

Fifth Edition

ART HISTORY

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Letter from the Author

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 honest and relevant, 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 exploration of Grant Wiggins and Jay McTigue's *Understanding by Design* during a graduate course on curriculum development, shifted the question and reframed the discussion. "Dad," she said, "you are focusing on the wrong aspect of your teaching. What are you trying to accomplish by asking your students to learn those facts for identification on the exam? Question and explore your objectives first, then determine whether your assessment is actually the best way to encourage its accomplishment."



Emma's question, posed while I was planning this fifth edition of *Art History*, inspired me to pause and reflect more broadly on what it is that we seek to accomplish in art history survey courses. I initiated 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 IDs. I am now working on new ways to assess their engagement in relation to two fundamental goals—the "big ideas" that are embodied 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—maybe even the need—to talk with each other about why works of art matter and why they affect us so deeply. I would love to hear from you—mcothre1@swarthmore.edu.

Warm regards,

A handwritten signature in black ink, appearing to read "Michael Cothren". The signature is fluid and cursive.

Michael Cothren

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 incarnations in sensitivity, 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, and
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:

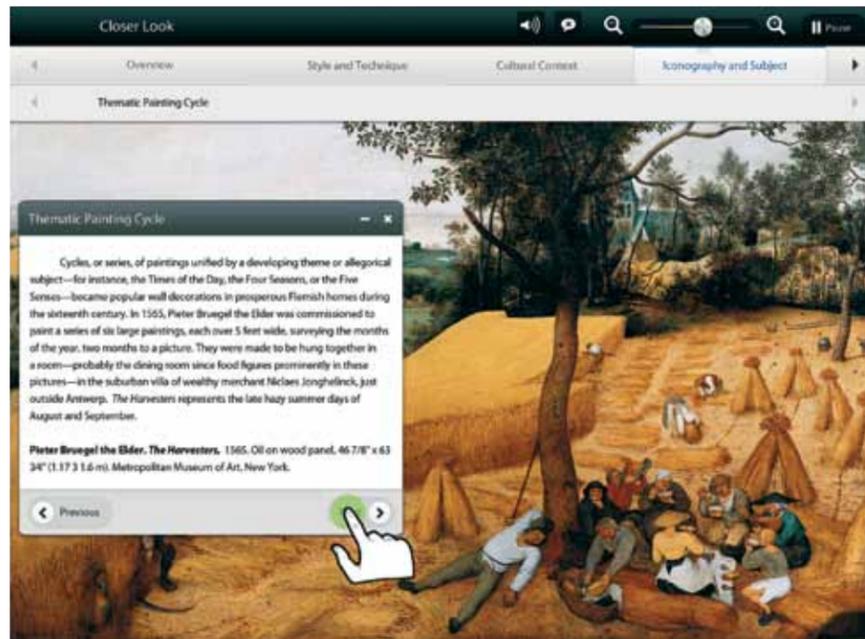
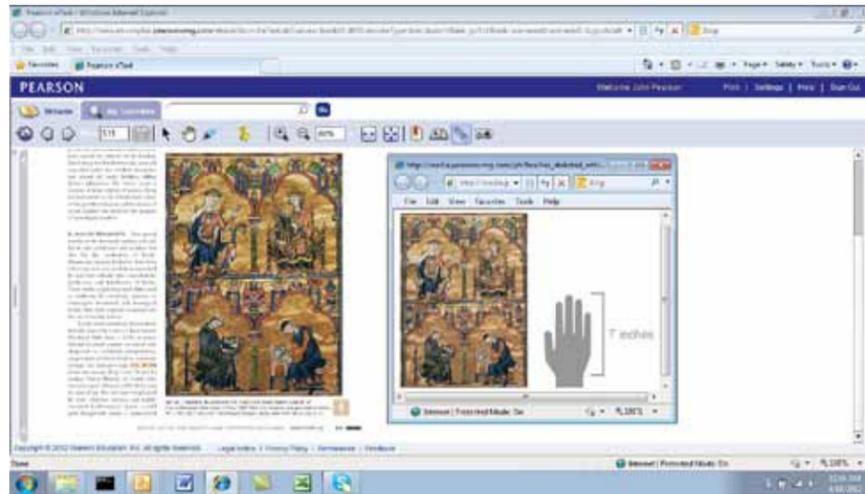
- The chapters are coordinated with significantly expanded MyArtsLab resources that enrich and reinforce student learning (see p. xvi).
- Crosscurrent Questions at the end of each chapter encourage students to compare works from different chapters and probe the relationship of recurrent themes across 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: Bihzad, Giovanni Pisano, Duccio, Verrocchio, Giambologna, Bronzino, Gentileschi, Hals, Steen, Rubens, Sharaku, Turner, Friedrich, Monet, Degas, Gauguin, Cézanne, and Warhol.
- **New artists have been added**, notably, Sultan Muhammad, Joan Mitchell, Diane Arbus, and Ed Ruscha.
- The **language used to characterize works of art**—especially those that attempt to capture the lifelike appearance of the natural world—has been **refined and clarified** to bring greater 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 (8) 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:

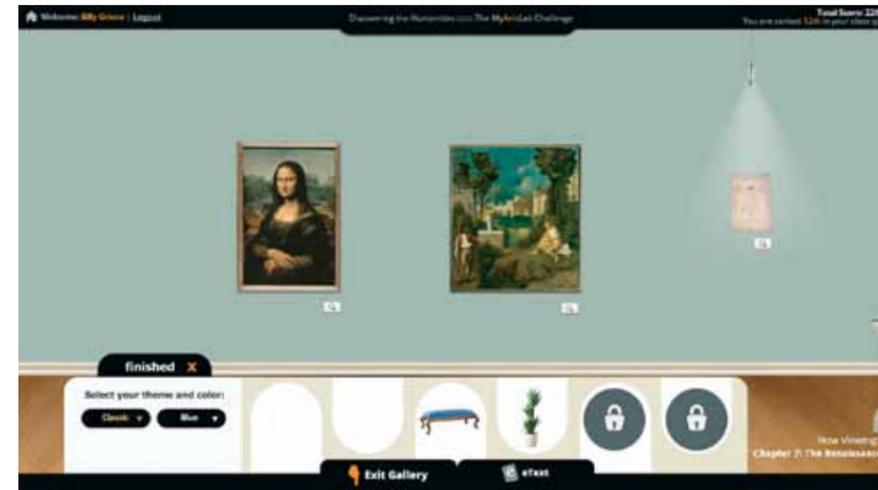
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- The Pearson eText (▶) lets students access their textbook anytime, anywhere, and any way they want—including downloading to an iPad or listening to chapter audio read by Michael Cothren and Brian Seymour. Includes a unique scale feature showing students 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.



- **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.*
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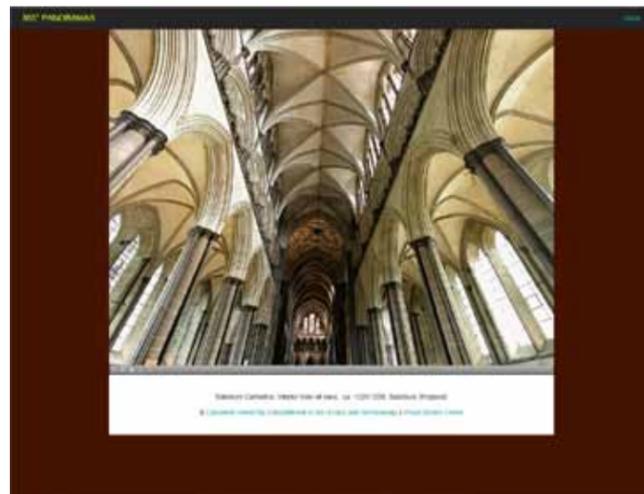
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INSTRUCTOR RESOURCES

All of our instructor resources are found on MyArtsLab and are available to faculty who adopt *Art History*. These resources include:

PowerPoints featuring nearly every image in the book, with captions and without captions.

Teaching with MyArtsLab PowerPoints help instructors make their lectures come alive. These slides allow instructors to display the very best rich media from MyArtsLab in the classroom—quickly and easily.



Instructor's Manual and Test Item File

This is an invaluable professional resource and reference for new and experienced faculty.

The Class Preparation Tool collects these and other presentation resources in one convenient online destination.

Acknowledgments and Gratitude

Art History, which was first published in 1995 by Harry N. Abrams, Inc. and Prentice Hall, Inc., continues to rely, each time it is revised, on the work of many colleagues and friends who contributed to the original texts and subsequent editions. Their work is reflected here, and we extend to them our enduring gratitude.

In preparing this fifth edition, we worked closely with two gifted and dedicated editors at Pearson/Prentice Hall, Sarah Touborg and Helen Ronan, whose almost daily support in so many ways was at the center of our work and created the foundation of what we have done. We are continually bolstered by the warm and dedicated support of Yolanda de Rooy, Pearson's President of the Social Sciences and the Arts, and Craig Campanella, Editorial Director. Also at Pearson, Barbara Cappuccio, Marlene Gassler, Melissa Feimer, Cory Skidds, Brian Mackey, David Nitti, and Carla Worner supported us in our work. At Laurence King Publishing, Clare Double, Kara Hattersley-Smith, Julia Ruxton, and Simon Walsh oversaw the production of this new edition. For layout design we thank Nick Newton and for photo research we thank Evi Peroulaki. Much appreciation also goes to Brandy Dawson, Director of Marketing, and Kate Stewart Mitchell, Marketing Manager extraordinaire, as well as the entire Social Sciences and Arts team at Pearson.

FROM MARILYN STOKSTAD: The fifth edition of *Art History* represents the cumulative efforts of a distinguished group of scholars and educators. Over four editions, the work done in the 1990s by Stephen Addiss, Chutsing Li, Marilyn M. Rhie, and Christopher D. Roy for the original book has been updated and expanded by David Binkley and Patricia Darish (Africa); Claudia Brown and Robert Mowry (China and Korea); Patricia Graham (Japan); Rick Asher (South and Southeast Asia); D. Fairchild Ruggles (Islamic); Claudia Brittenham (Americas); Sara Orel and Carol Ivory (Pacific Cultures); and Bradford R. Collins, David Cateforis, Patrick Frank, and Joy Sperling (Modern). For this fifth edition, Robert DeCaroli reworked the chapters on South and Southeast Asia.

In addition, I want to thank University of Kansas colleagues Sally Cornelison, Susan Craig, Susan Earle, Charles Eldredge, Kris Ercums, Sherry Fowler, Stephen Goddard, Saralyn Reece Hardy, Marsha Haufler, Marni Kessler, Amy McNair, John Pulz, Linda Stone Ferrier, and John Younger for their help and advice. My thanks also to my friends Katherine Giele and Katherine Stannard, William Crowe, David Bergeron, and Geraldo de Sousa for their sympathy and encouragement. Of course, my very special thanks go to my sister, Karen Leider, and my niece, Anna Leider.

FROM MICHAEL COTHREN: Words are barely adequate to express my gratitude to Marilyn Stokstad for welcoming me with such trust, enthusiasm, and warmth into the collaborative adventure of revising this historic textbook, conceived and written for students in a new century. Working alongside her—and our extraordinary editors Sarah Touborg and Helen Ronan—has been delightful and rewarding, enriching, and challenging. I look forward to continuing the partnership.

My work was greatly facilitated by the research assistance and creative ideas of Moses Hanson-Harding, and I continued to draw on the

work of Fletcher Coleman and Andrew Finegold, who helped with research on the previous edition. I also have been supported by a host of colleagues at Swarthmore College. Generations of students challenged me to hone my pedagogical skills and steady my focus on what is at stake in telling the history of art. My colleagues in the Art Department—especially Stacy Bomento, June Cianfrana, Randall Exon, Laura Holzman, Constance Cain Hungerford, Patricia Reilly, and Tomoko Sakomura—have answered all sorts of questions, shared innumerable insights on works in their areas of expertise, and offered unending encouragement and support. I am so lucky to work with them.

Many art historians have provided assistance, often at a moment's notice, and I am especially grateful to Betina Bergman, Claudia Brown, Elizabeth A.R. Brown, Brigitte Buettner, David Cateforis, Madeline Harrison Caviness, Sarah Costello, Cynthia Kristan-Graham, Joyce de Vries, Cheri Falkenstein-Doyle, Sharon Gerstel, Kevin Glowaki, Ed Gyllenhaal, Julie Hochstrasser, Vida J. Hull, Penny Jolly, Barbara Kellum, Alison Kettering, Benton Kidd, Ann Kuttner, Anne Leader, Steven A. LeBlanc, Cary Liu, Elizabeth Marlowe, Thomas Morton, Kathleen Nolan, David Shapiro, Mary Shepard, Larry Silver, David Simon, Donna Sadler, Jeffrey Chipps Smith, and Mark Tucker.

I was fortunate to have the support of many friends. John Brender, David Eldridge, Stephen Lehmann, Mary Marissen, Denis Ott, and Bruce and Carolyn Stephens, patiently listened and truly relished my enjoyment of this work.

My preparation for this work runs deep. My parents, Mildred and Wat Cothren, believed in me from the day I was born and made significant sacrifices to support my education from pre-school through graduate school. From an early age, Sara Shymanski, my elementary school librarian, gave me courage through her example and loving encouragement to pursue unexpected passions for history, art, and the search to make them meaningful in both past and present. Françoise Celly, my painting professor during a semester abroad in Provence, by sending me to study the Romanesque sculpture of Autun, began my journey toward art history. At Vanderbilt, Ljubica Popovich fostered this new interest by teaching me about Byzantine art. My extraordinary daughters Emma and Nora remain a constant inspiration. I am so grateful for their delight in my passion for art's history, and for their dedication to keeping me from taking myself too seriously. My deepest gratitude is reserved for Susan Lowry, my wife and soul-mate, who brings joy to every facet of my life. She is not only patient and supportive during the long distractions of my work on this book; she has provided help in so very many ways. The greatest accomplishment of my life in art history occurred on the day I met her at Columbia in 1973.

If the arts are ultimately an expression of human faith and integrity as well as human thought and creativity, then writing and producing books that introduce new viewers to the wonders of art's history, and to the courage and visions of the artists and art historians that stand behind it—remains a noble undertaking. We feel honored to be a part of such a worthy project.

Marilyn Stokstad
Laurence, KS
Spring 2012

Michael W. Cothren
Swarthmore, PA

IN GRATITUDE: As its predecessors did, this fifth edition of *Art History* benefited from the reflections and assessments of a distinguished team of scholars and educators. The authors and Pearson are grateful to the following academic reviewers for their numerous insights and suggestions for improvement: Kirk Ambrose, University of Colorado, Boulder; Lisa Aronson, Skidmore College; Mary Brant, St. Edward’s University; Denise Budd, Bergen Community College; Anne Chapin, Brevard College; Sheila Dillon, Duke University; William Ganis, Wells College; Sharon Gerstel, University of California, Los Angeles; Kevin Glowacki, Texas A&M University; Amy Golahny, Lycoming College; Steve Goldberg, Hamilton College; Bertha Gutman, Delaware County Community College; Deborah Haynes, University of Colorado, Boulder; Eva Hoffman, Tufts University; Mary Jo Watson, University of Oklahoma; Kimberly Jones, University of Texas, Austin; Barbara Kellum, Smith College; Sarah Kielt Costello, University of Houston; Cynthia Kristan-Graham, Auburn University; Paul Lavy, University of Hawaii at Manoa; Henry Luttkhuizen, Calvin College; Elizabeth Mansfield, New York University; Michelle Moseley Christian, Virginia Tech; Eleanor Moseman, Colorado State University; Sheila Muller, University of Utah; Elizabeth Olton, University of Texas at San Antonio; David Parrish, Purdue University; Tomoko Sakomura, Swarthmore College; Erika Schneider, Framingham State University; David Shapiro; Richard Sundt, University of Oregon; Tilottama Tharoor, New York University; Sarah Thompson, Rochester Institute of Technology; Rebecca Turner, Savannah College of Art and Design; Linda Woodward, LSC Montgomery.

This edition has continued to benefit from the assistance and advice of scores of other teachers and scholars who generously answered questions, gave recommendations on organization and priorities, and provided specialized critiques during the course of work on previous editions.

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Use Notes

The various features of this book reinforce each other, helping the reader to become comfortable with terminology and concepts that are specific to art history.

Starter Kit and Introduction The Starter Kit is a highly concise primer of basic concepts and tools. The Introduction explores the way they are used to come to an understanding of the history of art.

Captions There are two kinds of captions in this book: short and long. Short captions identify information specific to the work of art or architecture illustrated:

- artist (when known)
- title or descriptive name of work
- date
- original location (if moved to a museum or other site)
- material or materials a work is made of
- size (height before width) in feet and inches, with meters and centimeters in parentheses
- present location

The order of these elements varies, depending on the type of work illustrated. Dimensions are not given for architecture, for most wall paintings, or for most architectural sculpture. Some captions have one or more lines of small print below the identification section of the caption that gives museum or collection information. This is rarely required reading; its inclusion is often a requirement for gaining permission to reproduce the work.

Longer, discursive captions contain information that complements the narrative of the main text.

Definitions of Terms You will encounter the basic terms of art history in three places:

In the Text, where words appearing in boldface type are defined, or glossed, at their first use.

In Boxed Features, on technique and other subjects, where labeled drawings and diagrams visually reinforce the use of terms.

In the Glossary, at the end of the volume (p. 1138), which contains all the words in boldface type in the text and boxes.

Maps At the beginning of each chapter you will find a map with all the places mentioned in the chapter.

Boxes Special material that complements, enhances, explains, or extends the narrative text is set off in six types of tinted boxes.

Art and Its Contexts and A Broader Look boxes expand on selected works or issues related to the text. A Closer Look boxes use leader-line captions to focus attention on specific aspects of important works. Elements of Architecture boxes clarify specifically architectural features, often explaining engineering principles or building technology. Technique boxes outline the techniques and processes by which certain types of art are created. Recovering the Past boxes highlight the work of archaeologists who uncover and conservators who assure the preservation and clear presentation of art.

Bibliography The bibliography at the end of this book beginning on page 1147 contains books in English, organized by general works and

by chapter, that are basic to the study of art history today, as well as works cited in the text.

Learn About It Placed at the beginning of each chapter, this feature captures in bulleted form the key learning objectives, or outcomes, of the chapter. They point to what will have been accomplished upon its completion.

Think About It These critical thinking questions appear at the end of each chapter and help students assess their mastery of the learning objectives (Learn About It) by asking them to think through and apply what they have learned.

MyArtsLab prompts These notations are found throughout the chapter and are keyed to MyArtsLab resources that enrich and reinforce student learning.

Dates, Abbreviations, and Other Conventions This book uses the designations BCE and CE, abbreviations for “Before the Common Era” and “Common Era,” instead of BC (“Before Christ”) and AD (“Anno Domini,” “the year of our Lord”). The first century BCE is the period from 99 BCE to 1 BCE; the first century CE is from the year 1 CE to 99 CE. Similarly, the second century CE is the period from 199 BCE to 100 BCE; the second century CE extends from 100 CE to 199 CE.



Circa (“about”) is used with approximate dates, spelled out in the text and abbreviated to “c.” in the captions. This indicates that an exact date is not yet verified.

An illustration is called a “figure,” or “fig.” Thus, figure 6–7 is the seventh numbered illustration in Chapter 6, and fig. Intro-3 is the third figure in the Introduction. There are two types of figures: photographs of artworks or of models, and line drawings. Drawings are used when a work cannot be photographed or when a diagram or simple drawing is the clearest way to illustrate an object or a place.

When introducing artists, we use the words *active* and *documented* with dates, in addition to “b.” (for “born”) and “d.” (for “died”). “Active” means that an artist worked during the years given. “Documented” means that documents link the person to that date.

Accents are used for words in French, German, Italian, and Spanish only. With few exceptions, names of cultural institutions in Western European countries are given in the form used in that country.

Titles of Works of Art It was only over the last 500 years that paintings and works of sculpture created in Europe and North America were given formal titles, either by the artist or by critics and art historians. Such formal titles are printed in italics. In other traditions and cultures, a single title is not important or even recognized.

In this book we use formal descriptive titles of artworks where titles are not established. If a work is best known by its non-English title, such as Manet’s *Le Déjeuner sur l’Herbe* (*The Luncheon on the Grass*), the original language precedes the translation.

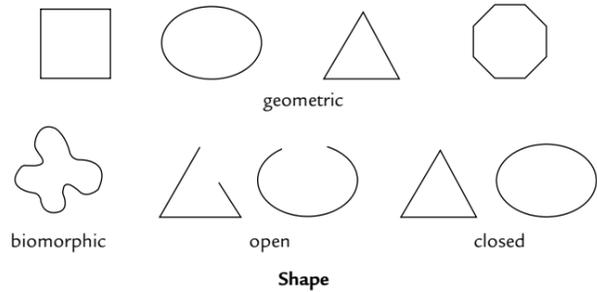
Starter Kit

Art history focuses on the visual arts—painting, drawing, sculpture, prints, photography, ceramics, metalwork, architecture, and more. This Starter Kit contains basic information and addresses concepts that underlie and support the study of art history. It provides a quick reference guide to the vocabulary used to classify and describe art objects. Understanding these terms is indispensable because you will encounter them again and again in reading, talking, and writing about art.

Let us begin with the basic properties of art. A work of art is a material object having both form and content. It is often described and categorized according to its *style* and *medium*.

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 *formal*, they mean “relating to form.”



Line and **shape** are attributes of form. Line is an element—usually drawn or painted—the length of which is so much greater than the width that we perceive it as having only length. Line can be actual, as when the line is visible, or it can be implied, as when the movement of the viewer’s eyes over the surface of a work follows a path determined by the artist. 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*), *closed*, or *open*. The *outline* or *contour* of a three-dimensional object can also be perceived as line.

Color has several attributes. These include *hue*, *value*, and *saturation*.

Hue is what we think of when we hear the word *color*, and the terms are interchangeable. We perceive hues as the result of differing wavelengths of electromagnetic energy. The visible spectrum, which can be seen in a rainbow, runs from red through violet. When the ends of the spectrum are connected through the hue red-violet, the result may be diagrammed as a color wheel. The primary hues (numbered 1) are red, yellow, and blue. They are known as primaries because all other colors are made by combining these hues. Orange, green, and violet result from the mixture of two primaries and are known as secondary hues (numbered 2). Intermediate hues, or tertiaries (numbered 3), result from the mixture of a primary and a secondary. Complementary colors are the two colors directly opposite one

another on the color wheel, such as red and green. Red, orange, and yellow are regarded as warm colors and appear to advance toward us. Blue, green, and violet, which seem to recede, are called cool colors. Black and white are not considered colors but neutrals; in terms of light, black is understood as the absence of color and white as the mixture of all colors.



Value is the relative degree of lightness or darkness of a given 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.

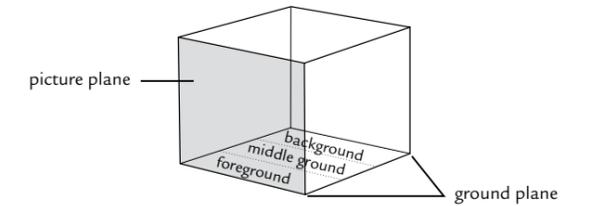
Texture, another attribute of form, is the tactile (or touch-perceived) quality of a surface. It is described by words such as *smooth*, *polished*, *rough*, *prickly*, *grainy*, or *oily*. Texture takes two forms: the texture of the actual surface of the work of art and the implied (illusionistically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

Space is what contains forms. 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.

Mass and **volume** are properties of three-dimensional things. Mass is solid matter—whether sculpture or architecture—that takes up space. Volume is enclosed or defined space, and may be either solid or hollow. Like space, mass and volume may be illusionistically represented on a two-dimensional surface, such as in a painting or a photograph.

Composition is the organization, or arrangement, of forms in a work of art. Shapes and colors may be repeated or varied, balanced symmetrically or asymmetrically; they may be stable or dynamic. The possibilities are nearly endless and artistic choice depends both on the

time and place where the work was created as well as the objectives of individual artists. Pictorial depth (spatial recession) is a specialized aspect of composition in which the three-dimensional world is represented on a flat surface, or *picture plane*. The area “behind” the picture plane is called the *picture space* and conventionally contains three “zones”: *foreground*, *middle ground*, and *background*.



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 avoided to emphasize surface rather than space.

TECHNIQUE | Pictorial Devices for Depicting Recession in Space

overlapping

In overlapping, partially covered elements are meant to be seen as located behind those covering them.

diminution

In diminution of scale, successively smaller elements are perceived as being progressively farther away than the largest ones.

vertical perspective

Vertical perspective stacks elements, with the higher ones intended to be perceived as deeper in space.

atmospheric perspective

Through atmospheric perspective, objects in the far distance (often in bluish-gray hues) have less clarity than nearer objects. The sky becomes paler as it approaches the horizon.

divergent perspective

In divergent or reverse perspective, forms widen slightly and imaginary lines called *orthogonals* diverge as they recede in space.

intuitive perspective

Intuitive perspective takes the opposite approach from divergent perspective. Forms become narrower and *orthogonals* converge the farther they are from the viewer, approximating the optical experience of spatial recession.

linear perspective

Linear perspective (also called scientific, mathematical, one-point and Renaissance perspective) is a rationalization or standardization of intuitive perspective that was developed in fifteenth-century Italy. It uses mathematical formulas to construct images in which all elements are shaped by, or arranged along, *orthogonals* that converge in one or more vanishing points on a horizon line.

CONTENT

Content includes *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 nor to any story or historical situation, focusing instead on lines, colors, masses, 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 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 “an American house from the Colonial period built in the Georgian 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 used 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.

Illusionism 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 *modeling*—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 brushed in freely.

MEDIUM AND TECHNIQUE

Medium (plural, *media*) 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 rubbish, food, and the earth itself.

Technique is the process that transforms media into a work of art. Various techniques are explained throughout this book in Technique boxes. Two-dimensional media and techniques include painting, drawing, prints, and photography. Three-dimensional media and techniques are sculpture (for example, using stone, wood, clay or cast metal), architecture, and many small-scale arts (such as jewelry, containers, or vessels) in media such as ceramics, metal, or wood.

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 art historians also consider pictorial media such as mosaic and stained glass—where the pigment is arranged in solid form—as a type of painting.

Graphic arts are those that involve the application of lines and strokes to a two-dimensional surface or support, most often paper. Drawing is a graphic art, as are the various forms of printmaking. Drawings may be sketches (quick visual notes, often made in preparation for larger drawings or paintings); studies (more carefully drawn analyses of details or entire compositions); cartoons (full-scale drawings made in preparation for work in another medium, such as fresco, stained glass, or tapestry); or complete artworks in themselves. Drawings can be made with ink, charcoal, crayon, or pencil. Prints, unlike drawings,

are made in multiple copies. The various forms of printmaking include woodcut, the intaglio processes (engraving, etching, drypoint), and lithography.

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

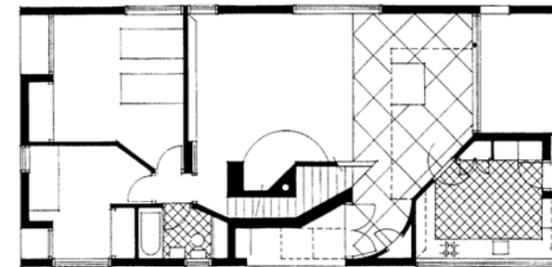
Sculpture is three-dimensional art that is *carved*, *modeled*, *cast*, or *assembled*. Carved sculpture is subtractive in the sense that the image is created by taking away material. Wood, stone, and ivory are common materials used to create carved sculptures. Modeled sculpture is considered additive, 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 décor, 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, is in a constant state of change, or must be replayed to be experienced again.

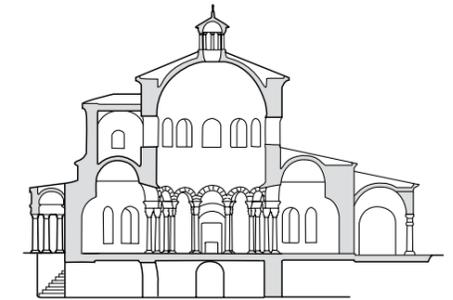
Architecture creates enclosures for human activity or habitation. It is three-dimensional, highly spatial, functional, and closely bound with developments in technology and materials. Since it is difficult to capture in a photograph, several types of schematic drawings are commonly used to enable the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



Plan: Philadelphia, Vanna Venturi House

Sections reveal the interior of a building as if it had been cut vertically from top to bottom.

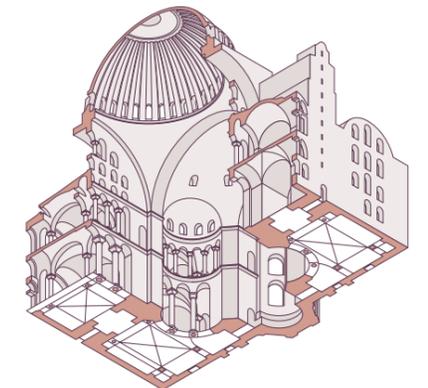


Section: Rome, Sta. Costanza

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 peek inside) or 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