▲ **Figure 13.1** This painting is a *genre* (**zhan**-ruh) scene. It focuses on an activity that was part of everyday life. Notice how the artist has focused as much on the surroundings as on the human subjects. How would you describe the mood of this scene?

Jan Vermeer. *The Concert*. c. 1658–60. Oil on canvas. 72.4 × 64.8 cm (28$^1/_2$ × 25$^1/_2$″). Isabella Stewart Gardner Museum, Boston, Massachusetts.

Western Traditions in Art

The term *Western art* refers to art of the western hemisphere, specifically western Europe and North America. Western art includes the rich traditions of Ancient Greek and Roman architecture up through the groundbreaking movements and styles of Modern art.

In this chapter, you will:

- Identify historical and cultural events that have shaped Western art.
- Describe general characteristics in artworks from a variety of Western cultures.
- Compare and contrast historical and contemporary styles of Western art, identifying trends and themes.

Focus on Art History

Figure 13.1 is a painting by the Dutch artist Jan Vermeer (1632–1675). Vermeer was born in Delft, Holland. During his life he traveled little, and his paintings were largely unknown. Vermeer is now considered one of the greatest Dutch painters. In seventeenth century Holland, painters mainly created their artworks for the working class. Vermeer and his contemporaries chose everyday subjects as they were recognizable and appreciated by this class. As in Figure 13.1, the style of these works is very precise and realistic, and the mood is hushed and serious.

Compare and Contrast. Compare and contrast Vermeer's use of color and value to create an area of emphasis. Where is the focal point in this artwork?

The Beginnings of Western Art Traditions

Greece was the birthplace of Western civilization. The influence of ancient Greek culture can still be seen today. Almost every city in our country has at least one building with features that resemble the architecture of the classic Greek temple.

The Art of Greece and Rome

The Greeks built temples in honor of their gods. The most outstanding example is the Parthenon in Athens **(Figure 13.2).** The columns slant slightly inward to prevent a top-heavy look. Inside was a huge statue of the goddess Athena created of ivory and gold. The relief sculpture that covered the area under the roof is missing. Many of the missing pieces are in foreign museums. The Greeks worked to create a logical, harmonious world. They sought perfect proportions in buildings, sculpture, and music by following the guidelines of mathematical proportion. Their artists produced statues that represented the Greek ideal of the perfect body. According to one story, athletes used these statues, like the one shown in **Figure 13.3,** as inspiration for developing their own muscle strength and tone.

▲ **FIGURE 13.2** Although partially destroyed, you can see that the Parthenon was designed to look harmonious. Architects used mathematical formulas to make the temple look balanced and beautiful.

Parthenon. Temple of Athena. Fifth century B.C. Acropolis, Athens, Greece.

When they were new, Greek temples and statues were not the pure white we see today. The Greeks loved color, and they painted their buildings and sculptures various hues. Time has since worn the paint away.

Even though the Romans conquered Greece in 146 B.C., they did not conquer Greek culture. Instead, the Romans adopted Greek culture, modifying it to suit their own needs. Greek sculptors, painters, architects, philosophers, and teachers exerted a great influence on the culture of the Roman Empire.

Earlier, the Romans had absorbed the culture of the Etruscans in Italy. Two outstanding Etruscan developments that the Romans adopted included a system of drainage and an improved use of the arch in the construction of buildings. What we call Roman art is a blend of the ideal Greek and the practical Etruscan arts.

The Romans added much to what they adopted. They used the arch and concrete to build large-scale structures, including huge vaulted and domed inner spaces. Engineers constructed a network of roads to connect all parts of the Roman Empire. The Romans also developed beautiful interior decoration and created realistic rather than idealized portrait sculpture **(Figure 13.4).**

◄ **FIGURE 13.3** Look at the proportions and detail of this athlete. Notice the idealized muscles and facial features. What does such a sculpture reveal about Greek culture? What features of the human body were admired by them and important to them?

Myron. *Discobolus (Discus Thrower).* c. 450 B.C. Roman copy of a bronze original. Life-size. Italy. Palazzo Vecchio, Florence, Italy.

◄ **FIGURE 13.4** Unlike the Greeks, the Romans did not seek to depict idealized human forms. The expression on the boy's face seems haughty or proud, but notice how his features have been shown realistically. For example, his ears stick out from his head.

Roman. *Portrait Statue of Boy.* Late first century B.C.–early first century A.D. Julio-Claudian. Bronze. Height: 123.2 cm (48$^{1}/_{2}$"). The Metropolitan Museum of Art, New York, New York. Rogers fund, 1914 (14.130.1).

Activity   **Analyzing Architecture**

Illustrating Ideas for Artworks Using Direct Observation. Find a building in your community in the Greek or Roman style. Write the location, the culture from which the style was adopted, the purpose of the building, and anything else you can find out about it. Using direct observation, make a sketch of the building in your sketchbook. Name the ancient culture and describe the features that match the style of the ancient culture.

► **FIGURE 13.5** Byzantine art expressed a solemn, devotional mood. Notice how the infant Christ in this ivory sculpture is presented as a miniature man. He holds a scroll in one hand and blesses the viewer with the other.

Byzantine, Constantinople. *Virgin and Child.* Mid-tenth to eleventh century. Ivory. 23.4 × 7 × 1.3 cm (9³/₁₆ × 2³/₄ × ¹/₂″). The Metropolitan Museum of Art, New York, New York. Gift of J. Pierpont Morgan, 1917. (17.190.103).

The Art of the Middle Ages

The Middle Ages began with the conquest of Rome in A.D. 476 by invaders from the north and lasted about 1,000 years. This period of time was also called the *Age of Faith* because the Christian religion exerted such an important influence. Monasteries, or buildings that housed people who had made religious vows, grew in number. The monks who lived in them created finely decorated religious manuscripts. Churches grew in size, number, and political importance, reflecting the status of the Christian religion during this period.

Byzantine Art

In the eastern part of the former Roman Empire, a new style of art developed during the Middle Ages. This style thrived around the city of Constantinople (now Istanbul, Turkey) and spread to towns such as Ravenna in Italy. Constantinople, built on the site of the ancient city of Byzantium, served as the capital of the Byzantine Empire. **Byzantine art** *featured very rich colors and heavily outlined figures that appeared flat and stiff.* Constantinople was close to Asia as well as to Greece, and because of this proximity, Greek, Roman, and Asian art and culture all influenced Byzantine artists **(Figure 13.5).**

Romanesque Style

At the beginning of the Middle Ages, many new churches were built in western Europe in a style of architecture similar to ancient Roman buildings. It was called **Romanesque** and *featured buildings of massive size; solid, heavy walls; wide use of the rounded Roman arch; and many sculptural decorations.*

Churches, castles, and monasteries were all built in the Romanesque style **(Figure 13.6).** Architects building Romanesque structures could not

► **FIGURE 13.6** This church was built in the Romanesque style. Identify the rounded arches.

Church of San Clemente. Tahull, Spain. Twelfth century.

include many windows because they weakened the structure of the walls and could cause the heavy stone roofs to collapse. As a result, Romanesque buildings were dark and somber inside.

Gothic Style

In Europe in the twelfth century, increasing numbers of people moved from the countryside into towns. Workers such as stone carvers and carpenters organized into craft guilds (or unions), and apprentices learned their crafts from the masters in these guilds. A wealthy new merchant class, pride in the growing cities, and religious faith led to the building of huge cathedrals. Two developments in architecture—the pointed arch and the flying buttress—brought about changes in how buildings were built, and how they looked. The flying buttress removed the weight of the roof from the walls, allowing for higher walls and many more windows than had been possible in Romanesque structures. This new style, called **Gothic,** *featured churches that seemed to soar upward, used pointed arches, and included stained-glass windows,* like the cathedral shown in **Figure 13.7.**

By using stained-glass windows, Gothic builders changed the light that entered the churches into rich, glowing color. Gothic sculptors and painters sought more realistic ways to depict subject matter. Religious scenes were painted on church altarpieces with egg tempera paint and gold leaf.

▲ **FIGURE 13.7** This cathedral was built in the Gothic style. Notice the pointed arches and stained-glass windows. Compare this to Figure 13.6. Describe the similarities and differences between the two churches.

Chartres Cathedral, Chartres, France. Twelfth to sixteenth century.

Check Your Understanding

1. How did the Greeks represent the human form?
2. Describe general characteristics of Greek, Roman, and Byzantine art.
3. Identify two features of Romanesque buildings.
4. What two developments of the Gothic period allowed builders to place many openings in walls and to build churches taller?

Activity | The Gothic Style

Applying Your Skills. Research cathedrals built in the Gothic style. List the names of and sketch three of the cathedrals in your sketchbook. Write down where and when they were built.

The Beginnings of Modern Art Traditions

At the beginning of the fifteenth century, the Middle Ages began drawing to a close. The invention of the printing press and the European exploration of the Americas and the Pacific Ocean expanded knowledge and contributed to the dawn of a new era. As the culture changed, so did the art. During the Middle Ages, most art had been made for religious reasons. Even artworks made for wealthy people, such as illuminated books, most often depicted religious subject matter. During the next period, artists continued to paint religious subjects but also expanded their repertoire to include mythological and secular, or nonreligious, themes.

Renaissance

Renaissance (**ren**-uh-sahns) is a French word for "rebirth." **Renaissance** is *the name given to the period at the end of the Middle Ages when artists, writers, and philosophers were "re-awakened" to art forms and ideas from ancient Greece and Rome*. The Renaissance did not happen all at once, nor did it spread to all parts of Europe at the same time. Rather, it dawned gradually, first in Italy, then spreading through northern Europe, finally reaching France and England. Along with a new appreciation of classical antiquity, social structures also changed. Kings and popes, who had always been extremely powerful, had competition from bankers and merchants, whose wealth also equaled political power. The authority of the Catholic Church was challenged by Renaissance scholars and artists who sought to understand the natural world through science and reason.

Italian Renaissance

An architect named Filippo Brunelleschi (fee-**leep**-poh brew-nell-**less**-key) developed linear perspective, a graphic system that creates the illusion of depth and volume on a flat surface. Linear perspective provided a set of guidelines that allowed artists to depict figures and objects in space on a two-dimensional surface. This system made the placement of objects, and the depiction of their volume or form, measurable and exact, which gave an exciting illusion of reality to works of art. Italian artists sought to create realistic and lifelike works. They studied the classical art of Greece and Rome and meticulously observed and recorded the world around them.

Michelangelo Buonarroti (my-kel-**an**-jay-loh bwon-nar-**roh**-tee), an Italian artist, was a master of poetry, painting, sculpture, and architecture. However, he always thought of himself primarily as a sculptor. One of his most famous works is **Figure 13.8,** *Pietà*. A pietà is a work showing Mary mourning over the body of Christ.

Born in a small village near Florence, Italy in 1475, Michelangelo was apprenticed to a painter when he was 13. While still a teen, he joined the Medici household, a powerful ruling family. There he met many prominent Florentine citizens, artists, and philosophers. In 1494, the Medici family was overthrown and Michelangelo was forced to flee. He traveled to Rome, where many classical statues and buildings were being discovered. He eagerly studied their formal qualities and proportions.

Michelangelo created many masterpieces, mostly on a grand scale. When Pope Julius II asked Michelangelo to design a tomb for him, Michelangelo devised a design calling for 40 sculptures, only a few of which were completed before Pope Julius decided not to spend any more money. Instead, he asked Michelangelo to paint the ceiling of the Sistine Chapel in the Vatican. The chapel had a rounded ceiling high above the floor. Michelangelo was insulted at being asked to paint a ceiling, which was not considered a very prestigious assignment. He also did not know how he could paint a ceiling so far off the ground. However, the pope insisted and Michelangelo gave in. He built a high scaffold and lay on it to paint the wet ceiling plaster. He created nine different sections on the ceiling, each telling a Biblical story, including the creation of the world.

▶ **FIGURE 13.8** Notice the proportions of the two figures in this sculpture. Mary is much larger than her son. Michelangelo did this on purpose so that she would not seem overwhelmed by her son's body. What feeling does this proportion convey?

Michelangelo. *Pietà.* c. 1500. Marble. 174 cm (5'8¹⁄₂") high; base 195 cm (6'4⁴⁄₅") high. Vatican, St. Peter's Basilica, Rome, Italy.

Like Michelangelo, Leonardo da Vinci (lay-oh-**nar**-doh da **vin**-chee) studied and mastered a broad range of disciplines, including mathematics, physics, geography, and painting. Although he had many ideas, Leonardo often left paintings and sculptures unfinished because he was not happy with them. A page from one of his sketchbooks is shown in Figure 3.2 on page 42.

Women first achieved fame as artists during the Renaissance. They had to overcome political, social, and economic obstacles to achieve artistic success. One of them, Sofonisba Anguissola, was the first Italian woman to gain wide recognition as an artist. The oldest of seven children, her father encouraged her to pursue art and allowed her to study with local artists. He even wrote to Michelangelo to tell him about Sofonisba's skills. Michelangelo responded with kind words of encouragement and a drawing for her to copy and study as part of her training. Much of her early work consisted of portraits of her family and herself **(Figure 13.9).** She also painted religious subjects. As her fame spread, the king of Spain asked her to join his court, where she painted many portraits and enjoyed respect and admiration as a court painter.
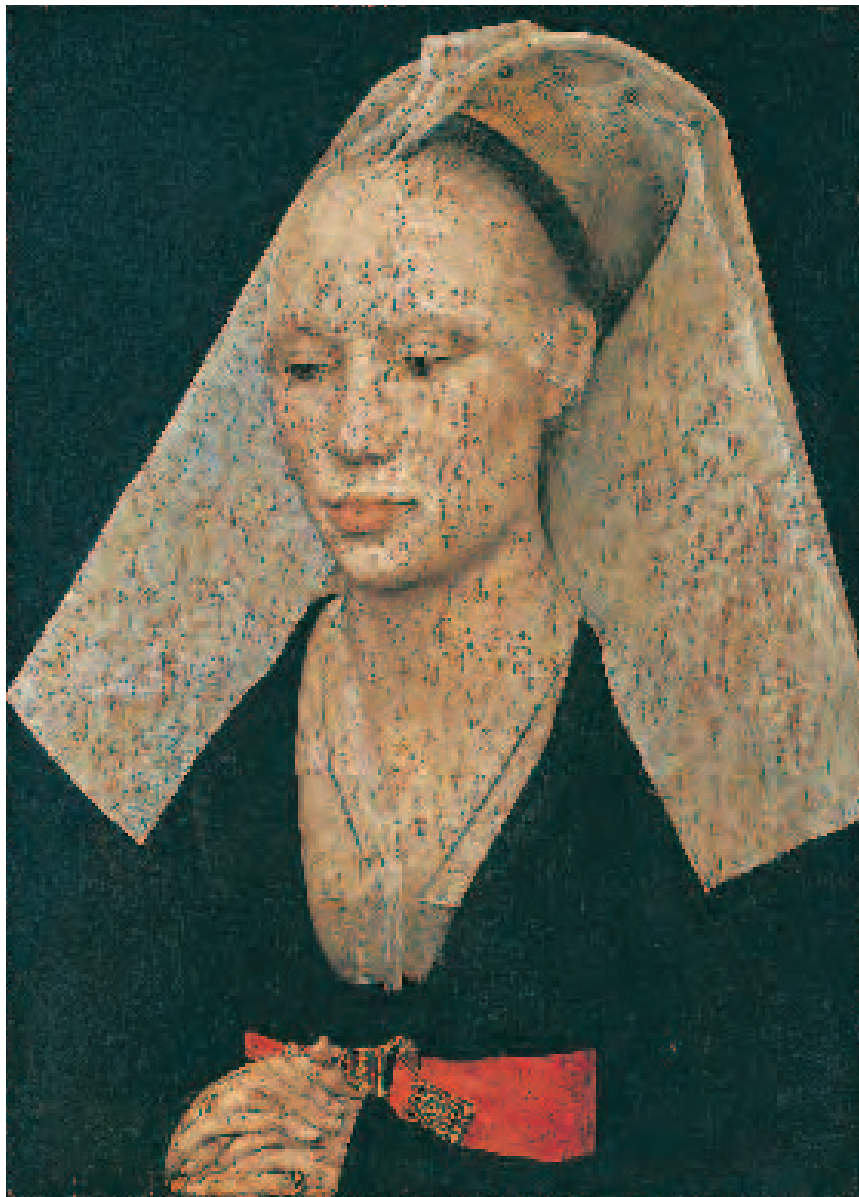
Northern Renaissance

The changes that took place during the Renaissance in Italy later filtered into northern European countries such as Flanders (a region in Belgium) and Germany. Flemish artists (those from Flanders) began to use oil rather than egg to bind their pigments. This new medium allowed artists more versatility than ever before.

Northern artists had little interest in recreating the classical art of Greece and Rome. They placed greater emphasis on

▲ **FIGURE 13.9**   Notice the dramatic use of color in this painting. Observe the detail of the dresses the sisters are wearing. What does this tell you about them and their social status?

Sofonisba Anguissola. *A game of chess, involving the painter's three sisters and a servant.* 1555. Oil on canvas. 72 × 97 cm (28^1/$_2$ × 38^1/$_5$″). Muzeum Narodove, Poznan, Poland.

depicting the accurate and precise details such as an intricate design on clothing or the details of the environment. Symbolism became even more important. Images in art conveyed more than just one meaning.

The art of Jan van Eyck (**yahn** van **eyek**) and his successors made Flanders the center of the Northern art world. Like other Northern painters, Jan van Eyck emphasized precision and accuracy. Look at Figure 9.8 on page 231. Notice the attention to detail, such as the lace on the woman's headcovering and the carpet under the bed. The picture includes many symbols. For example, the wedding couple is shown

barefoot to symbolize that they are standing on holy ground. The burning candle indicates the presence of God. The little dog stands for loyalty.

The work of Jan van Eyck influenced another important Northern Renaissance painter, Rogier van der Weyden (roh-**jehr** van duhr **vy**-duhn). Like van Eyck, he paid meticulous attention to detail. Look at **Figure 13.10.** Notice the pins in the subject's veil and the intricate design on her belt buckle.

As is often the case, changes in society brought about changes in artistic expression. In the mid-sixteenth century, religious reformers challenged the authority of the Catholic Church, causing conflict

▲ **FIGURE 13.11** Notice the dreamlike quality of the background. It causes the viewer to focus on the two figures in the foreground. What appears to be happening in this painting?

El Greco. *Saint Martin and the Beggar.* 1597/1599. Oil on canvas; wooden strip added at bottom. 193.5 × 103 cm (76¹/₈ × 40¹/₂″). National Gallery of Art, Washington, D.C. © 1998 Board of Trustees. Widener Collection.

and turmoil. Great artists like Leonardo and Michelangelo had died, leaving behind a vacuum in artistic inspiration and innovation. Artists began showing the tension and struggle they experienced during this period of crisis in their art. The result was an artistic style called **Mannerism,** which *featured highly emotional scenes and elongated figures.* The style was developed by certain artists to be a deliberate shift away from the ideals and perfect forms of Renaissance art. If Renaissance artists preferred balance and harmony, Mannerists preferred imbalance and dynamic movement.

One of the most famous Mannerist artists was El Greco (el **greh**-koh). His name means "the Greek," for his birthplace on the Greek island of Crete. Because of his unusual style, El Greco found it difficult to secure patronage. In 1577, he traveled to Toledo, Spain, where he spent the rest of his life. There he gained a reputation as a superior artist. **Figure 13.11** shows the intense emotionalism and strong sense of movement characteristic of El Greco's work.

The Seventeenth and Eighteenth Centuries

A reform movement known as the Protestant Reformation, which began in the sixteenth century, caused many people to depart from the teachings of the Catholic Church. In order to gain them back, the Church started its own reform movement, known as the Counter-Reformation, in the seventeenth century. Art was an important part of this movement. Catholic Church authorities called upon artists to create works that would inspire renewed religious feelings in viewers.

Baroque Art in Italy

A new art style developed as a result of the Counter-Reformation. **Baroque** (buh-**rohk**) is *an art style emphasizing dramatic lighting, movement, and emotional intensity.* The leader of the Baroque style in Italy, a young painter named Michelangelo Merisi da Caravaggio (my-kel-**an**-jay-loh mah-**ree**-see dah kar-uh-**vah**-jyoh), depicted light in a daring new way. *The Conversion of St. Paul* **(Figure 13.12),** shows only St. Paul, his horse, and an attendant. The figures fill the canvas. Nothing distracts the viewer from the scene. Although the religious meaning may not be apparent at first, Caravaggio's mysterious use of light dramatizes the scene. This dramatic use of light and dark is also evident in the art of one of his followers, Artemisia Gentileschi (see Figure 5.17 on page 111).

Dutch Art

Dutch Protestants did not want religious paintings and sculptures in their churches. Dutch artists had to turn to

◀ **FIGURE 13.12** Notice the use of light in this picture. It is not a natural light. Where does it come from? What mood is created by it?

Caravaggio. *The Conversion of St. Paul.* c. 1601. Oil on canvas. Approx. 228.6 × 175.3 cm (90 × 69″). Santa Maria del Popolo, Rome, Italy.

ordinary people and places for their subject matter. The demand for landscapes, portraits, and still lifes grew as wealthy merchants surrounded themselves with art that depicted scenes of everyday life. The greatest Dutch artist of this period was Rembrandt van Rijn (**rem**-brant van **reyn**). Like other Dutch artists, he painted ordinary people and everyday events. He was somewhat unusual, however, in that he also continued painting religious subjects. He was especially interested in the psychological character of the people he portrayed, suggested by his use of light and shadow to create atmosphere. *Aristotle with a Bust of Homer* (Figure 5.36, page 124) is considered one of the grandest Rembrandts because of its rich use of color and texture. The texture of the gold chain is depicted in three-dimensional relief because of the thickness of the paint.

Jan Vermeer (yahn vair-**meer**) is another important Dutch artist. For several hundred years, his artwork remained unappreciated, but in the second half of the nineteenth century critics recognized his artistic genius. Vermeer is best known for his use of light and texture. **Figure 13.13** shows his talent in using dark and light values to express a feeling or evoke a mood.

▶ **FIGURE 13.13**
This portrait depicts an ordinary woman engaged in an everyday activity. How does Vermeer add interest to the painting? What mood or feeling does it evoke?

Jan Vermeer. *Girl with the Red Hat.* c. 1665/1666. Oil on panel. 23.1 × 18.1 cm (9¹/₈ × 7¹/₈"). National Gallery of Art, Washington, D.C. © 1998 Board of Trustees. Andrew W. Mellon Collection.

Rococo Style

As the seventeenth century ended and the eighteenth century began, France emerged as the strongest, wealthiest nation in Europe. Paris, its capital, became the center of the art world. When pleasure-loving King Louis XIV assumed the throne, a new style of art influenced by his lighthearted personality arose. Called **Rococo** (ruh-**koh**-koh), it is *an art style that expresses free, graceful movement, playful use of line, and delicate colors.*

One of the first painters working in the Rococo style was Antoine Watteau (an-**twahn** wah-**toh**). His paintings depict an idealized world filled with happy, carefree people **(Figure 13.14).**

In England, artists modified the Rococo style. They used its delicate, light-washed techniques but rejected artificial subject matter. One of the most famous English painters of this period, Thomas Gainsborough (**gainz**-bur-roh), began his artistic career as a landscape painter but later became a famous portrait painter for members of English high society.

▲ **FIGURE 13.14**   Describe the dress and manners of these people. Notice how the colors and shapes blend together for a dreamlike, misty quality. Is this a happy occasion? How do you know?

Antoine Watteau. *Embarkation for Cythera.* 1717–19. Oil on canvas. 1.3 × 1.9 m (4′ 3″ × 6′ 4¹/₂″). The Louvre, Paris, France.

▶ **FIGURE 13.15** The most
striking element of this painting is
the use of color. What does the
background depict? Do you think
it is important to the painting?

Thomas Gainsborough. *The Blue Boy.*
c. 1770. Oil on canvas. 177.8 × 121.9
cm (70 × 48″). The Huntington Library,
Art Collections, and Botanical Gardens,
San Marino, California.

Figure 13.15, Gainsborough's most famous painting, resulted from a professional rivalry. A rival painter gave a lecture at the Royal Academy of Art and stated that blue, a cool color, should always be used in the background, never in the main part of a picture. When Gainsborough heard this, he considered it a challenge and painted a portrait of a boy dressed entirely in blue.

In Spain, Francisco Goya (frahn-**seese**-koh **goh**-ya) transformed Rococo art. Early in his career, Goya achieved considerable fame and fortune painting in the Rococo style. However, this changed after he suffered a serious illness and, later, a grave accident. He lost his hearing and endured other physical setbacks. A war in Spain made him aware of the suffering of others. He found he was no longer comfortable painting in the decorative Rococo fashion.

Goya's art reflected his bitterness and disillusionment. One of his most famous paintings shows the ugliness and brutality of war **(Figure 13.16).**

▲ **FIGURE 13.16** The figures are arranged in this painting so that they seem in opposition to each other. Which is the most important figure in this composition? How has the figure been made to stand out? What is the feeling or mood of the piece?

Francisco Goya. *The Third of May, 1808.* 1814. Oil on canvas. Approx. 2.64 × 3.43 m (8'8" × 11'3"). Museo del Prado, Madrid, Spain.

Activity **Analyzing an Artwork**

Selecting and Analyzing Artworks for Historical and Cultural Contexts. Select one work of art from the Renaissance or Baroque periods. Use the four steps of the art history method discussed in Chapter 2 to form conclusions about the historical or cultural context of the work. You may need to research the work or art and the artist in an encyclopedia, art history books, or online resources. Write your analysis in your sketchbook.

Check Your Understanding

1. What is linear perspective?
2. What medium used by Flemish artists revolutionized painting in the Renaissance?
3. Compare and contrast the historical styles in Figure 13.10 on page 359 and Figure 13.11 on page 360. Identify the general trends in art.
4. What style of painting is characterized by contrast and variety?
5. List the characteristics of Rococo art.

The Nineteenth Century

In the late eighteenth century, disruption in European society, including the French Revolution, caused artists to abandon the Rococo and Baroque styles, which mirrored the life of the aristocracy. In the nineteenth century, many artists wanted to create art that reflected the world they saw.

Neoclassicism

At the end of the eighteenth century, some European artists developed a new kind of art called **Neoclassicism** ("new classicism"), *an approach to art that borrowed subject matter and formal design qualities from the art of Greece and Rome*. Neoclassicism emphasized realism, minimized emotionalism, and featured epic or heroic events. The French artist Jacques-Louis David (**zjahk** loo-**ee** dah-**veed**) was the major artist working in this style. His work *The Death of Socrates* **(Figure 13.17)** depicts the last moments of the life of the great philosopher, who was tried for religious heresy and

▲ **FIGURE 13.17** This painting has a formal, dignified feeling to it. Even if you did not know the title, you would realize that the artist has depicted a serious and solemn occasion. What in the artwork tells you this? What do the different figures appear to be doing?

Jacques-Louis David. *The Death of Socrates.* 1787. Oil on canvas. 129.5 × 196.2 cm (51 × 77¼"). The Metropolitan Museum of Art, New York, New York. Catharine Lorillard Wolfe Collection, Wolfe Fund, 1931. (31.45)

sentenced to death. Although his friends and students appealed to the authorities to prevent the sentence from being carried out, Socrates willingly drank the cup of poison hemlock given to him.

Romanticism

At the dawn of the nineteenth century, the struggle to impose a new democratic political and social order continued. People grew anxious in response to ongoing political turmoil and uncertainty. Many did not want to be reminded of the events surrounding them, but instead wanted to be distracted. A new art style evolved as a reaction to contemporary events. **Romanticism,** as it was called, is *a style of art that found its subjects in the world of the dramatic and in cultures foreign to Europe. It emphasized rich color and high emotion.* Romantic artists disliked the cool colors, stiffness, and subdued emotion in Neoclassicism.

Eugéne Delacroix (oo-**zhen** del-uh-**kwah**) demonstrated a mastery for capturing action in foreign locales. **Figure 13.18** shows one of his famous works.

▲ **Figure 13.19** This painting is very different from traditional pictures of ships at sea. Describe the mood created by the swirling colors. What feeling do you experience when viewing this artwork?

Joseph M.W. Turner. *Snowstorm: Steamboat off a Harbours Mouth.* 1842. Oil on canvas. 92 × 122 cm (36¼ × 48″). Clore Collection, Tate Gallery, London, Great Britain.

Joseph M. W. Turner emerged as England's most dramatic Romantic painter. Turner expected his viewers to use their imaginations. For him, the depiction of light and atmosphere was the most important part of a painting. In **Figure 13.19,** he portrayed nature at its most violent. Instead of using precise detail, he suggests this violence by using loose brushwork to apply bright color and light values in swirling patterns.

Realism

One group of artists grew dissatisfied with both Neoclassicism and Romanticism. They felt that artists should portray political, social, and moral issues, but without glorifying the past or presenting romantic views of the present. Their art movement, called Realism, presented familiar scenes as they actually appeared. Édouard Manet (ay-doo-**ahr** mah-**nay**), an artist who participated in the Realist movement, discovered that the new style of art required new techniques. Therefore, he became more interested in *how* to paint rather than *what* to paint.

In *The Railway* **(Figure 13.20),** Manet painted a simple, common scene. A woman sits with a puppy in her lap. She is reading and has glanced up. A young girl faces away, watching the steam from a train. Manet avoided painting precise detail because he wanted to capture what a person would see with a

quick glance. Rosa Bonheur, a very successful artist of the time, combined the drama of Romanticism with the accuracy of Realism (see Figure 8.3, page 201).

Photography

In the mid-nineteenth century, photography was invented as a method for recording people and events on film. It was exciting for artists interested in realism. Early versions of the photographic process were very expensive and time-consuming, but by the 1850s, several new methods were introduced that made the process easier and less expensive. Because of this, artists could record news events in the second half of the nineteenth century. A famous Civil War photographer, Mathew Brady, documented a battle that took place around 1865 **(Figure 13.21).** Photography introduced a new kind of realism to art.

▲ **Figure 13.22** Notice that the woman is not the focal point of the painting. Instead, she is depicted as simply a part of the whole garden.

Claude Monet. *Gladioli.* c. 1876. Oil on canvas. 60 × 80 cm (23⁵/₈ × 31¹/₂″). Detroit Institute of Arts, Detroit, Michigan. City of Detroit Purchase.

Photographs were more realistic than drawings could be. They preserved a visual record of an event in a single moment in time with more detail and precision than a painter ever could. Photography influenced the development of painting for many years to come.

Impressionism

The Realists had taken a hard look at the real world. This interest in the world outside the studio influenced another group of artists who did much of their painting outdoors. Their style, which came to be known as **Impressionism,** *featured everyday subjects and emphasized the momentary effects of light on color.* Impressionist painters concentrated on the play of light over objects rather than on the shape of objects themselves. These artists broke up solid shapes and blurred the edges of objects by applying paint to the canvas in small dabs of pure color. When viewed from a distance, the dabs blend together visually. If you stand too close to an Impressionist painting, all you will see are colorful brushstrokes of paint. You have to step back to allow your eyes to perform the work of blending the colors.

One of the first artists working in the Impressionist style, Claude Monet (**klohd** moh-**nay**), painted many different series of landscapes, seascapes, and cityscapes that depicted the quality of light at various times of day, and in different seasons of the year (see Figures 6.24 and 6.25 on page 153). In **Figure 13.22,** Monet has achieved the effect of a hot summer day with brushstrokes that make the gladioli flowers appear to shimmer in the light.

Post-Impressionism

Eventually, some artists felt that Impressionism was not suited to the way they wished to depict the world. These artists began working in a variety of styles that came to be called **Post-Impressionism,** *a more individual approach to painting, unique to each artist working at this time*. The term for this period is Post-Impressionism because these works appeared after Impressionism. The word *post* means *after.* Some of the most outstanding Post-Impressionist artists were Paul Cézanne (say-**zahn**), Paul Gauguin (goh-**gan**) and Vincent van Gogh (van **goh**).

Paul Cézanne, who had originally painted in the Impressionist style, felt that the blurred shapes of Impressionism did not depict the solidity of the world. He wanted to create an art that emphasized form more than light. Cézanne did this by laying down interlocking blocks of color rather than dots and dabs of paint. He joined these patches of color together as if they were pieces of a puzzle. In this way, Cézanne strengthened the underlying structure in his compositions, giving the images a feeling of permanence and solidity. In **Figure 13.23,** the trees look almost as solid as the buildings, and the hills across the gulf look like geometric forms.

▲ **FIGURE 13.23** Cézanne was interested in the structure of objects. He used small brushstrokes like building blocks to make forms look like geometric solids. Notice how the trees look almost as solid as the buildings. How does Cézanne's technique affect the appearance of this scene?

Paul Cezanne. *The Gulf of Marseilles Seen from L'Estaque.* c. 1885. Oil on canvas. 73 × 100.3 cm (28³/₄ × 39¹/₂″). The Metropolitan Museum of Art, New York, New York. Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.67).

Paul Gauguin turned to the use of color and shape to create daring, unconventional works depicting far-off lands and people. Giving up his job as a stockbroker, he traveled around the world to learn about art and experience different artistic traditions. He finally settled in Tahiti, where he produced most of his famous works. Notice the simple shapes and brilliant colors in **Figure 13.24.** Gauguin used arbitrary color in most of his paintings.

Vincent van Gogh, like the other Post-Impressionists, was initially dazzled by Impressionist works but later felt that Impressionism was limited in what it could express. Van Gogh was not interested in achieving visual accuracy.

▶ **FIGURE 13.24**
Notice how color is the dominant element in this painting. Shape and form are also important. How do these elements create a dreamy quality?

Paul Gauguin. *Faaturuma (Melancholic).* 1891. Oil on canvas. 94 × 68.3 cm (37 × 26⁷/₈″). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: Nelson Trust, 38-5.

▲ **FIGURE 13.25**   Notice van Gogh's unusual use of color, texture, and line to depict rhythm and movement. He uses the elements to make the stars swirl and the trees dance as if all of nature was alive.

Vincent van Gogh. *The Starry Night.* 1889. Oil on canvas. 73.7 × 92.1 cm (29 × 36¼″). The Museum of Modern Art, New York, New York. Acquired through the Lillie P. Bliss Bequest.

Instead, he explored ways to convey his feelings about a subject. To do so, he used expressive elements in his paintings such as twisting lines, rich colors, and complex textures.

Van Gogh's art was rejected and he only sold one painting during his lifetime. His brother supported him financially. Toward the end of his life, he painted *The Starry Night* **(Figure 13.25).** He executed it using quick brushstrokes to create the dark trees that resemble flames. The stars in the sky seem to be alive with movement. He expressed the violent energy and creative force of nature in this painting. Today, we regard this artwork as one of van Gogh's greatest because it reflects his passion and originality in creating an energetic and forceful image.

Activity   **Analyzing a Style**

Selecting and Analyzing Exhibitions for Intents and Meanings. Find an exhibition of Impressionist art in your community or online. List at least four Impressionist works of art, each one painted by a different artist. Select one of the four works to analyze. What conclusions can you form about the meaning of the work and the artist's intent?

Check Your Understanding

1. Describe Neoclassicism.
2. What was Realism a reaction to?
3. What was emphasized in Impressionist painting?

Early Twentieth Century

During the first half of the twentieth century, artists responded to rapid changes in technology, world politics, and culture by creating a variety of approaches to artistic expression. One style replaced another with bewildering speed. With the invention and spread of photography, artists no longer functioned as recorders of the visible world. They launched a quest to redefine the characteristics of art.

Trends in the arts changed rapidly because increased travel and new ways of communication helped artists to compare ideas. One individual or group could easily influence another. It no longer took years for one art movement or style of art to catch on in other areas. In fact, some artists who lived long lives, such as Henri Matisse and Pablo Picasso, changed their own styles several times during their careers.

European Art

In general, European artists assumed one of three different directions in artistic expression: self-expression, composition, or imagination. Each direction emphasized a different aspect of art.

In Germany, artists began working in a style later called **Expressionism,** *a style that emphasized the expression of innermost feelings.* The German Expressionists did not think the purpose of art was to make pretty pictures. Instead, because they experienced the terrible economic and social conditions in Germany before and after World War I, they wanted to express their feelings about these conditions. Their emotional subjects ranged from fear and anger to a preoccupation with death. Käthe Kollwitz (**kah**-teh **kohl**-vits), an Expressionist concerned with poverty and war, created many moving images of mothers grieving for dead children. She based her work on personal experience: she lost her eldest son during the first weeks of World War I **(Figure 13.26).**

In France, a group of artists created works that focused on the formal qualities. Some of these artists created **Cubism,** *a style that emphasizes structure and design.* Three main concepts influenced the Cubists.

▲ **FIGURE 13.26** Describe the person that you see here. Identify the elements of art that the artist used. How does Kollwitz view herself? Is this a person you would be interested in meeting? Why or why not?

Käthe Kollwitz. *Self-Portrait.* 1921. Etching. 21.6 × 26.7 cm (8¹/₂ × 10¹/₂″). National Museum of Women in the Arts, Washington, D.C. Museum Purchase: The Members' Acquisition Fund. © 2003 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn.

The first concept was that shapes in nature are based on geometric forms. The second concept, based on a scientific discovery, showed that all matter is made up of atoms that are constantly in motion. The third concept, based on art from other cultures (African sculpture had recently been displayed in Paris), revealed that shape and form could be simplified and rearranged to increase the expressive qualities of an artwork. Pablo Picasso and Georges Braque pioneered the movement. In **Figure 13.27,** you can see how Picasso visually translated the human body into geometric shapes. He tried to paint three-dimensional objects as if they could be seen from many different points of view at the same time.

A third group of artists relied on fantasy to create art that expressed personal feelings. They explored the psychology of the mind as subject matter in their work. **Surrealism** emphasized *art in which dreams, fantasy, and the subconscious served as inspiration for artists.* Surrealists painted very realistic, almost photographic, images but combined objects that didn't belong together. The work of the Surrealists appears strange and dreamlike. Surrealist paintings can be funny or mysterious and frightening. **Figure 13.28** reflects the Surrealist belief in the power of dreams. René Magritte places the external environment, a cloudscape, within the eye.

▲ **FIGURE 13.27**   Near the bottom of this work, Picasso places a musical staff and a treble clef near the song title *Ma Jolie*. This, along with the title, suggests the presence of a figure playing music.

Pablo Picasso. *"Ma Jolie" (Woman with a Zither or Guitar)*. 1911–12. Oil on canvas. 100 × 65.4 cm (39³/₈ × 25³/₄″). Museum of Modern Art, New York, New York. © 2003 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

◄ **FIGURE 13.28**   Magritte has combined the realistic depiction of a human eye with a surreal sky reflected in the eye's iris. Interpret the meaning of this work's title.

René Magritte. *The False Mirror*. 1928. Oil on canvas. 54 × 81 cm (21¹/₄ × 31⁷/₈″). Museum of Modern Art, New York, New York. © 2003 Herscovici, Brussels/Artists Rights Society (ARS), New York.

North American Art

In the United States in the beginning of the twentieth century, a group of young artists turned to the harsh realities of the city for subject matter. They called themselves The Eight and organized an exhibition in 1908. Their original name was soon forgotten when critics immediately labeled them the Ashcan School. Critics expressed displeasure at the subject matter of their work: stark tenement buildings, crowded city streets, poor working people, and ragged children.

Although this realism shocked unwary viewers, the Armory Show of 1913 exerted an even greater impact on the American art world. This show introduced Americans to the work of European artists. Most Americans felt confused by what they saw. The art on display did not fit into their traditional understanding of the nature and purpose of art. However, the show energized many American artists, who responded to the challenge posed by the daring exhibition and took their first steps toward making modern art in the United States.

Alexander Calder, a sculptor, ranks among these twentieth-century innovators. Most sculptors at this time worked with traditional materials and methods. A few experimented with the new materials of modern industry. Calder created a new form of sculpture by arranging wire and sheet metal into balanced arrangements that stayed in motion (Figure 8.20 on page 213). He called these moving sculptures mobiles (**moh**-beels).

As a reaction against the infusion of European styles into American art, some artists decided to focus on strictly American themes. Called **Regionalists,** these artists *painted the farmlands and cities of the United States in an optimistic way.* Each artist had a slightly different style, but all of them portrayed upbeat messages in their work. They focused on the vast expanse, beauty, productivity, and abundance of the United States and depicted happy, hardworking people. **Figure 13.29** is an example of Regionalism.

▶ **FIGURE 13.29** Benton modifies the backbreaking nature of the work by placing the workers in an idyllic setting. He created a flowing rhythm by repeating the gentle curves of the hills, trees, clouds, and bundles of wheat.

Thomas Hart Benton. *Cradling Wheat.* 1938. Oil on board. 78.7 × 96.5 cm (31 × 38″). The Saint Louis Art Museum, St. Louis, Missouri. © T. H. Benton and R. P. Benton Testamentary Trusts/Licensed by VAGA, New York, NY.

In this painting, Thomas Hart Benton celebrates the work of farmers harvesting wheat. He portrays their labor in a dignified, graceful style.

Another American artist working at the same time showed a different side of the American experience. African-American artist Jacob Lawrence used bright, flat areas of color in a geometric style to create his art (see Figure 4.19 on page 80). His series paintings tell the stories of historical African-American figures, as well as describe the struggles of African-Americans moving from the South to the North in the early twentieth century.

The twentieth century also saw vast changes in architecture. New materials and technology and new demands for commercial space led to the development of skyscrapers. Architects designed functional structures with steel frames that emphasized simplicity of form to replace heavy, decorated structures. One famous modern architect, Frank Lloyd Wright, believed that form should follow function, meaning that the look of a building should be based on its use **(Figure 13.30).** He also designed buildings that blended harmoniously with the landscape around them (Figure 11.20,page 301).

Like France in the late eighteenth century, Mexico at the beginning of the twentieth century experienced deep social and political unrest. The tension erupted into the Mexican Revolution. Some Mexican artists felt the need to develop new approaches to art that would express their feelings about the plight of the people. These Mexican artists were referred to as the Mexican muralists, because they covered walls and ceilings with murals about Mexican history, the suffering of the peasants, and the immoral behavior of the ruling class. Artists such as Diego Rivera (Figure 9.5, page 229) and David Alfaro Siqueiros (Figure 10.14, page 264) combined the solid forms of ancient, pre-Columbian Mexican art with the powerful colors and bold lines of Cubism and Expressionism.

Check Your Understanding

1. Define *Expressionism.*
2. Name the three main influences on Cubism.
3. Compare and contrast the historical styles in Figure 13.28 on page 375 and Figure 13.29 on page 376 to identify the general themes of each style.
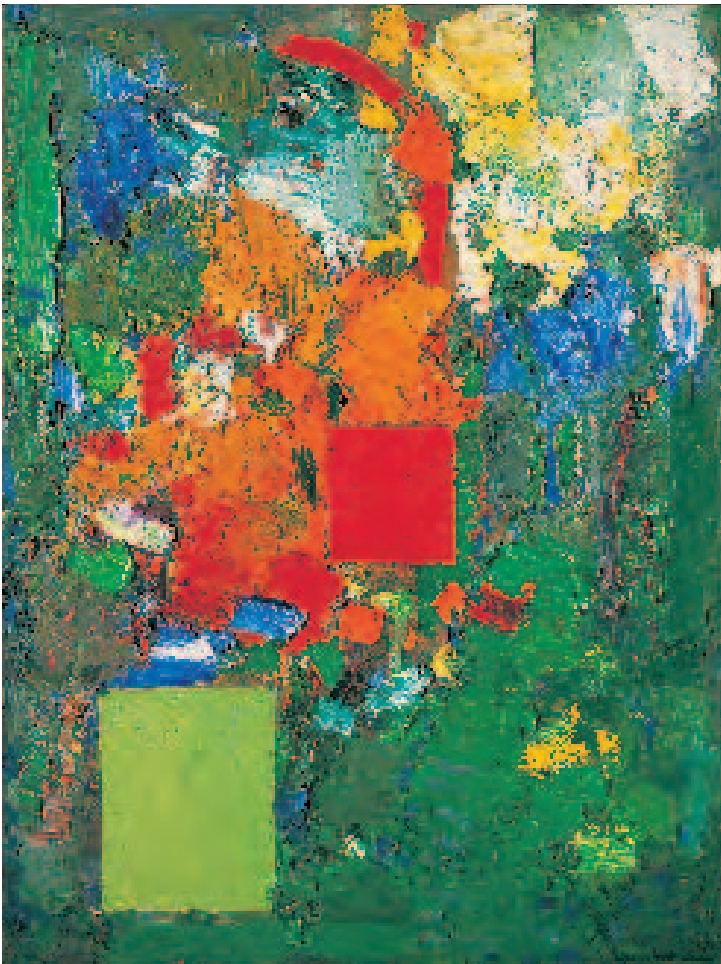
Art After 1945

After World War II ended in 1945, the European art world was in disarray. Paris was no longer the center of artistic creativity. The war displaced many people. A number of artists who had fled Nazi Germany settled in New York City. They began teaching there and by the 1950s, they and their students established a new center for the arts. New York City became the new capital of the art world.

In the years since World War II, artists have created many changes in artistic approaches, styles, and techniques. A variety of art forms once considered minor, such as printmaking, weaving, ceramics, and jewelry making, have come to be considered art forms equal to painting and sculpture. New digital media, such as graphics programs and digital cameras, have had a powerful impact on the world of art.

Abstract Expressionism

Abstract Expressionism, the first new style to arrive on the scene in New York in the years following World War II, *emphasized abstract elements of art rather than recognizable subject matter, and also stressed feelings and emotions.* Following in the tradition of German Expressionism, Abstract Expressionist artists believed that art should function as a spontaneous expression of emotion, and they did not necessarily rely on planned structure to organize the design of their paintings. Look at **Figure 13.31.** It is called *Flowering Swamp,* but you cannot see any realistically depicted flowers or swamps. If you use your imagination, however, you can see how the two rectangles seem to float over a background that suggests water and flowers.

Pop and Op Art

During the early 1960s, artists turned to the mass media, and especially to advertising, for subject matter. Pop art portrayed images of popular culture, such as soda bottles, soup cans, soap boxes, giant hamburgers, and comic strips, in a variety of art forms (Figure 1.18, page 20). Pop artists made people take a new look at everyday objects.

▲ **FIGURE 13.31** Hofmann, who was inspirational to the Abstract Expressionist style that grew in New York, is best known for his use of brilliant colors and textures. What does the artist appear to be expressing here? What is the mood or feeling of this work?
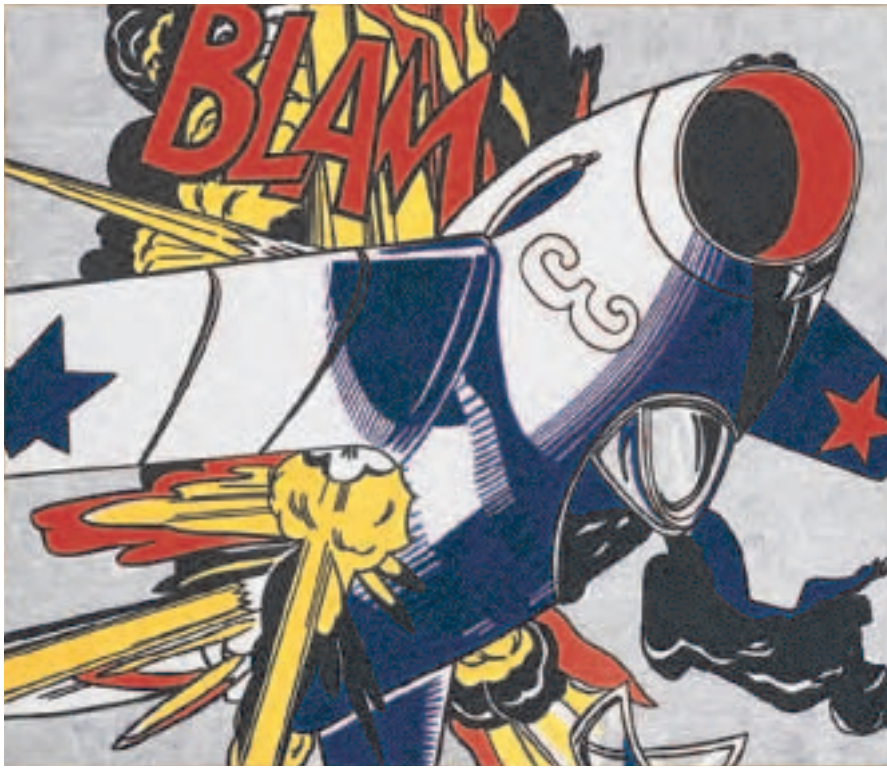
Hans Hofmann. *Flowering Swamp.* 1957. Oil on wood. 122 × 91.5 cm (48$^{1}/_{8}$ × 36$^{1}/_{8}$″). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Gift of the Joseph H. Hirshhorn Foundation, 1966. © 2003 Estate of Hans Hofmann/Artists Rights Society (ARS), New York.

They often used bright colors and cartoonish graphics to depict their subject matter. **Figure 13.32** is an example of Pop art. Artist Roy Lichtenstein (**lick**-ten-steyn) used a strong sense of design, a limited color scheme, and bold shapes to create a painting that was based on a comic strip.

Another style of art popular in this period took advantage of people's fascination with visual illusions. Op art, or optical art, uses scientific knowledge about vision to create optical illusions of movement. Op art relies on the special arrangement of the art elements such as the precise arrangement of lines, or the placement of complementary colors next to each other to create the illusion of movement. If you look at **Figure 13.33,** you will notice the unusual orange color of the background. The blue-green dots seem to be placed in no apparent order, but in fact the artist carefully planned their arrangement. If you look at the dots for a few moments, they appear to vibrate because the afterimage causes a visual response that creates the illusion of movement.
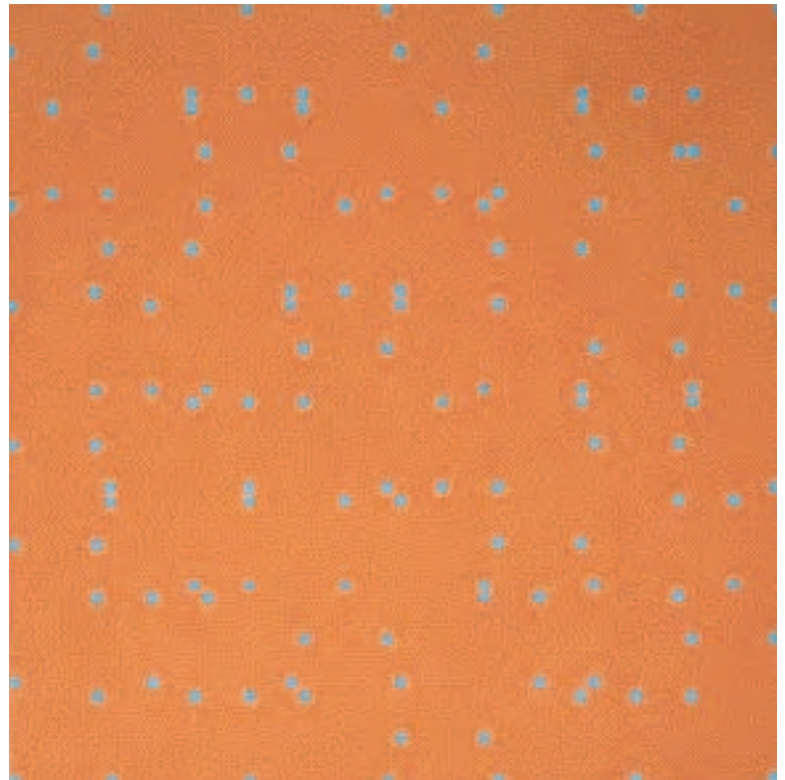
FIGURE 13.33 This piece of Op art is intended to cause a visual effect. Do you think the artwork has another purpose or meaning? Why or why not?

Color-Field Painting

As artists experimented with a variety of new styles, they occasionally selected just one element of art to focus on in their work. An example, Color-Field painting, is art created using only flat fields of color. It is created without the precision of Op art and also without its interest in illusion. It is color for the pure sensation of color. Look at the example by Mark Rothko in **Figure 13.34.** His color areas have hazy edges that seem to float in space.

Minimalism

Some artists sought absolute simplicity in their art. This focus came to be known as **Minimalism,** or *art that uses a minimum of art elements.* Minimalists emphasized either color or shape as the dominant element in painting. In sculpture, they used the fewest possible geometric forms. They depicted art at its most austere, arranging only the simplest art elements. Minimalist painters who placed importance on the crisp, precise edges of the shapes in their paintings came to be known as Hard-edge painters. Frank Stella **(Figure 13.35),** used different canvas shapes for his works and created art on a large scale. He relied on thin white lines to set off colors, define shapes, and unify the work.

▲ **FIGURE 13.34**   Rothko controlled the visual effect of his work by limiting the number of colors. Standing in front of this painting, which is over 7' tall, the viewer has an intense visual experience. Why do you think Rothko tried to evoke this kind of experience?

Mark Rothko. *Ochre and Red on Red.* 1954. Oil on canvas. 2.3 × 1.7 m (7'6″ × 5'9″). The Phillips Collection, Washington, D.C. © 1988 Kate Rothko Prizel and Christopher Rothko/Artists Rights Society (ARS), New York.

▶ **FIGURE 13.35**   Notice the outlines of this painting. It is not a traditional rectangular shape. Observe how the red border ties the work together. How has Stella used repetition and contrast to further unify the painting?

Frank Stella. *Agbatana III.* 1968. Acrylic on canvas. 304.8 × 457.2 cm (120 × 180″). Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio. Ruth C. Roush Fund and National Foundation for the Arts and Humanities Grant, 1968. © 2003 Frank Stella/Artists Rights Society (ARS), New York.

New Forms of Realism

Although modern American artists have created many abstract and non-objective artworks, Americans harbor a love for realism. Many American artists continue to portray subjects in a realistic style. This sculpture made by Duane Hanson **(Figure 13.36)** appears so lifelike that it once fooled a gallery security guard. The guard thought that one of Hanson's motionless, seated figures looked ill and called for an ambulance. The painting in **Figure 13.37** looks so accurate in visual detail that a casual observer could easily mistake it for a photograph. This is how the style earned one of its names: Photo-Realism. It is also called Hyper-Realism and Super-Realism. **Super-Realism** is *art that depicts objects as precisely and accurately as they actually appear.*

▲ **FIGURE 13.36** These figures are made of bronze painted to look lifelike. They are dressed in real clothes and accessories. If you walked up to them, do you think they would fool you? Why or why not?

Duane Hanson. *Old Couple on a Bench.* 1995. Bronze and mixed media with accessories. Life size. Collection of Palm Springs Desert Museum, Palm Springs, California. Purchased with funds provided by Muriel and Bernard Myerson. © Estate of Duane Hanson/ Licensed by VAGA, New York, NY.

Activity	**Describing General Characteristics**

Applying Your Skills. Look through this book to find five paintings from a variety of Western cultures. Select artworks created after 1950. For each, list the name of the artist, the title of the work, the style in which the work was painted, and other general characteristics.
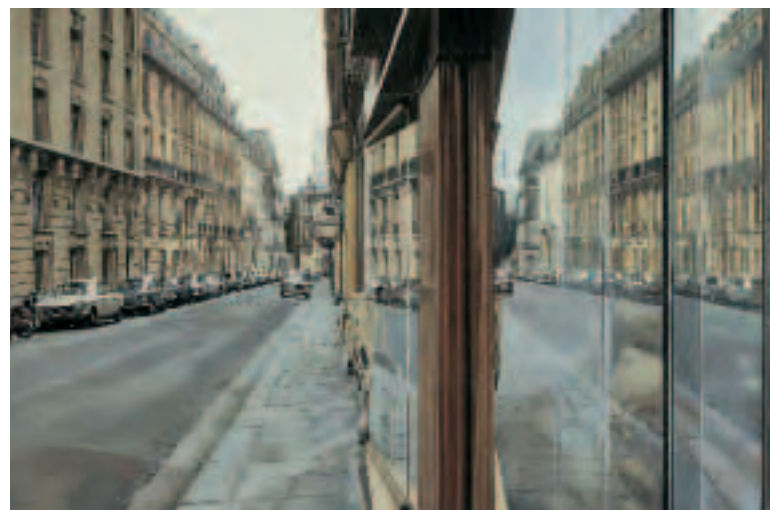
Architecture

After World War II, architects developed the International Style of architecture, a plain, austere building style. Its origins could be traced back to the work of Frank Lloyd Wright and Louis Sullivan, who both designed buildings before

▲ **FIGURE 13.37** This street scene seems almost like a photograph although it is a painting. How does the artist create this illusion? What is the purpose of painting such an illusion when one could simply take a photograph?

Richard Estes. *Paris Street Scene.* 1972. Oil on canvas. 101.6 × 152.4 cm (40 × 60″). Virginia Museum of Fine Arts, Richmond, Virginia. Gift of Sydney and Frances Lewis. © Richard Estes/Licensed by VAGA, New York, New York/Courtesy Marlborough Gallery, New York.

World War II. In their Seagram Building, the architects Ludwig Mies van der Rohe (ludd-**vig** meez van der **row**) and Philip Johnson created a simple geometric glass box that exemplifies van der Rohe's favorite saying, "Less is more" **(Figure 13.38).**

Architects of the 1960s looked to the future as well as to the past. **Figure 13.39** shows an apartment complex that looks futuristic in its design but actually echoes the Pueblo apartment complexes built by Native Americans hundreds of years ago. The interlocking apartment units are designed to give occupants a sense of openness and space. Because the units are not lined up next to each other as in traditional apartment complexes, each apartment has plenty of windows that allow sunlight to enter and give the illusion that each apartment is a separate house.

Post-Modern Art

We are currently in a period of art that is rapidly evolving. Some say we are at the end of the modern era. Others insist that we have already entered the post-modern era. The subject is being hotly debated in artistic circles, but the answer is something that only time can judge.

The term post-modernism first appeared in reference to architecture. **Post-Modernism** is *an approach to art that incorporates traditional elements and techniques while retaining some characteristics of modern art styles or movements.* Post-Modern architecture was a reaction to the plain glass boxes of the International Style. It incorporates decorative elements from the past and takes advantage of the flexibility of new materials (See Figure 14.1 on page 388.)

The Rock-and-Roll Hall of Fame and Museum (Figure 14.16 on page 399), designed by I. M. Pei, is an example of architecture's break from the modern glass box. The museum contains a concert hall, a film and video display center, several sound chambers, and a party area as well as the usual glass display cases for showing off costumes, instruments, sheet music, and the personal belongings of famous musicians. The architect designed a building that reflects the freedom of rock-and-roll, but also functions as a museum to house its memorabilia.

Other Post-Modern artists are breaking traditional restrictions. Painters are creating three-dimensional paintings and sculptors are adding paint to their works. **Figure 13.40** is an example of a Post-Modern work with some identifiable subject matter. Is it a painted sculpture or a three-dimensional painting?

No one knows what will happen next in the art world. The acquisition of images from the past, and the incorporation of them into new works with new meanings, is only one facet of this new era. We have entered a time in art in which the diversity of ideas reflects the diversity of contemporary life.
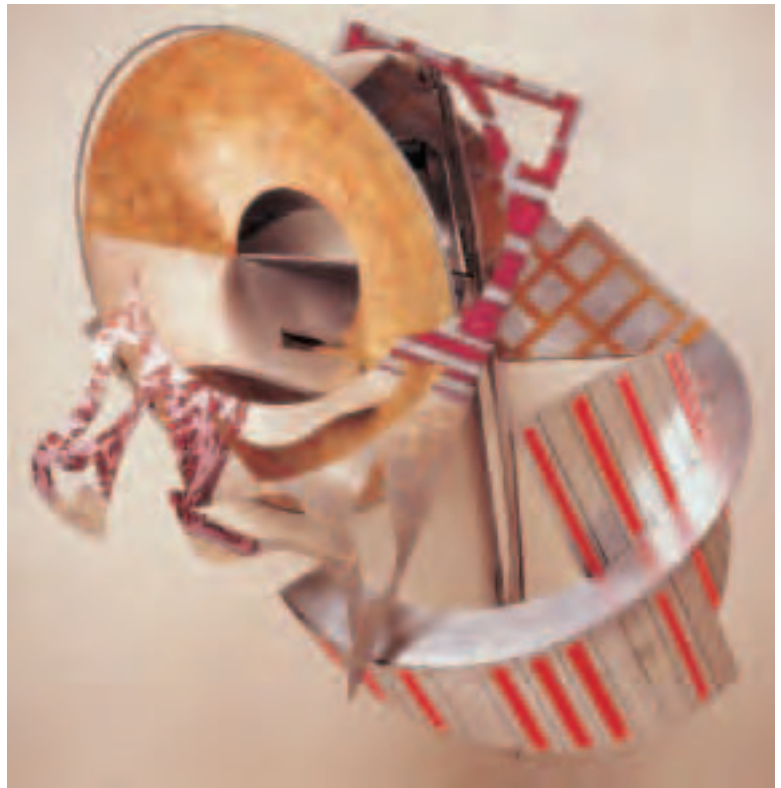
▲ **FIGURE 13.40** This sculpture represents several musical instruments. Can you identify what these instruments are? Notice how big the sculpture is. Why do you suppose the artist chose to make it so large?

Frank Stella. *St. Michael's Counterguard (Malta Series).* 1984. Mixed media on aluminum and fiberglass honeycomb. 396.2 × 342.9 × 274.3 cm (156 × 135 × 108″). Los Angeles County Museum of Art, Los Angeles, California. Gift of Anna Bing Arnold. © Frank Stella/Artists Rights Society (ARS), New York.

Check Your Understanding

1. What is the subject matter of Pop Art?
2. How is Color-Field painting different from Op art?
3. Why is Super-Realism sometimes called Photo-Realism?
4. Describe Post-Modern architecture.
5. Compare and contrast the contemporary styles in Figure 13.32 on page 379 and Figure 13.37 on page 381 to identify general art trends.

Art Criticism
in Action

▲ **FIGURE 13.41**

Chuck Close. *Paul.* 1994. Oil on canvas. 259.1 × 213.4 cm (102 × 84″) Philadelphia Museum of Art, Philadelphia, Pennsylvania. Purchased with funds from the gift of Mr. and Mrs. Cummins Catherwood, the Edith H. Bell Fund, and others.

Critiquing the Artwork

▶ **1** **DESCRIBE** *What do you see?*

Read the credit line for information about the artwork.

● What do you see when you look at this painting up close? When you look at it from a distance?

▶ **2** **ANALYZE** *How is this work organized?*

This step deals with the composition of the work. This is a clue-collecting step about the elements of art.

● Which art elements do you think play the biggest role in the eye's ability to form a picture out of seemingly random shapes? Explain.

● Compare and contrast the artist's use of balance and harmony to unify this work. Describe his use of variety.

▶ **3** **INTERPRET** *What message is this artwork communicating to you?*

Now you will combine the clues you have collected and your personal ideas to form a creative interpretation of the work.

● This work is 8¹/₂′ tall. How do you think it would feel to stand close to it?

● Give this work a new title that sums up your reactions to it.

▶ **4** **JUDGE** *What do you think of the work?*

Now it is time to decide if this is a successful work of art.

● Do you think this is a successful work of art? Why or why not? Which aesthetic theory best supports your judgment?

Chuck Close is not a painter of people. He creates paintings based on large photographs taken of friends and family. For 20 years he was a leading photo-realist. He created very large black-and-white works, using a grid to enlarge the work. In the 1980s, he began to use color. In 1988, Close suffered an illness that left him paralyzed. He was able to use his arms but not his hands. A device strapped to his arm permits him to hold his brush. He continues to work with photos and a grid format, but the brushstrokes are looser. Close's recent works have been compared with those of the Impressionist Claude Monet because of their use of brilliant colors.

MEET MAYA LIN

A sculptor and architect communicates tremendous emotion through her work.

LAYNE KENNEDY/CORBIS

Maya Lin

A rtists and architects often create memorials to honor the memory of important people or historic events. These works challenge visitors to reflect on the past and to think about the future. One such artist is Maya Lin, a sculptor, architect, and craftswoman. Every year, more than one million people are moved by the simple beauty of her most famous work: the National Vietnam Veterans Memorial in Washington, D.C. It is inscribed with the names of the American soldiers who died in the Vietnam War. Lin designed the memorial when she was a 21-year-old student at Yale University's School of Architecture.

Thousands more have been moved by another monument that Lin has created in Montgomery, Alabama. It honors people of all colors and religions who were killed fighting for civil rights in the 1950s and 1960s.

The monument is composed of a sheet of water running over a granite table. The slick table is inscribed with words from a speech by Martin Luther King Jr. As with Lin's Vietnam Memorial, it reminds visitors of past struggles. It also honors those who worked to make this world a better place.

The Civil Rights Memorial is made of organic materials to create a soothing work of art. It honors those who have died in the fight for civil rights.

...UNTIL JUSTICE ROLLS DOWN LIKE WATERS AND RIGHTEOUSNESS LIKE A MIGHTY STREAM.

TODD A. GIPSTEIN/CORBIS

TIME to Connect

Sculptors and architects connect with viewers by conveying common emotions. Writers do the same by conveying emotions with words.

- Write a personal essay about an emotional event in your life—a special celebration or an argument with a friend. What do you want to convey about that moment in time?

- Using powerful language, including descriptive adjectives and vivid verbs, re-create your emotions on paper. Start by prewriting (jotting down all your thoughts and feelings on paper), then write a first draft. Proofread your draft for style and use of proper grammar. You may wish to present your finished paper to the class.

Building Vocabulary

On a separate sheet of paper, write the term that best matches each definition given below.

1. A style of architecture in which churches soared upward, used pointed arches, and had stained-glass windows.
2. The period at the end of the Middle Ages when artists, writers, and philosophers were "re-awakened" to art forms and ideas from ancient Greece and Rome.
3. An art style that borrowed subject matter and formal design qualities from the art of Greece and Rome.
4. An art style that featured everyday subjects and emphasized the momentary effects of light on color.
5. An art style that emphasized the expression of innermost feelings.
6. A style of art in which dreams, fantasy, and the subconscious served as inspiration for artists.
7. Artists who painted the farmlands and cities of the United States in an optimistic way.

Reviewing Art Facts

Answer the following questions using complete sentences.

8. Why was the Middle Ages also called the *Age of Faith*?
9. What social changes was Mannerism a response to?
10. Identify the characteristics of Romanticism.
11. Name one similarity and one difference between the artworks created by the Realists and the Impressionists.
12. Describe the subject matter chosen by the Mexican Muralists.
13. Define Op art.

Thinking Critically About Art

14. **Explain.** In this chapter, you learned how political and social events can shape art movements. You also learned how advances in technology can influence art styles. What social and political events, along with technological advances, paved the way for the Renaissance movement?
15. **Historical/Cultural Heritages.** Compare the famous historical sculpture by Michelangelo in Figure 13.8 on page 357 to the contemporary sculpture by Allan Houser in Figure 11.18 on page 299. Identify the general theme of these works.

ART Online

Would you like to know more about the richness and variety of modern art? Explore the online exhibits of the collections at the world famous Museum of Modern Art in New York. Simply follow the **Web Museum Tour** link at **art.glencoe.com** to discover more about the diverse artists and philosophies of the twentieth century.

Linking to the Performing Arts

Read about one of the most performed dance works created in the twentieth century. The classic "The Green Table", presented by choreographer Kurt Jooss, is featured on page 425 of the Performing Arts Handbook.