

PREFACE

Living with Art is a basic art text for college students and other interested readers. It offers a broad introduction to the nature, vocabulary, media, and history of art, illustrated by hundreds of examples drawn from many cultures and across many centuries.

A Brief Word from a New Author

Beginning in 1985 and continuing through five editions, *Living with Art* grew from strength to strength under the inspired authorship of Rita Gilbert. Her impressive knowledge lightly worn, her personal insights, and her engaging style have introduced thousands of readers to art, in the process starting not a few of them on a lifelong interest in the subject. Being asked to continue her work was an honor, initially thrilling, then by turns intimidating and humbling as a deepening acquaintance with the text increased my respect for how thoughtfully it was put together.

Luckily, it soon became clear that I have inherited not only a wonderful book but also a wonderful and vocal community of dedicated instructors. The suggestions and criticisms of those who reviewed the fifth edition were my constant companions in planning this revision. In large matters, they spoke in remarkable unison; in smaller matters, they offered numerous intriguing ideas for artists, works, and topics that might be included. To all whose names are listed in the Acknowledgments section of this Preface, my thanks. I hope you enjoy finding your excellent advice reflected in these pages. E-mail has already brought lively and productive exchanges with several longtime users of this book, and I look forward to getting to know many more of you over the coming years as together we shape and reshape *Living with Art* to your needs.

Organization of the Text

As in previous editions, *Living with Art* is divided into five parts.

The three chapters of Part One provide a general overview of the subject, introduce basic concepts, and pose questions that encourage critical thinking about the nature of art and its role in society. The first chapter explores what it means to live actively with art, the origins of the artistic impulse, and some functions that artists fulfill. It also contains a discussion, newly expanded for this edition, about the act of looking and especially looking at art. Finally, the chapter touches on what it is to study art and how study can increase enjoyment. Chapter 2 poses the question “What Is Art?” Far from offering a definitive answer, the text encourages readers to examine their preconceptions by probing in turn the shifting definitions of the word *art*; the relationship of art to a person called an *artist* and the attendant issues of fame and monetary value; the connection between art and beauty and whether we can truly say what beauty is; the ways in which art can mirror, transform, or transcend the appearances of the visible world; and questions of how art can carry meaning, including formal relationships and iconography. Chapter 3 takes up the themes

of art and touches on some of the purposes that artists have turned them to. With this edition, the themes have been broadened to embrace the full variety of the world's art, and examples have been chosen to encourage a lively dialogue across cultures and over time.

Part Two takes up the visual elements, first presenting them in detail, then examining how artists have organized them into art, how this organization structures our experience of looking, and how a sensitivity to the elements and their organization can help us to see more fully and to experience art in a more rewarding and meaningful way. Part Three covers two-dimensional media and devotes a chapter each to the most common categories—drawing, painting, prints, camera arts, and graphic design. In Part Four the same detailed coverage is applied to three-dimensional media—sculpture, crafts, architecture, and environmental design.

Part Five is a brief but comprehensive history of art. These materials now begin with a chapter called “Ancient Mediterranean Worlds,” covering the art of that region from the Paleolithic era through the overlapping and interrelated civilizations of Mesopotamia, Egypt, the Aegean, Greece, and Rome. The remaining chapters trace the formation of Europe and the subsequent development of Western art to the present day. Interrupting this story on the brink of our modern era are three chapters, new to this edition, that look at the historical development of art beyond the West. (These chapters are discussed more fully later in this Preface.)

Illustrations

As in previous editions, *Living with Art* is lavishly illustrated in full color throughout. Every image available in color appears in color. Thirty illustrations have been added to this edition in order to represent a broader range of contemporary and world art, bringing the total to some 700 images. Many appear a second time in miniature as part of the unique Related Works feature that links the history chapters to the rest of the text. We have made every effort to obtain the best possible transparencies, and we have reviewed and color-corrected each image during the production process to ensure that the reproductions are as faithful to the originals as four colors of ink on paper can be.

Boxes

Boxed features in *Living with Art* focus on four broad topics.

“Artists” presents single-page biographies of noted artists. Each biography includes a portrait of the artist (often a self-portrait), a brief life history, and a quotation. New to this edition are biographies of Maya Ying Lin and Olwe of Ise.

“Art People” focuses on individuals who have played important roles in the world of art. They include collectors, a biographer, an artist's relative, art patrons, and even a thief.

“Art Issues” explores controversies surrounding restoration, censorship, public art, and the removal and display of artworks from tombs. An issue new to this edition is “Presenting the Past,” which touches on the ideological nature of museums through a brief look at the Gare d'Orsay and a painting by the arch-academic William Bouguereau. Also new is “Who Is an Artist?” which takes up issues raised by outsider art, folk art, and other vernacular forms.

“Crossing Cultures,” highlighting artistic contact and exchange across cultures, is new to this edition. Subjects are the influence of Japanese prints

in Europe, Primitivism and European Modernism, European characters in African masquerades, and the influence of Hellenistic art on the early Buddha image.

Maps, Time Lines, Pronunciation Guide, Glossary, Bibliography

As in previous editions, maps are integrated into the history chapters of Part Five. Key cities, sites, and works mentioned in the text are indicated on the maps. A comprehensive fold-out time line of world art is packaged with the book, with thumbnail illustrations linked to a clear chronology. The Pronunciation Guide for unfamiliar names (both people and places) is found after the last chapter. Words that appear in **bold** at their first mention in the text are listed and defined in the Glossary at the back of the book. A Bibliography provides suggestions for further reading.

New to the Sixth Edition

Increased Attention to Art from Beyond the West

Numerous examples of art from beyond the West have been newly selected and integrated into the first four parts of the book, exposing students to the rich variety of the world's artistic traditions. Care has been taken to choose the finest and most representative works, to present them with a sense of their cultural context, and to introduce them in a pedagogically useful way. Even readers who do not progress to the history chapters will become acquainted with such characteristic forms as Chinese landscape painting, the monumental narrative reliefs of India, the Buddha image and its iconography, Islamic calligraphy, Olmec jades, Mayan ceramic figures, African masquerades and sculptures, American Indian basketry and ledger drawings, Japanese prints and folding screens, and much more.

Contemporary artists from beyond the West have been included as well, underscoring the continuing vitality of regions and cultures too often considered only for their "traditional" arts. Among these artists are Indian photographer Raghbir Singh, Australian Aboriginal printmaker Lin Onus, Chinese installation and performance artist Cai Guo Qiang, Senegalese painter Fodé Camara, Malian photographer Seydou Keïta, Iranian-born video artist Shirin Neshat, American Indian painter Jaune Quick-to-See Smith, and Japanese video and performance artist Mariko Mori.

Finally, Chapter 21 in the fifth edition, "Art Around the World," has been reconfigured as three expanded chapters that examine in turn the arts of Islam and Africa (Chapter 18); of India, China, and Japan (Chapter 19); and of the Pacific and the Americas (Chapter 20). Many of the illustrations in the rest of the book link up to these chapters with the unique Related Works feature, enabling an economical yet remarkably complete overview.

More Contemporary Art

One of the most rewarding tasks of art appreciation is to introduce students to the art of their own time, the art that speaks from and to their experience

most directly. To this end, new examples of recent art have been integrated throughout the first four parts of the book, and Chapter 22, “Art Since 1945,” has been expanded to include such topics as feminism and postmodernism. Contemporary artists represented for the first time in this edition include Bill Viola, Sandy Skoglund, Felix Gonzalez-Torres, Rebecca Purdham, Christian Schumann, Janine Antoni, Enrique Chagoya, Kerry James Marshall, Robert Gober, Louise Bourgeois, Matthew Barney, Terry Winters, Luis Jiménez, and Kiki Smith.

Sustained Attention to Photography

Over the past fifteen years, photography has been fully accepted into museums and taken on increasing importance in contemporary artistic practice. With this edition of *Living with Art*, examples of photography have been integrated into the chapters of Parts One and Two. In addition, an expanded section on “Photography and Art” in Chapter 9 examines how the medium found its way both as an art and into art, while a section on “The Photo Image and Printmaking” appears as a coda to Chapter 8. Photographers new to this edition include Manuel Alvarez-Bravo, Henri Cartier-Bresson, W. Eugene Smith, Eliot Porter, Robert Frank, Flor Garduño, Paul Strand, Sebastião Salgado, Duane Michals, and Andres Serrano.

Increased Representation of Architecture

In response to reviewers’ requests, the chapter on architecture has been broadened to include important works and structural systems from beyond the West, and the historical chapters of Part Five now pay greater attention to developments in architecture and include plans of key buildings. Important works new to this edition include the Nanna Ziggurat at Ur, the Funerary Temple of Hatshepsut, Alberti’s Church of Sant’Andrea, Borromini’s San Carlo alle Quattro Fontane, Byodo-in, the Inner Shrine at Ise, Nanchan Temple at Wutaishan, the Great Mosque at Djenne, the Friday Mosque at Isfahan, the Kandariya Mahadeva temple at Khajuraho, Renzo Piano and Richard Rogers’ Pompidou Center, and Frank O. Gehry’s Guggenheim Museum Bilbao.

The fascinating Guggenheim Museum Bilbao has been singled out for more extended representation, and aspects of it appear in several chapters. Included are a preliminary gestural drawing, a dramatic interior view, the exterior in close-up and in full, a scale model and plans, and a downloaded screen from Catia, the computer program used to aid construction. The discussion of the Parthenon, formerly dispersed in a similar way throughout the book, is now concentrated in Chapter 14.

A Strengthened Western Core

As in past editions, the core of the book focuses on the Western tradition. The text has been revised to trace the outlines of this tradition more precisely, not only setting it against art from other traditions but also emphasizing how Western ideas about the nature and role of art have changed over the centuries. The illustration program has been thoroughly reviewed with an eye toward ensuring that artists are represented by their strongest and most characteristic works. Important works new to this edition include Picasso’s *Three Musicians* and *Three Women at the Spring*, Monet’s *Waterlilies at Dusk* and *Haystack at Sunset*, Matisse’s *Joy of Life*, Holbein’s *The Ambassadors*, Vermeer’s *Woman Holding a Balance*, David’s *Oath of the Horatii*, Thomas Cole’s *The Oxbow*, Henry Ossawa Tanner’s *The Banjo Lesson*, Manet’s *Bar at the Folies-Bergère*, Mary Cassatt’s *Boating Party*, Georges Seurat’s *Bathers at Asnières*, Munch’s *The Scream*, Wifredo Lam’s *The Jungle*, Mondrian’s *Broadway Boogie-Woogie*, and Judy Chicago’s *Dinner Party*.

Student Resources

Please note: The supplements listed here and below in Support for Instructors may accompany this text. Please contact your local McGraw-Hill representative for details concerning policies, prices, and availability as some restrictions may apply. If you are not sure who your representative is, you can find him or her by using the Rep Locator at www.mhhe.com.

The Basic Student Package

Free to students with every new text:

Living with Art Core Concepts CD-ROM—offers students essential study material on the key art elements and techniques. Each element is illustrated and enhanced with interactive exercises. Techniques are demonstrated and explained with brief video segments.

The *Living with Art Time Line*—a fold-out chronology of concurrent events in culture and history.

The Expanded Student Package

Includes everything from the Basic Student Package as well as:

Design Overlays—coordinated with the Projects Manual, these overlays clearly demonstrate the structure and composition of various works of art.

Projects Manual and Writing Guide—exercises that both hone formal analysis and assist in the more complex process of writing about art.

Online Learning Center www.mhhe.com/livingwithart

McGraw-Hill offers extensive Web resources for students with Internet access. Students will find the Online Learning Center of particular use with *Living with Art*, as for each chapter it offers chapter objectives, discussion questions, online testing, and interactive time lines. In addition, the site hosts links to promote getting involved in art and in conducting research on the Web.

Support for Instructors

Instructor's Resource Manual

McGraw-Hill offers an Instructor's Manual to all instructors who adopt *Living with Art* for their courses. The Instructor's Manual includes:

A Transition Guide containing chapter outlines with topic headings and the accompanying illustrations, and an outline of the changes to the sixth edition to ease the way for users of the fifth edition.

Examination questions, including multiple-choice, slide ID, true/false, and essay questions.

Suggested Video and Multimedia Resources.

Computerized Test Bank

The test questions from the Instructor's Manual are available on Diploma™ Testing Software, a powerful but easy-to-use test-generating program.

Online Learning Center www.mhhe.com/livingwithart



An Internet-based resource for students and faculty alike. The Instructor's Resources are password-protected and offer the complete text of the Instructor's Manual. To receive a password for the site, contact your local sales representative or e-mail us at art@mcgraw-hill.

Additionally, the Online Learning Center offers chapter-by-chapter quizzes for student testing. These brief quizzes are separate from those offered in the Instructor's Manual, they generate instant grades, and the results can be e-mailed directly to the instructor with the click of a button. This special quizzing feature is a valuable tool for the instructor who requires a quick way to check reading comprehension and basic understanding without using up valuable class time.

Slide Sets

Available to all adopters. Please call your local McGraw-Hill representative for details.

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The Herculean task of photo research seemed to sit lightly on the shoulders of photo researcher Robin Sand. Her resourcefulness and discerning eye are reflected everywhere in these pages. Robin was assisted, we believe, by the mysterious Robert, as well as by Julie Tesser, who bravely took over a group of problem cases. It was our special good fortune to have Yoshiko Nihei securing photos for us in Japan. Many of the treasures from Japanese temples and museums illustrated in this edition would quite simply have been unobtainable without her. Katherine Baker ingeniously tracked down a number of mysterious sources and contemporary artists, and Julia Ruxton

and her colleagues at Calmann & King in London were generous about sharing sources for images from Africa and China. John McKenna oversaw the program of line art and furnished elegant new examples with his customary grace under the customary pressures.

The complicated process of transforming an unwieldy morass of manuscript, transparencies, drawings, and disk files into the beautiful book you hold in your hands was overseen by Susan Trentacosti and her associates in Burr Ridge. I am especially grateful to Gino Cieslik for his subtle update of the design and to copyeditor Leslie Anne Weber for her bold green pen, sharp eyes, and tactful queries. Fate smiled on us once again when Wanda Lubelska, who was responsible for the exceptionally fine page layouts in the fifth edition of *Living with Art*, agreed to bring her acute visual sensitivity to this edition as well.

A project of this intellectual scope exceeds the boundaries of any one person's competence, or at least it exceeds mine. It has been my privilege to draw on the expertise of many of the scholars and artists that I have come to know over the years. I am especially indebted to Peter Gallo for the boxes on outsider art, the Gare d'Orsay, and Maya Ying Lin; to Monica Visonà for the biography of Olowe of Ise; and to Herbert M. Cole for his advice on African art and for casting an eye over the finished chapter. Chu-ting Li, Marilyn M. Rhie, Anna Dallapiccola, Jim Whittaker, Kate Sibole, and David Damrosch graciously fielded questions about Ming court painting, Buddhist iconography, Indian art, photographic processes, and Mesoamerican civilization. Virginia Budney saved me from error and filled in many blanks through her efficient research and curatorial connections, and her experience as a sculptor and foundry worker proved invaluable in getting a grip once and for all on lost-wax casting. Many artists were generous with their time, and several had transparencies of their work made especially for this book. I have particularly profited from e-mail exchanges with Daniel Canogar and with Jennifer Ma of the Cai Guo Qiang studio. Wanda Glowacka patiently read through drafts of early chapters. Her encouragement was encouraging, and her silences pointed as effectively as any critique to weaknesses that needed attention. It will be a pleasure to repay the special debt I owe to Elise Engler. Fine artist, good friend, and peerless gallery-going companion, she patiently talked through many of the ideas presented in these pages and saw to it that food passed my lips when a round-the-clock schedule threatened to undermine both my health and my sanity.

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