

## 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 visual art, illustrated by hundreds of examples drawn from many cultures and across many centuries.

### Organization of the Text

As in previous editions, *Living with Art* is divided into five parts. The chapters of **Part One** provide a general overview of the subject, introduce basic concepts, and explore themes that shed light on the continuity of the artistic enterprise across the immense span of the human experience. **Part Two** takes up the visual elements, first presenting them in detail, then examining how artists have organized them into art and how this organization structures our experience of looking. **Part Three** covers two-dimensional media and devotes a chapter each to the most common categories—drawing, painting, prints, camera and computer arts, and graphic design. In **Part Four** the same detailed coverage is applied to three-dimensional media—sculpture and installation, crafts, and architecture. The chapters in **Part Five** set out a brief but comprehensive history of art, beginning with the overlapping cultures of the ancient Mediterranean, then continuing with the formation of Europe and the development of Western art down to the present day. Interrupting this narrative on the brink of our own modern era are chapters that look at the historical

development of art beyond the West in the cultures of Islam and Africa, of India, China, and Japan, and of the Pacific and the Americas.

## **Illustrations**

*Living with Art* is lavishly illustrated in full color throughout. Every image available in color appears in color. Many images 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 digital files, 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.

## **Featured Essays**

Brief illustrated essays scattered through *Living with Art* focus on three broad topics.

**Thinking about Art** essays serve as springboards for classroom discussion. They examine ways in which cultures have reflected upon, organized, and regulated the universal human activity of making art. They also explore controversies surrounding restoration, censorship, public art, and the removal and display of artworks from tombs.

**Artists** essays present brief biographies of noted artists. **Crossing Cultures** essays highlight artistic contact and exchange across history.

### **Maps, Pronunciation Guide, Glossary, Suggested Readings**

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. 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 list of Suggested Readings provides a bibliography for those who want to read further.

### **New to the Eighth Edition**

This revision acknowledges two important trends in the art of our time. The first is the coming of age of **internet art** and the increased presence of computer technology in contemporary art making. The second is the ongoing **globalization** of the art world, which enables artists from previously marginalized regions to reach an avid international audience.

Two new **Thinking about Art** essays provide springboards for discussion about issues surrounding cultural property. One examines the debate about whether the British Museum should return the Parthenon marbles to Greece; the other looks at legislation enabling American Indian peoples to reclaim sacred objects from museum collections. A new **Crossing Cultures** essay follows the journey of paper from its invention in China through its refinement in Islamic lands to its arrival centuries later in Europe.

This edition also reaffirms *Living with Art's* **continuing commitment to contemporary art**. Some 40 contemporary artists appear for the first time in these pages, including Zaha Hadid, Betty Woodman, Polly Apfelbaum, Tim Hawkinson, Yinka Shonibare, Eve Sussman, Matthew Ritchie, Yayoi Kusama, Thomas Ruff, Jodi.org, Chris Ofili, Mona Hatoum, El Anatsui, Gary Simmons, Yang Fudong, Petah Coyne, Surendran Nair, Sally Mann, Andreas Gursky, Raymond Pettibon, Vija Celmins, and Julie Mehretu.

Highlights of the revision by chapter include:

**Chapter 6: Drawing.** Newly added works by Chris Ofili, Yvonne Jacquette, Julie Mehretu, Raymond Pettibon, and Gary Simmons convey the expanded formal parameters and vibrant presence of drawing today.

**Chapter 7: Painting.** A new closing section called “Off the Wall” presents artists whose work explores the frontier between painting and sculpture. Polly Apfelbaum and Matthew Ritchie are featured.

**Chapter 8: Prints.** The closing section has been recast as “Printmaking and the Computer” and includes an Iris print by Indian artist Sayed-Haider Raza.

**Chapter 9: Camera and Computer Arts.** The new title highlights the increased presence of computer technologies in contemporary art and acknowledges that the digital revolution has created a special link between camera and computer. The discussion of photography has been modified to trace a historical sweep from the earliest daguerreotypes through photographs created entirely on the computer using images found on the Internet. Later, a new closing topic, “The Internet,” presents four artists whose medium is computer code and whose work resides on or takes advantage of the Internet. Finally, the film section has been revised in order to emphasize the international character of the medium and to touch on traditional artists’ use of it before the advent of video. Filmmakers new to the edition include Georges Méliès, Windsor McCay, Luis Buñuel, Salvador Dalí, Andy Warhol, Jean-Luc Godard, Tsai Ming-liang, and Hayao Miyazaki. New presences elsewhere in the chapter include Thomas Ruff, Sally Mann, Liu Zheng, Man Ray, Andreas Gursky, Wolfgang Staehle, Ben Fry, and Jodi.org.

**Chapter 10: Graphic Design.** A new closing section called “Motion and Interactivity” looks at design in the digital world of DVDs, Web sites, and computer programs. Earlier, a project by the artists’ collective known as 0100101110101101.org criticizes the

ubiquitous presence of corporate logos in the visual landscape by provocatively transforming one into a design for a public sculpture.

**Chapter 11: Sculpture and Installation.** The section on assemblage has been refreshed by juxtaposing a pair of works in metal by David Smith and Mark di Suvero with a pair of works using organic materials by Ejagham artists and Petah Coyne. Jeanne-Claude and Christo's resplendent 2005 installation *The Gates* has been added later in the chapter.

**Chapter 13: Architecture.** Zaha Hadid's recently completed museum in Cincinnati, the Lois & Richard Rosenthal Center for Contemporary Art, is a stunning new presence here.

**Chapter 20: Art of the Pacific and of the Americas.** The chapter now introduces tattoo, the Pacific art form that has become an everyday presence in contemporary American life.

**Chapter 22: Art Since 1945.** A new closing section called "Opening Up to the Word" looks at the globalization of the art world and discusses works by contemporary artists from China, Japan, Africa, Latin America, the Middle East, and India. Yinka Shonibare, Yoshitomo Nara, Yang Fudong, Emily Jacir, Gabriel Orozco, and Surendran Nair are featured.

## **Student Resources**

### **MyArtStudio available on the Online Learning Center**

The student content for the Online Learning Center of this new edition of *Living with Art* has been reorganized and newly fortified. All of the Core Concepts content previously available on CD-Rom has been revised, reformatted and converted so that students can access the information online! On this student part of the website, they can watch videos about various Art Techniques, access interactive activities designed to strengthen their understanding of Art Elements and Concepts, and use our guided Research in Action tool to enhance their understanding of time periods, genres, artists, and artworks. We hope that this online availability will not only strengthen student understanding of the concepts, ideas, artists and artworks covered in *Living with Art* but also spark their own creativity.

All of this information is available at [www.mhhe.com/lwa8](http://www.mhhe.com/lwa8). when you click on the MyArtStudio link.

## **Support for Instructors**

### **Online Learning Center**

An Internet-based resource for students and Faculty alike, the OLC boasts extensive resources for instructors. The Instructor's resources are password protected and offer the complete text of the newly revised Instructor's Manual that reflects the changes to this

new edition. In this new Instructor's Manual, each chapter contains an outline that includes an Image List for the chapter, Sample Lecture Topics, Sample Discussion Topics, Student Projects, and Video Resources. You will also find Presentation Ideas and Discussion Ideas in all of the chapters in Parts One, Two, and Five (Chapters 1-5, 14-22). Also new and improved for this edition, the Instructor Test bank will include revised multiple-choice, essay, and image-based essay questions that are assignable to students. Also available on this OLC will be an Information Center that describes what is new to this edition, a note from Mark Getlein, the Table of Contents, a guided demonstration of the Image Vault, a Feature Summary, and an Overview of the new edition and the OLC. A link to the Image Vault will also be included on the Instructor's side of the OLC.

All of this information is available at to [www.mhhe.com/lwa8](http://www.mhhe.com/lwa8).

To receive a password for this site, please contact your local sales representative or email us at [art@mcgraw-hill.com](mailto:art@mcgraw-hill.com).

### **The Image Vault**

Selected images from the illustration program are available to adopting instructors in digital format in The Image Vault, McGraw-Hill's new web-based presentation manager. Instructors can incorporate images from The Image Vault in digital presentations that can be used in class (no internet access required), burned to CD-ROM, or embedded in course Web pages. See [www.mhhe.com/theimagevault](http://www.mhhe.com/theimagevault) for more details.