skill in making something. Forging a sword,

weaving cloth, carving a cabinet—all these were spoken of as arts, for they involved specialized skills.

Beginning around 1500, during the period known as the Renaissance, painting, sculpture, and architecture came to be thought of as more elevated forms of art, but it was not until the 18th century that the division became formalized. It was then, during the period we know as the Enlightenment, that philosophers grouped painting, sculpture, and architecture together with music and poetry as the *fine arts* on the principle that they were similar kinds of activities—activities that required not just skill but also genius and imagination, and whose results gave pleasure as opposed to being useful. As the 19th century began, the word *fine* tended to drop away, leaving only *art*, often capitalized to distinguish it from earlier uses and underscore its new prestige. Also during the Enlightenment, the philosophical field of aesthetics came into being and began to ask questions: What is the nature of art? Is there a correct way to appreciate art? Are there objective criteria for judging art? Can we apply our concept of art to other cultures? Can we apply it backward to earlier eras in our own culture?

Duchamp's *Fountain* also raises questions about the role of artists in the production of a work of art. In his capacity as Spanish court painter, Diego Velázquez created his masterpiece, *Las Meninas* (*The Maids of Honor*) (**2.3**). At left, we see the painter demonstrating the role of an artist: to create a work of art with his own hands. Velázquez represents himself working on a very large canvas. Scholars debate what he might be painting. Perhaps it is the young princess, the *infanta*, who stands regally at center surrounded by her attendants (*meninas*), one of whom is a dwarf.

2.3 Diego Velázquez. *Las Meninas* (*The Maids of Honor*). 1656. Oil on canvas, 10' 5 ¼" × 9' ¾". Museo del Prado, Madrid, Spain. Photograph Erich Lessing/Art Resource, NY

Or perhaps Velázquez is actually painting the king and queen, whom we see reflected in a mirror on the far wall.

Whatever the case, Velázquez used this painting to make a clear statement about the identity of the artist as creative genius. He came up with the idea for the image. He decided on the size, the colors, and the lighting. He figured out how to arrange or compose the princess and other figures on the canvas. He studied their faces, clothes, and poses and determined how to render them. He used his unique style of drawing and painting to execute the work. When the painting was finished, Velázquez's choices, decisions, and style were admired by the king, and the work was hung in the royal palace.

Contemporary Japanese artist Yasumasa Morimura, on the other hand, challenges the nature of this creative role. Morimura creates photographs that re-create well-known works from European and American art history, transforming them by inserting himself into the image. His 2013 *In praise of Velázquez* (**2.4**) copies many of Velázquez's artistic choices: composition, colors, lighting, figures, and dress. Morimura also includes his self-portrait, as Velázquez did. However, every figure in Morimura's photograph is a self-portrait; the artist dressed as each

2.4 Yasumasa Morimura. *In praise of Velázquez: Distinguished ones in confinement*. 2013. Chromogenic print, 30 1⁄16 × 25 9⁄16".

character, photographed himself, and later assembled the photographs into a single image. Morimura re-created the *Las Meninas* painting inside the gallery at Madrid's Prado Museum where the original painting hangs (Velázquez's work is visible in the background of the newer work). Morimura appropriated the Spanish painter's painting and transformed it into his own creation; he took from Velázquez and made something new. But his work, like Duchamp's ready-made, raises questions about the artist's role in the creative process. Who owns the idea for a work of art? What is originality?

Many answers have been proposed to questions about what art is and what artists do, but the fact that philosophers still debate them should tell us that the questions are not easy. This chapter will not give any definitive answers. Rather, we will explore topics that touch on some common assumptions that many of us have about art and artists. We will look at where our ideas come from and compare them with ideas that were current earlier and elsewhere. Our goal is to arrive at an understanding of art as we find it today, in the early 21st century.

Artist and Audience

Yasumasa Morimura works within today's art world. He attended art school, where he honed his skills and ideas. He works in a studio, where he comes up with the concepts for his images and executes them. He exhibits this work in galleries and museums, special locations principally dedicated to the display of art for a viewing public. Art critics review his shows, evaluating his work for its beauty, ideas or concepts, and execution. Good reviews—or simply their own taste—lead art collectors to purchase Morimura's photographs for display in their homes and offices. Other works are purchased by museums and still others are resold through auction sales. While all this happens to work he has already created, Morimura continues making art and exhibiting it in galleries.

This world of independent artists, art schools, galleries, critics, collectors, and museums is familiar to us today. We may think of it as the way things have always been, but to the 15th-century Italian artist Andrea del Verrocchio, it would have seemed strange indeed. One of the foremost artists of the early Renaissance, Verrocchio did not create what he wanted to but what his clients, known as patrons, asked him to. He did not work alone but ran a workshop staffed with assistants and apprentices—a small business, essentially—that produced paintings, altarpieces, sculptures, banners, objects in precious metals, and architecture. He did not hope to have his art enshrined in museums, for there were no museums. Instead, displayed in public spaces, private residences, civic buildings, churches, and monasteries, the products of his workshop became part of the fabric of daily life in Florence, the town where he lived and worked.

One of Verrocchio's best-known works is a statue of the biblical hero David (**2.5**). The work was commissioned by Piero de' Medici, the head of a wealthy and powerful Florentine family, for display in the Medici family palace. Piero's sons later sold it to the City of Florence, which had adopted the story of David and his victory over Goliath as an emblem of its own determination to stand up to larger powers. Thereafter, the statue was displayed in the city hall.

Verrocchio had learned his skills as all artists of the time did, by serving as an apprentice in the workshop of a master. Boys (the opportunity was available only to males) began their apprenticeship between the ages of seven and fifteen. In exchange for their labor they received room and board and sometimes a small salary. Menial tasks came first, together with drawing lessons. Gradually apprentices learned such essential skills as preparing surfaces for painting and casting statues in bronze. Eventually, they were allowed to collaborate with the master on important commissions. When business was slow, they might make copies of the master's works for sale over the counter. Verrocchio trained many apprentices in his turn, including a gifted teenager named Leonardo da Vinci. The *David* may actually be a portrait of him.

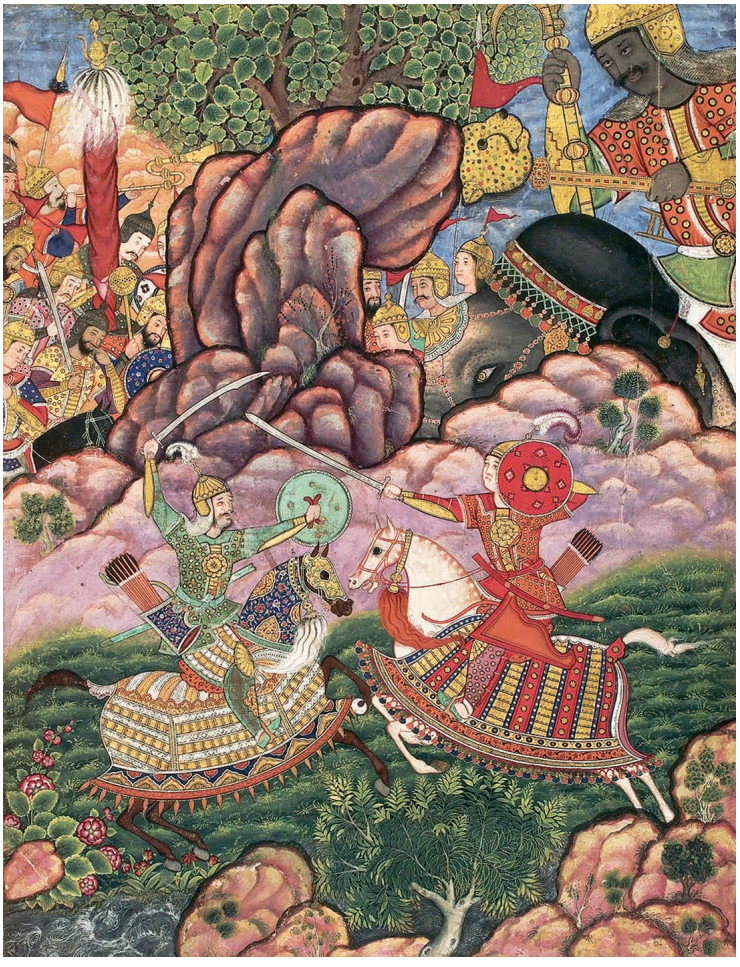
2.5 Andrea del Verrocchio. *David*. ca. 1465. Bronze with gold details, height 3' 11 ¼".
Museo Nazionale del Bargello, Florence. Erich Lessing/Art Resource, NY

Our next three artists also learned through apprenticeship and served as court artists, working for a powerful patron. Dasavanta, Madhava Khurd, and Shravana were employed in the royal workshops of Akbar, a 16th-century emperor of the Mughal dynasty in India. Their job, for which they were paid a monthly salary, was to produce lavishly illustrated books for the delight of the emperor and his court. Akbar ascended to the throne at the age of thirteen, and one of his first requests was for an illustrated copy of the *Hamzanama*, or *Tales of Hamza*. Hamza was an uncle of the Prophet Muhammad, the founder of Islam. The stories of his colorful adventures were (and still are) beloved throughout the Islamic world. Much as the Spanish king turned to his court artist, Diego Velázquez, to represent his daughter, Akbar relied on Dasavanta, Madhava Khurd, and Shravana to give form to his vision.

Illustrating the 360 tales of the *Hamzanama* occupied dozens of artists for almost fifteen years. The painting here portrays the episode in which *Badi'uzzaman Fights Iraj to a Draw* (**2.6**). Prince Badi'uzzaman (in orange) is one of Hamza's sons. Iraj (in green) is a warrior who fights him just to see if he is as brave as he is reputed to be. Looming in the background is Landhaur, a friend of Hamza's. He is portrayed as a giant on a giant elephant, perhaps because of his role as an important presence behind the scenes.

A single artist would sometimes be responsible for an entire illustration, but more often the paintings were the result of collaboration, with each artist contributing what he did best. Here, Dasavanta is thought to have created the overall design and painted the lavender rock formation with its billowing miniature mountain. Madhava Khurd was likely called on to paint Landhaur and his elephant, leaving Shravana responsible for the rest of the figures.

Verrocchio and the artists working at the Mughal court knew their patrons. They produced work in response to specific commissions ordering a sculpture of a biblical hero or a manuscript of a venerable historical person. Much other art, however, has been produced on speculation, with artists creating works to respond



2.6 Dasavanta, Madhava Khurd, and Shravana (attr.). *Badi'uzzaman Fights Iraj to a Draw*, from the *Hamzanama*. ca. 1567–72. Opaque watercolor on cotton, 26 ¼ × 19 ⅞". © MAK/Georg Mayer, B. I. 8770/9

to a general demand for a type of image. The *Virgin of the Immaculate Conception* (**2.7**) was carved by an unknown artist in the Philippine islands. The sculpture represents the Virgin Mary and illustrates the Catholic doctrine of Mary's conception without the stain of original sin. Mary is pictured as a young woman standing with her hands clasped. The sculpture leans slightly to the left because it was carved from a curved ivory elephant tusk. This natural curvature helps Mary look humble and submissive. Glass eyes, inserted through the back of the head, make the image more lifelike, and gold paint and a silver halo add a heavenly luxury.

The artist responsible for this sculpture never met the person who ultimately purchased it. Beginning in the late 16th century, large workshops in Manila employed artists from what is today the Philippines and China to make luxury goods and religious images. These artists worked under the direction of European missionaries. They created sculptures such as this one as export items to be sent across the Pacific Ocean to Latin America and Europe. Buyers in Mexico City, Madrid, or Rome purchased the objects both for their religious theme and because of their "exotic" source on the other side of the world. European colonization and global trade spurred similar workshops in what are now China, India, and Sri Lanka. At each, local artists worked on speculation, responding to the demand for export goods.

Our final artist takes us out of the realm of professional training, career paths, and intended audiences altogether. James Hampton had no particular training in art, and the only audience he ever sought during his lifetime was himself. Hampton worked for most of his adult life as a janitor for the federal government in Washington, D.C., but for many years he labored secretly on an extraordinary work called *Throne of the Third Heaven of the Nations' Millennium General Assembly* (**2.8**). Discovered after his death in a garage that he had rented, the work represents Hampton's vision of the preparation for the Second Coming as described in the biblical Book of Revelation. Humble objects and cast-off furniture are here transformed by silver and gold foil to create a dazzling setting ready to receive those who will sit in judgment at the end of the world.

2.7 *Virgin of the Immaculate Conception*. 18th century. Ivory, height 10".
The Metropolitan Museum of Art, New York. Gift of Loretta Hines Howard, 1964

2.8 James Hampton. *Throne of the Third Heaven of the Nations' Millennium General Assembly*. ca. 1950–64. Gold and silver aluminum foil, colored kraft paper and plastic sheets over wood, paperboard, and glass; 180 pieces, 105 × 27 × 14 ½'.
National Museum of American Art, Smithsonian Institution, Washington, D.C. Photo Smithsonian American Art Museum, Washington, D.C./Art Resource, NY

We do not know whether Hampton considered himself an artist or whether he intended his work to be seen as art. He may have thought only about realizing a spiritual vision. The people who opened his garage after his death might easily have discarded *Throne of the Third Heaven of the Nations' Millennium General Assembly* as a curiosity. Instead, they recognized it as an example of outsider art, meaning art created by a self-taught artist. Outsider art has recently attracted the interest of collectors and arts institutions. Today, Hampton's work is in a museum collection and on view to the public.

Our contemporary ideas about art carry with them ideas about the person who makes it, the artist, and the people it is for, the audience. We take it for granted that the artist's task is to pursue his or her own vision of art; to express his or her own ideas, insights, and feelings; and to create as inner necessity dictates. We believe these things so strongly that we recognize people such as James Hampton as artists and accept a broad range of creations as art. We assume that art is for anyone who takes an interest in it, and through museums, galleries, books, magazines, and academic courses we make it available to a wide public. Other times and places did not necessarily share these ideas, and most visual creators across history have worked under very different assumptions about the nature of their task, the purpose it served, and the audience it was for.

Art and Beauty

Beauty is deeply linked to our thinking about art. Aesthetics, the branch of philosophy that studies art, also studies the nature of beauty. Many of us assume that a work of art should be beautiful, and even that art's entire purpose is to be beautiful. Why should we think that way, and is what we think true?

During the 18th century, when our modern concept of art came into being, beauty and art were discussed together because both were felt to provide pleasure. When philosophers asked themselves what the nature of this pleasure was and how it was perceived, their answer was that it was an intellectual pleasure and that we perceived it through a special kind of attention called disinterested contemplation. By "disinterested" they meant that we set aside any personal, practical stake we might have in what we are looking at. For example, if we are examining a peach to

2.9 Edward Weston. *Cabbage Leaf*. 1931. Gelatin silver print, 7 9⁄16 × 9 7⁄16".

The Museum of Modern Art, New York. Gift of T. J. Maloney. Digital image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. © 2019 Center for Creative Photography, Arizona Board of Regents/Artists Rights Society (ARS), New York

see whether it is ripe enough to eat, we are contemplating it with a direct personal interest. If we step back to admire its color, its texture, its roundness, with no thought of eating it, then we are contemplating it disinterestedly. If we take pleasure in what we see, we say the peach is beautiful.

Edward Weston's photograph *Cabbage Leaf* embodies this form of cool, distanced attention (**2.9**). Gazing at the way the light caresses the gracefully arching leaf, we can almost feel our vision detaching itself from practical concerns (good for coleslaw, or is it too wilted?). As we look, we become conscious of the curved object as a pure form, and not a thing called "cabbage leaf" at all. It looks perhaps like a wave crashing on the shore, or a ball gown trailing across a lawn. Letting our imagination play in this way is part of the pleasure that philosophers described.

But is pleasure what we always feel in looking at art? For a print such as Käthe Kollwitz's *Woman with Dead Child*, "sadness" might be a more appropriate word (**2.10**). Kollwitz has borrowed the theme of a mother with a dead child from the *pietà,* a standard subject in Christian art picturing Mary, the mother of Jesus, holding her son after he was taken down from the Cross. The artist used herself and her son as models to represent the mother's profound grief over her child's death. The woman wraps her body around her son and envelops him one last time. Although the subject matter is both sad and moving, as opposed to pleasurable, many people may still find the print beautiful.

Some theories link beauty to formal qualities such as symmetry, repeated lines, simple geometrical shapes, and the play of colors. Here, for example, Kollwitz has posed the mother in a roughly triangular shape, from the top of her head to the knee and foot of her left leg. The softly undulating lines that define her body parts repeat throughout the image. The mother's round head is mirrored by the slightly smaller head of her child. Although different versions of this print have different colors, the gray figures contrast with the color in the background. If we find Kollwitz's *Woman with Dead Child* beautiful, perhaps those are the qualities we are reacting to.

2.10 Käthe Kollwitz. *Woman with Dead Child*, 3rd state. 1903. Soft-ground etching with engraving, printed in black and overworked with gold and pencil on thick cream wove paper, 16 5⁄16 × 18 9⁄16". Yale University Art Gallery. © 2019 Artist Rights Society, NY

THINKING ABOUT ART Aesthetics

What is the definition of *aesthetics*? What do the aesthetics of various cultures encountered so far tell us about their creative expression and values? How have aesthetic preferences shaped what we see in museums?

The word *aesthetics* was coined in the early 18th century by a German philosopher named Alexander Baumgarten. He derived his word from the Greek word for "perception"—*aisthanomai*—and he used it to name what he considered to be a field of knowledge, the knowledge gained by sensory experience combined with feelings. Aesthetics is a branch of philosophy concerned with notions of the beautiful in works of art. We also speak of an aesthetic as a set of principles or characteristics of what is considered beautiful in a particular time and place.

In Baumgarten's time, Western audiences viewed the Classical art of ancient Greece and Rome and the Italian Renaissance as the most aesthetically pleasing. They measured all art against these standards, and considered art without roots to the ancient Mediterranean to be ugly or "primitive." Collectors in Paris, London, and New York would display these works in anthropological collections rather than in art museums.

This kind of cultural prejudice changed over the course of the 20th century, and today we understand that exploring the aesthetics of other cultures can help us to appreciate what expressive forms they value and why. For example, the tea bowl shown here was formed by hand in the Japanese province of Shigaraki during the late 16th or early 17th century. By the aesthetic standards of 18th- and 19th-century Western culture, this small vessel is not beautiful. Yet for the Japanese culture that produced it, the bowl reflects two key concepts that form part of Japanese tastes: *wabi* and *sabi. Wabi* embraces such concepts as naturalness, simplicity, understatement, and impermanence. *Sabi* adds overtones of loneliness, old age, and tranquility. The two terms are central to the aesthetics that developed around the austere variety of Buddhism known as Zen. They are especially connected with the Zen-inspired practice we know as the tea ceremony. Through its connection with the tea ceremony and with Zen Buddhist spiritual ideals, this simple bowl partakes in a rich network of meanings and associations that are valued in its context.

Whether or not the Japanese tea bowl looks as "beautiful" as a Greek vase to us is irrelevant, just as whether or not Manohar's portrait of Jahangir (see 1.8) looks as "beautiful" as the *Mona Lisa* (see 2.1). Our opinions are shaped by the aesthetic preferences we were raised with. Each of the works in this book reflects a different, and equally valuable, aesthetic. One is not better than the next. All are beautiful and worthy of study within their own contexts and within this book as we seek to appreciate art.

Hon'ami Kōetsu. Tea bowl. Momoyama to Edo period, late 16th–early 17th century. Raku ware, height 3 ⅜". Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C. Gift of Charles Lang Freer, F1899.34

To contemplate the formal beauty of Kollwitz's print, we detach ourselves from the pitiable subject matter in somewhat the same way that Edward Weston detached himself from any feelings he might have had about cabbages to create his photograph. But not all art makes this sort of detachment so easy. An image such as Francisco de Goya's *Saturn Devouring One of His Children* seems to shut down any possibility for aesthetic distance (**2.11**). It grabs us by the throat and shows us a vision of pure horror.

A Spanish painter working during the decades around the turn of the 19th century, Goya lived through tumultuous times and witnessed terrible acts of cruelty, stupidity, warfare, and slaughter. As an official painter to the Spanish court, he painted lighthearted scenes, tranquil landscapes, and dignified portraits, as asked. In works he created for his own reasons, he expressed his increasingly pessimistic view of human nature. *Saturn Devouring One of His Children* is one of a series of nightmarish images that Goya painted on the walls of his own house. By their compelling visual power and urgent message, we recognize them as extraordinary art. But we must admit that they leave notions of pleasure and beauty far behind.

Art can indeed produce pleasure, as the first philosophers of aesthetics noted. But it can also inspire sadness, horror, pity, awe, and a full range of other emotions. The common thread is that in each case we find the experience of looking to be valuable for its own sake. Art makes looking worthwhile. Similarly, art can be

2.11 Francisco de Goya. *Saturn Devouring One of His Children*. ca. 1820–22. Wall painting in oil on plaster (since detached and transferred to canvas), 57 ⅞ × 32 ⅝".
Museo del Prado, Madrid. Image copyright Museo Nacional del Prado/ Art Resource, NY

beautiful, but not all art tries to be beautiful, and beauty is not a requirement for art. Beauty remains a mysterious concept, something that everyone senses, many disagree about, and no one has yet defined. Artists are as fascinated by beauty as any of us and return to it again and again, though not always in the form we expect. Often, they seek out beauty in new places—in a cabbage leaf, for example.

Art and Appearances

The two artworks seen here both picture things from everyday life, yet they appear very different. The bread, baskets, vessels, and other items in Antonio Pérez de Aguilar's painting (**2.12**) look the way they do in nature. This truth to natural appearance had been a goal of Western art since the Renaissance, and European colonization brought the lifelike style of painting to the Americas in the 16th century. Painting in Mexico in the 18th century, Pérez de Aguilar took pains to render on the canvas the textures, shapes, colors, lighting, and spaces of his subject as they appeared to his eye.

Although Pablo Picasso mastered this traditional technique while still a teenager, he soon abandoned it for a style of art known as Cubism. His drawing and collage *Bottle of Vieux Marc, Glass, Guitar and Newspaper* (**2.13**) does not try to render objects as they appear to the eye. Instead, Picasso distorted and broke apart the objects he pictured. He also altered the viewer's relationship to them. Some items we see from above and some from the side. In doing so, Picasso rejected traditional Western techniques.

2.12 Antonio Pérez de Aguilar. *Painter's Cupboard*. 1769. Oil on canvas, 49 ¼ × 38 ⅝".
Museo Nacional de Arte, Mexico. The Artchives/Alamy Stock Photo

2.13 Pablo Picasso. *Bottle of Vieux Marc, Glass, Guitar and Newspaper*. 1913. Printed papers, 18 ⅜ × 24 ⅝".

Picasso was part of a generation of artists who opened up new territory for Western art to explore. These artists had been trained in traditional skills, and yet they set off on paths where those skills were not required. Many people wish they hadn't. Many people feel that art should aim at representing appearances as faithfully as possible, that artists who do not do this are not good artists, and that works such as *Bottle of Vieux Marc, Glass, Guitar and Newspaper* are not good art, or perhaps not even art at all.

Where do we get these ideas? The simple answer is that we get them from our own artistic heritage. For hundreds of years, Western art was distinguished among the artistic traditions of the world by precisely the concerns that Picasso and others turned their backs on. The elevation of painting and sculpture to a higher status during the Renaissance had gone hand in hand with the discovery of new methods for making optically convincing representations. From that time until almost the end of the 19th century, a period of about five hundred years, techniques for representing the observable world of light and shadow and color and space—the techniques evident in *Painter's Cupboard*—formed the foundation upon which Western art was built.

Why did art change all of a sudden? There are many reasons, but Picasso, when asked, pointed to one in particular: photography. "Why should the artist persist in treating subjects that can be established so clearly with the lens of a camera?" he asked.[1] Photography had been developed not long before the artists of Picasso's generation were born. They were the first generation to grow up taking it for granted. Photography is now so pervasive that we need to take a moment to realize how revolutionary that change was. From the time of Paleolithic cave paintings until about 160 years ago, images had to be made by hand. Suddenly, there was a mechanical way based on chemical reactions to light. For some artists, photography meant the end of painting, for manual skills were no longer needed to create a visual record. For Picasso, it meant liberation from a lifetime spent copying nature. "Now we know at least everything that painting isn't," he said.[2]

If the essence of art was not visual fidelity, however, what was it? Thus began the adventure of the 20th century.

2.14 Louise Bourgeois. *Woman with Packages*. 1949. Bronze, polychromed, 65 × 18 × 12".
Collection the Easton Foundation; Photo Christopher Burke. Art © The Easton Foundation/Licensed by VAGA, New York, NY

Representational and Abstract Art

The works by Pérez de Aguilar and Picasso refer clearly to the visible world, yet each has a different relationship to it. *Painter's Cupboard* is **representational**. Pérez de Aguilar set out to represent—that is, to present again—the visible world in such a way that we recognize a likeness. The word *representational* covers a broad range of approaches. *Painter's Cupboard* is very faithful to visual experience, recording how forms are revealed by light and shadow, how materials and colors respond to light, how different textures appear, and how gravity makes weight felt. We call this approach **naturalistic**.

Bottle of Vieux Marc, Glass, Guitar and Newspaper is **abstract**. Picasso used the appearances of the world only as a starting point, much as a jazz musician begins with a standard tune. He selected certain aspects of what he saw, then simplified and fragmented them to make his image. A fragment of the edge of an oval table appears on the lower right. A shape that recalls part of the body of a guitar rests in the middle. A form on the right bearing the word "VIEUX" suggests the shape of a bottle. Pieces of printed paper are glued to the surface. Are they supposed to be resting on the table? If so, do we see the table from the top or from the side?

Like representation, abstraction embraces a broad range of approaches. Some of us might be able to decipher the subject of *Bottle of Vieux Marc, Glass, Guitar and Newspaper* without the help of the title, but the process of abstraction can continue much further, until the starting point is no longer recognizable. In *Woman with Packages* (**2.14**), Louise Bourgeois abstracted the visual impact of a standing woman all the way to a slender vertical column topped by an egg-shaped element. *Woman with Packages* belongs to a series of sculptures that the artist called *Personages*. A personage is a fictional character, as in a novel or a play. Like a writer, Bourgeois created a cast of characters in an imagined world. She often displayed her *Personages* in pairs or groupings, implying a story for them.

2.15 Duane Hanson. *Housepainter III*. 1984/1988. Autobody filler, polychromed, mixed media, with accessories; life-size.
Hanson Collection, Davie, Florida. Courtesy Mrs. Duane Hanson. Art © Estate of Duane Hanson/Licensed by VAGA, New York, NY

At the opposite end of the spectrum from Bourgeois's radically simplified forms are representational works so convincingly lifelike that we can be fooled for a moment into thinking that they are real. The word for this extreme optical fidelity is ***trompe l'oeil*** (pronounced tromp-loy), French for "fool the eye," and one of its modern masters was Duane Hanson. Hanson's sculptures portray ordinary people carrying out ordinary activities—cleaning ladies and tourists, museum guards and housepainters (**2.15**). Like a film director searching for an actor with just the right look for a role, Hanson looked around for the perfect person to "play" the type he had in mind. Once he had found his model (and, we may imagine, talked him or her into cooperating), he set the pose and made a mold directly from the model's body. Painted in lifelike skin tones and outfitted with hair, clothing, and props, the resulting sculptures can make us wonder how much distance we actually desire between art and life.

By opening Western art up to a full range of relationships to the visible world, artists of the 20th century created a bridge of understanding to other artistic traditions. For example, sculptors working many centuries ago in the Yoruba kingdom of Ife, in present-day Nigeria, also employed both naturalistic and abstract styles. Naturalistic portrait sculptures in brass were created to commemorate the kingdom's rulers (**2.16**). Displayed on altars dedicated to royal ancestors, each head was accompanied by a smaller, abstract version (**2.17**). The two heads relate to concepts that are still current in Yoruba thought today. The naturalistic head represents the outer, physical reality that can be perceived by the senses, and the abstract head represents the inner, spiritual reality that can be perceived only by the imagination. Similarly, Louise Bourgeois's *Woman with Packages* (see 2.14) could be said to portray the inner essence of the subject, whereas Duane Hanson's *Housepainter III* (see 2.15) is about how abstract concepts such as "housepainter" are rooted in the particular details of an individual.

Somewhere between naturalism and abstraction lies stylization. **Stylized** describes representational art that conforms to a preset style or set of conventions for depicting the world. The Chinese porcelain bowl illustrated in **2.18**, for example, is decorated with a depiction of a dragon flying through clouds in pursuit of a motif known as the flaming pearl. A band of clouds rings the rim of the bowl as well. The clouds are stylized, defined by lines that spiral inward like a snail shell or a

2.16 Head of a king, from Ife. Yoruba, ca. 13th century. Brass, life-size.
The British Museum, London. Werner Forman Archive/Universal Images Group/Getty

2.17 Cylindrical head, from Ife. Yoruba, ca. 13th–14th century. Terra cotta, height 6 ⅜".
National Museum, Ife, Nigeria. André Held/akg-images

2.18 Bowl. China. 1506–21. Porcelain painted in underglaze blue and overglaze enamels, diameter 6 ⅜".
The Metropolitan Museum of Art, New York. Gift of Stanley Herzman, in memory of Adele Herzman, 1991, 1991.253.54. Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY

ARTISTS Louise Bourgeois (1911–2010)

How do Bourgeois's works express emotion? How did she use abstraction to communicate her feelings?

Well into her ninth decade, Louise Bourgeois made art whose unsparing emotional honesty and restless formal inventiveness left far younger artists in awe. Her influence on art was profound. Explaining his portrait of Bourgeois seen here, painter Keith Mayerson said that artists would visit to gain her approval of their work: "[Y]ou would come up and present to her, and if she liked it, she would say 'Very good,' and would send you to the moon for weeks."[3]

Louise Bourgeois was born in Paris in 1911. Her parents were restorers of antique tapestries, and as a teenager Louise helped out by drawing missing parts so that they could be rewoven. Her home life was difficult and she lived through challenging times for Europe. After earning an undergraduate degree in philosophy, she studied art history at the Ecole du Louvre (a school attached to the famous museum) and studio art at the Ecole des Beaux Arts (the School of Fine Arts, France's most prestigious art school). Bourgeois was a restless student, however, and her dissatisfaction with official art education and its traditional techniques led her to explore alternative paths, most valuably a period of study with the painter Fernand Léger. In 1938 she married Robert Goldwater, a young American art historian who was in Paris doing research. The couple moved to New York that same year.

It was in America that Bourgeois discovered herself as an artist. "When I arrived in the United States from France I found an atmosphere that allowed me to do as I wanted," she told an interviewer.[4] Bourgeois exhibited frequently, gaining her first solo show of paintings in 1945. She exhibited her first sculptures four years later. The work, including *Woman with Packages* of 1949, was abstract and reduced forms to simple, organic shapes.

Bourgeois's abstract art expressed deep emotion, particularly through images of the body. She explained once, "It is not an image I am seeking. It's not an idea. It is an emotion you want to recreate, an emotion of wanting, of giving, and of destroying."[5] Abstraction offered a way to explore emotions by not being tied to lifelike appearances. As she explained, "I live in a world of emotions and my only obligation is to express them. I will try any material, shape or form to get there."[6]

In 1982, the Museum of Modern Art held a retrospective exhibit of Bourgeois's work, only the second such show it had ever devoted to a female artist. The attention the exhibition generated fueled an astonishing late flowering of creativity in the artist, and masterpieces poured forth from Bourgeois's studio, to worldwide acclaim. Among many honors she received was the National Medal of Arts, awarded to her by President Bill Clinton in 1997.

Keith Mayerson. *Louise Bourgeois at Her Salon*. 2008. Oil on linen, 42 × 30". Courtesy private collection. Image Marlborough Contemporary Gallery