ART HISTORY

Fifth Edition

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Islamic Art in Southeast Asia

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Modern Southeast Asia

Foundations of Indian Culture

Foundations of Chinese Culture
Dear Colleagues

Energized by an enthusiasm that was fueled by conviction, I taught my first introductory art history survey course in the late 1970s, soon after the dawn of a period of crisis and creativity in the discipline of art history that challenged the fundamental assumptions behind the survey and questioned the canon of works that had long served as its foundation. Some professors and programs abandoned the survey altogether; others made it more expansive and inclusive. We all rethought what we were doing, and the soul searching this required made many of us better teachers—more reflective, more passionate and convincing. It was for the subsequent generation of students and teachers, ready to reap the benefits of this refined notion of art history, that Marilyn Stokstad conceived and created her new survey textbook during the 1990s, tailored for students whose lives would unfold in the twenty-first century. It is a humbling honor to have become part of this historic project.

Reconsidering and refining what we do as professors and students of art history, however, did not cease at the turn of the century. The process continues. Like art, our teaching and learning changes as we and our culture change, responding to new expectations and new understandings. Opportunities for growth sometimes emerge in unexpected situations. Recently, while I was inching through sluggish suburban traffic with my daughter Emma—a gifted fifth-grade teacher—I confessed my disappointment in my survey students’ dismal performance on the identification portion of their recent exam, lamenting their seeming inability to master basic information about the set of works I expected them to know. “Why,” I asked rhetorically, “was it so difficult for them to learn these facts?” Emma’s unexpected answer, rooted in her understanding of Grant Wiggins and Jay McTighe’s standards for learning, prompted me to ask a series of conversations with professors across the country to take me beyond my own experience and into a national classroom. Many of you provided illuminating feedback, sharing goals and strategies, searching with me for a way of characterizing a shared set of learning outcomes that underlie the survey courses we teach as a way of introducing our students in the present to the study of art from the past. Talking with you helped me formulate language for the essential ideas we want our students to grasp, and characterize succinctly the kinds of knowledge and skills that are required to master them. From these conversations and your feedback, I developed a set of four fundamental outcomes envisioned for the book as a whole, outcomes that would be reflected within each chapter in four coordinated learning objectives at the beginning, and four assessment questions at the end.

These overall learning outcomes aim to encompass the goals we share as we introduce the history of art to beginners. Thinking about them has already helped me refocus on what it is I am trying to accomplish in my own classroom. It certainly has alleviated the frustration I shared with Emma about my students’ performance on slide ID’s. I am now working on new ways to assess their engagement in relation to two fundamental goals—the “big ideas” that are embedded in these learning outcomes: building a knowledge base to anchor cultural understanding, and encouraging the extended examination of works of art, what I call “slow looking.”

I hope these ideas, goals, and outcomes resonate as much with you as they have with me, that they will invite you to continue to think with me about the reasons why we believe the study of art history is meaningful and important for our students. After all, our discipline originated in dialogue, and it is rooted in the desire—both students and educators. With these goals in mind, and the relationship of recurrent themes across cultures, times, and places.

Enriched Recovering the Past boxes document the discovery, re-evaluation, restoration, or conservation of works of art, such as the bronze She-Wolf that was once considered Etruscan and has recently been interpreted as medieval.

Closer Look features appear in each chapter, guiding students in their exploration of details within a single work of art and helping students to understand issues of usage, iconography, and style. Each Closer Look is expanded and narrated within MyArtsLab to explore technique, style, subject matter, and cultural context.

Broader Look boxes in each chapter offer an in-depth contextual treatment of a single work of art.

Global coverage has been deepened with the addition of new works of art and revised discussions that incorporate new scholarship, especially in the area of South and Southeast Asia, whose chapters have been expanded.

Throughout, images have been updated whenever new and improved images were available or works of art have been cleaned or restored.

New works have been added to the discussion in many chapters to enhance and enrich what is said in the text. For example, the Disk of Enheduanna, Sphinx of Taharqo, garden mural from Livia’s villa at Prima Porta, and monastery of St. Catherine’s on Mount Sinai. In addition, the following artists are now discussed through new, and more representative, works: Bhil, Giovanni Pinturicchio, Duccio, Verrocchio, Giambologna, Bronzino, Gentileschi, Halo, Stern, Rubens, Shanku, Turner, Friedrich, Monet, Degas, Gauguin, Cézanne, and Warhol.

New artists have been added, notably, Sultan Muhammad, Jean Mascull, Taro Okamoto, and Ed Ruscha.

The language used to characterize works of art—especially those that attempt to capture the likeable appearance of the natural world—has been refined and clarified to better precision and nuance.

In response to readers’ requests, discussion of many major monuments has been revised and expanded.

Byzantine art has been separated from the treatment of Jewish and Early Christian art for expanded treatment in a new chapter (9) of its own.

What’s New

WHY USE THIS NEW EDITION?

Art history—what a wonderful, fascinating, and fluid discipline that evolves as the latest research becomes available for debate and consideration. The fifth edition of Art History has been revised to reflect these new discoveries, recent research and fresh interpretive perspectives, and also to address the changing needs of the audience—both students and educators. With these goals in mind, and by incorporating feedback from our many users and reviewers, we have sought to make this fifth edition an improvement over its earlier editions in incivitations, readability, and accessibility without losing anything in comprehensiveness, in scholarly precision, or in its ability to engage readers.

To facilitate student learning and understanding of art history, the fifth edition is centered on four key Learning Outcomes. These overarching outcomes helped steer and shape this revision with their emphasis on the fundamental reasons we teach art history to undergraduates.

LEARNING OUTCOMES FOR ART HISTORY

Explore and understand the developing traditions and cultural exchanges represented by major monuments of world art by

1. Identifying the hallmarks of regional and period styles in relation to their technical, formal, and expressive character;
2. Understanding the principal themes, subjects, and symbols in the art of a variety of cultures, periods, and locations;
3. Probing the relationship of works of art to human history by exploring their cultural, economic, political, social, spiritual, moral, and intellectual contexts;
4. Recognizing and applying the critical thinking, creative inquiry, and disciplined reasoning that stand behind art-historical interpretation, as well as the vocabulary and concepts used to describe and characterize works of art with clarity and power.

Each chapter opens with Learn About It objectives to help students focus on the upcoming chapter material and ends with corresponding Think About It assessment questions. These tools are rooted in the four learning outcomes stated above and help students think through, apply the chapter material, and synthesize their own viewpoints.

OTHER HIGHLIGHTS OF THE NEW EDITION INCLUDE THE FOLLOWING:

• The chapters are coordinated with significantly expanded MyArtsLab resources that enrich and reinforce student learning (see p. xvi).
• Crosscurrent Questions at the end of each chapter encourage students to compare works from different chapters and probe the relationship of recurrent themes across cultures, times, and places.
• Enriched Recovering the Past boxes document the discovery, re-evaluation, restoration, or conservation of works of art, such as the bronze She-Wolf that was once considered Etruscan and has recently been interpreted as medieval.
• Closer Look features appear in each chapter, guiding students in their exploration of details within a single work of art and helping students to understand issues of usage, iconography, and style. Each Closer Look is expanded and narrated within MyArtsLab to explore technique, style, subject matter, and cultural context.
• Broader Look boxes in each chapter offer an in-depth contextual treatment of a single work of art.
• Global coverage has been deepened with the addition of new works of art and revised discussions that incorporate new scholarship, especially in the area of South and Southeast Asia, whose chapters have been expanded.
• Throughout, images have been updated whenever new and improved images were available or works of art have been cleaned or restored.
• New works have been added to the discussion in many chapters to enhance and enrich what is said in the text. For example, the Disk of Enheduanna, Sphinx of Taharqo, garden mural from Livia’s villa at Prima Porta, and monastery of St. Catherine’s on Mount Sinai. In addition, the following artists are now discussed through new, and more representative, works: Bhil, Giovanni Pinturicchio, Duccio, Verrocchio, Giambologna, Bronzino, Gentileschi, Halo, Stern, Rubens, Shanku, Turner, Friedrich, Monet, Degas, Gauguin, Cézanne, and Warhol.
• New artists have been added, notably, Sultan Muhammad, Jean Mascull, Taro Okamoto, and Ed Ruscha.
• The language used to characterize works of art—especially those that attempt to capture the likeable appearance of the natural world—has been refined and clarified to better precision and nuance.
• In response to readers’ requests, discussion of many major monuments has been revised and expanded.
• Byzantine art has been separated from the treatment of Jewish and Early Christian art for expanded treatment in a new chapter (9) of its own.
MyArtsLab lets your students experience and interact with art

This program will provide a better teaching and learning experience for you and your students. Here’s how:

The new MyArtsLab delivers proven results in helping individual students succeed. Its automatically graded assessments, personalized study plan, and interactive eText provide engaging experiences that personalize, stimulate, and measure learning for each student.

- The Pearson eText lets students access their textbook anytime, anywhere, and any way they want—including downloading to an iPad or listening to chapter audio read by Michael Cothren and Brian Seymour. Includes a unique scale feature showing the size of a work in relation to the human figure.
- Personalized study plan for each student promotes critical-thinking skills. Assessment tied to videos, applications, and chapters enables both instructors and students to track progress and get immediate feedback.
- New: Henry Sayre’s Writing About Art 6th edition is now available online in its entirety as an eText within MyArtsLab.

A visual engaging way to learn

The new MyArtsLab Challenge offers students a visual and rewards-based way to progress through chapter assessment as they master the study of art history. Upon successful completion of each quiz level, students unlock works of art and artifacts to create their own personal galleries to share with their peers.

- New and expanded: Closer Look tours—interactive walkthroughs featuring expert audio—offer in-depth looks at key works of art. Now optimized for mobile.
- New and expanded: Over 75 in total, 360-degree architectural panoramas and simulations of major monuments help students understand buildings—inside and out. Now optimized for mobile.
- New: Students on Site videos—over 75 in total, produced and edited by students for students, these 2–3 minute videos provide “you are there” impressions of major monuments, reviewed and approved by art historians.
The media. with the freedom to search, choose, and seamlessly integrate multi-
combinations to suit Western-focused courses (Books 1, 2, 4, and 6).}
FORM

Referring to purely visual aspects of art and architecture, the term form encompasses qualities of line, shape, color, light, texture, space, mass, volume, and composition. These qualities are known as formal elements. When art historians use the term form, they mean “relating to forms.”

Color

Value is the relative degree of lightness or darkness of a green color and is created by the amount of light reflected from an object’s surface. A dark green has a deeper value than a light green, for example. In black-and-white reproductions of colored objects, you see only value, and some artworks—for example, a drawing made with black ink—possess only value, not hue or saturation.

Value scale from white to black.

Value variation in red.

Saturation, also sometimes referred to as intensity, is a color’s quality of brightness or dullness. A color described as highly saturated looks vivid and pure; a hue of low saturation may look a little muddy or grayed.

Intensity scale from bright to dull.

Shape

Shape, on the other hand, is the two-dimensional, or flat, area defined by the borders of an enclosing outline or contour. Shape can be geometric, biomorphic (suggesting living things; sometimes called organic), open, or closed. The outline or contour of a three-dimensional object can also be perceived as line.

Texture

Texture, another attribute of form, is the tactile (or touch-perceived) quality of a surface. It is described by words such as smooth, polishes, rough, prickly, grainy, or oily. Texture takes two forms: the texture of the actual surface of the work of art and the implied (illusionistically described) surface of objects represented in the work of art.

Space

Space is that continuum. It may be actual and three-dimensional, as it is with sculpture and architecture, or it may be fictional, represented illusionistically in two dimensions, as when artists represent recession into the distance on a flat surface—such as a wall or a canvas—by using various systems of perspective.

Technique

Various techniques for conveying a sense of pictorial depth have been devised by artists in different cultures and at different times. A number of them are diagrammed here. In some European art, the use of various systems of perspective has sought to create highly convincing illusions of recession into space. At other times and in other cultures, indications of recession are actually suppressed or evoked to emphasize surface rather than space.
CONTENT

Starter Kit contains subject matter, but not all works of art have subject matter. Many buildings, paintings, sculptures, and other art objects include no recognizable references to things in nature or to any story or historical situation, focusing instead on lines, colors, volumes, and other formal elements. However, all works of art—even those without recognizable subject matter—have content, or meaning, insofar as they seek to communicate ideas, convey feelings, or affirm the beliefs and values of their makers, their patrons, and usually the people who originally viewed or used them. Content may derive from the social, political, religious, and economic contexts in which a work was created, the intention of the artist, and the reception of the work by beholders (the audience). Art historians, applying different methods of interpretation, often arrive at different conclusions regarding the content of a work of art, and single works of art can contain more than one meaning because they are occasionally directed at more than one audience.

The study of subject matter is called iconography (literally, “the writing of images”) and includes the identification of symbols—images that take on meaning through association, resemblance, or convention.

STYLE

Expressed very broadly, style is the combination of form and composition that makes a work distinctive. Stylistic analysis is one of art history’s most developed practices, because it is how art historians recognize the work of an individual artist or the characteristic manner of groups of artists working in a particular time or place. Some of the most commonly used terms to discuss artistic styles include period style, regional style, representational style, abstract style, linear style, and painterly style.

Period style refers to the common traits detectable in works of art and architecture from a particular historical era. It is in good practice not to use the words “style” and “period” interchangeably. Style is the sum of many influences and characteristics, including the period of its creation. An example of proper usage is “a building in the Colonial period style, or in the Baroque style.”

Regional style refers to stylistic traits that persist in a geographic region. An art historian whose specialty is medieval art can recognize Spanish style through many successive medieval periods and can distinguish individual objects created in medieval Spain from other medieval objects that were created in, for example, Italy.

Representational styles are those that describe the appearance of recognizable subject matter in ways that make it seem lifelike.

Realism and Naturalism are terms that some people use interchangeably, to characterize artists’ attempts to represent the observable world in a manner that appears to describe its visual appearance accurately. When capitalized, Realism refers to a specific period style discussed in Chapter 31.

Idealization strives to create images of physical perfection according to the prevailing values or tastes of a culture. The artist may work in a representational style and idealize it to capture an underlying value or expressive effect.

Abstraction refers to a highly detailed style that seeks to create a convincing illusion of physical reality by describing its visual appearance meticulously.

Abstract styles depart from mimicking lifelike appearance to capture the essence of a form. An abstract artist may work from nature or from a memory image of nature’s forms and colors, which are simplified, stylized, perfected, distorted, elaborated, or otherwise transformed to achieve a desired expressive effect.

Nonrepresentational (or Nonobjective) Art is a term often used for works of art that do not aim to produce recognizable natural imagery.

Expressionism refers to styles in which the artist exaggerates aspects of form to draw out the beholder’s subjective response or to project the artist’s own subjective feelings.

Linear describes both styles and techniques. In linear styles artists use line as the primary means of definition. But linear paintings can also incorporate nonrepresentational elements—creating an illusion of three-dimensional substance through shading, usually executed so that brushstrokes nearly disappear.

Painterly describes a style of representation in which vigorous, evident brushstrokes dominate, and outlines, shadows, and highlights are broached in freely.

MEDIUM AND TECHNIQUE

Medium refers to the material or materials from which a work of art is made. Today, literally anything can be used to make a work of art, including not only traditional materials like paint, ink, and stone, but also rubber, fish, and the earth itself.

Technique is the process that transforms media into a work of art. Various techniques are used to create images; these are known as techniques. Techniques include the use of different methods or tools to create an image. As used here, the term “technique” refers to the material or materials from which a work of art is made. Today, literally anything can be used to make a work of art, including not only traditional materials like paint, ink, and stone, but also rubber, fish, and the earth itself.

Medium is three-dimensional art that is made to transform the medium into a work of art. The art historian’s attention is directed at more than one audience.

Architecture is three-dimensional art that is sculpted, molded, or assembled. Carved sculpture is subtractive in the sense that the image is created by taking away material. Wood, stone, and ivory are common materials used to create carved sculptures. Molded sculpture is considered additive, meaning that the object is built up from a material, such as clay, that is soft enough to be molded and shaped. Metal sculpture is usually cast or is assembled by welding or a similar means of permanent joining.

Sculpture is either free-standing (that is, surrounded by space) or in pictorial relief. Relief sculpture projects from the background surface of the same piece of material. High-relief sculpture projects far from its background; low-relief sculpture is only slightly raised; and sunken relief found mainly in ancient Egyptian art, is carved into the surface, with the highest part of the relief being the flat surface.

Ephemeral arts include processions, ceremonies, or ritual dances (often with diners, costumes, or masks); performance art; earthworks; cinema and video art; and some forms of digital or computer art. All impose a temporal limitation—the artwork is viewable for a finite period of time and then disappears forever, in a constant state of change, or must be replayed to be experienced again.

Architecture creates enclosures for human activity or elaboration. It is three-dimensional, highly spatial, functional, and closely bound with developments in technology and materials. Since it is difficult to capture in a photograph, several types of schematic drawings are commonly used to enable the visualization of a building:

Plans depict a structure’s masses and voids, presenting a view from above of the building’s footprint or as if it had been sliced horizontally at about waist height.

Isometric drawings show buildings from oblique angles either seen from above (“bird’s-eye view”) to reveal their basic three-dimensional forms (often cut away so we can see inside) or seen from below (“worm’s-eye view”) to represent the arrangement of interior spaces and the upward projection of structural elements.

Isometric cutaway from above: Ravenna, San Vitale

Isometric projection from below: Istanbul, Hagia Sophia

Photography (literally, “light writing”) is a medium that involves the recording of optical images on light-sensitive surfaces. Photographic images are typically recorded by a camera.

Painting includes wall painting and fresco, illumination (the decoration of books with paintings), panel painting (painting on wood panels), painting on canvas, and handscroll and hanging scroll painting. The paint in these examples is pigment mixed with a liquid vehicle, or binder. Some artists also consider pictorial media such as mosaic and stained glass—where the pigment is arranged in solid form—as a type of painting.

Sculpture is either free-standing (that is, surrounded by space) or in pictorial relief. Relief sculpture projects from the background surface of the same piece of material. High-relief sculpture projects far from its background; low-relief sculpture is only slightly raised; and sunken relief found mainly in ancient Egyptian art, is carved into the surface, with the highest part of the relief being the flat surface.

Ephemeral arts include processions, ceremonies, or ritual dances (often with diners, costumes, or masks); performance art; earthworks; cinema and video art; and some forms of digital or computer art. All impose a temporal limitation—the artwork is viewable for a finite period of time and then disappears forever, in a constant state of change, or must be replayed to be experienced again.

Architecture creates enclosures for human activity or elaboration. It is three-dimensional, highly spatial, functional, and closely bound with developments in technology and materials. Since it is difficult to capture in a photograph, several types of schematic drawings are commonly used to enable the visualization of a building:

Plans depict a structure’s masses and voids, presenting a view from above of the building’s footprint or as if it had been sliced horizontally at about waist height.

Isometric drawings show buildings from oblique angles either seen from above (“bird’s-eye view”) to reveal their basic three-dimensional forms (often cut away so we can see inside) or seen from below (“worm’s-eye view”) to represent the arrangement of interior spaces and the upward projection of structural elements.

Isometric cutaway from above: Ravenna, San Vitale

Isometric projection from below: Istanbul, Hagia Sophia

Photography (literally, “light writing”) is a medium that involves the recording of optical images on light-sensitive surfaces. Photographic images are typically recorded by a camera.

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