Fig. 2-21 Jan van Eyck, *Giovanni Arnolfini and His Wife Giovanna Cenami*, c.1434.
Oil on oak panel, 32¼ × 23½ in. National Gallery, London.
© National Gallery, London / Art Resource, NY
Thinking Thematically: See **Art and Beauty** on myartslab.com

Fig. 5-15 Leonardo da Vinci, *The Last Supper*, c. 1495–98.
Mural (oil and tempera on plaster), 15 ft. 1⅛ in. × 28 ft. 10½ in. Refectory, Monastery of Santa Maria delle Grazie, Milan.
Index Ricerca Iconografica. Photo: Ghigo Roli.

angel Gabriel warns the Virgin of her impending death, Duccio is evidently attempting to grasp the principles of perspective intuitively. At the top, the walls and ceiling beams all converge at a single vanishing point above the Virgin's head. But the moldings at the base of the arches in the doorways recede to a vanishing point at her hands, while the base of the reading stand, the left side of the bench, and the baseboard at the right converge on a point beneath her hands. Other lines converge on no vanishing point at all. Duccio has attempted to create a realistic space in which to place his figures, but he does not quite succeed. This is especially evident in his treatment of the reading stand and bench. In true perspective, the top and bottom of the reading stand would not be parallel, as they are here, but would converge to a single vanishing point. Similarly, the right side of the bench is splayed out awkwardly to the right and seems

Fig. 5-16 Perspective analysis of Leonardo da Vinci, *The Last Supper*, c. 1495–98.
Mural (oil and tempera on plaster), 15 ft. 1⅛ in. × 28 ft. 10½ in. Refectory, Monastery of Santa Maria delle Grazie, Milan.
Index Ricerca Iconografica. Photo: Ghigo Roli.

Watch the video on *The Last Supper* on myartslab.com

THE CREATIVE PROCESS

Michelangelo's *Libyan Sibyl*

On May 10, 1506, Michelangelo received an advance payment from Pope Julius II to undertake the task of frescoing the ceiling of the Sistine Chapel at the Vatican in Rome. By the end of July, a scaffolding had been erected. By September 1508, Michelangelo was painting, and for the next four and a half years, he worked almost without interruption on the project.

According to Michelangelo's later recounting of events, Julius had originally envisioned a design in which the central part of the ceiling would be filled with "ornaments according to custom" (apparently a field of geometric ornaments) surrounded by the 12 apostles in the 12 spandrels. Michelangelo protested, assuring Julius that it would be "a poor design" since the apostles were themselves "poor too." Apparently convinced, the pope then freed Michelangelo to paint anything he liked. Instead of the apostles, Michelangelo created a scheme of 12 Old Testament prophets alternating with 12 sibyls, women of classical antiquity who were said to possess prophetic powers. The center of the ceiling would be filled with nine scenes from Genesis.

As the scaffolding was erected, specially designed by the artist so that he could walk around and paint from a standing position, Michelangelo set to work preparing hundreds of drawings for the ceiling. These drawings were then transferred to full-size cartoons, which would be laid up against the moist surface of the fresco as it was prepared, their outlines traced through with a stylus. None of these cartoons, and surprisingly few of Michelangelo's drawings, have survived.

One of the greatest, and most revealing, of the surviving drawings is a *Studies for the Libyan Sibyl* (**Fig. 11-9**). Each of the sibyls holds a book of prophecy—though not Christian figures, they prophesy the revelation of the New Testament in the events of the Old Testament that they surround. *The Libyan Sibyl* (**Fig. 11-10**) is the last sibyl that Michelangelo would paint. She is positioned next to the *Separation of Light from Darkness*, the last of the central panels, which is directly over the altarpiece. The Libyan sibyl herself turns to close her book and place it on the desk behind her. Even as she does so, she steps down from her throne, creating a stunning opposition of directional forces, an exaggerated, almost spiral *contrapposto*. She abandons her book of prophecy as she turns to participate in the celebration of the Eucharist on the altar below.

The severity of this downward twisting motion obviously came late in Michelangelo's work on the figure. In the drawing, the sibyl's hands are balanced evenly, across an almost horizontal plane. But the idea of dropping the left hand, in order to emphasize more emphatically the sibyl's downward movement, came almost immediately, for just below her left arm is a second variation, in which the upper arm drops perceptively downward and the left hand is parallel to the face instead of the forehead, matching the positions of the final painting. In the drawing, the sibyl is nude, and apparently Michelangelo's model is male, his musculature more closely defined than in the final painting.

Fig. 11-9 Michelangelo Buonarroti (1475–1564), *Studies for the Libyan Sibyl*, c. 1510.
Red chalk on paper, 11⅜ × 8⅜ in. (28.9 × 21.4 cm). The Metropolitan Museum of Art, New York, NY, U.S.A. Purchase, Joseph Pulitzer Bequest, 1924 (24.197.2).

Explore the architectural panorama of the Sistine Chapel ceiling on myartslab.com

Fig. 11-10 Michelangelo Buonarroti, *The Libyan Sibyl*, 1511–12.
Fresco, detail of the Sistine Ceiling, Sistine Chapel, Vatican City.

painting. Furthermore, in the drawing, the model's face is redone to the lower left, her lips made fuller and feminized, the severity of the original model's brow and cheek softened. The magnificently foreshortened left hand is redone in larger scale, as if in preparation for the cartoon, and so is the left foot. There are, in fact, working upward from the bottom of the drawing, three versions of the big toe, and, again, the second and third are closer to the final painted version than the first, more fully realized foot, the second toe splaying more radically backward, again to emphasize downward pressure and movement. It is upon this foot that, in the final painting, Michelangelo directs our attention, illuminating it like no other portion of the figure, the fulcrum upon which the sibyl turns from her pagan past to the Christian present.

There is perhaps no better evidence of the psychological impact that a change in intensity can make than to look at the newly restored frescoes of the Sistine Chapel at the Vatican in Rome, painted by Michelangelo between 1508 and 1512 (**Figs. 6-27** and **6-28**). Restorers have discovered that the dull, somber hues always associated with Michelangelo were not the result of his **palette**, that is, the range of colors he preferred to use, but rather of centuries of accumulated dust, smoke, grease, and varnishes made of animal glue that were painted over the ceiling by earlier restorers. The colors are in fact much more saturated and intense than anyone had previously supposed. Some experts find them so intense that they seem, beside the golden tones of the unrestored surface, almost garish. As a result, there has been some debate about the merits of the cleaning. But, in the words of one observer: "It's not a controversy. It's culture shock."

Fig. 6-27 Michelangelo, *The Creation of Adam* (unrestored), ceiling of the Sistine Chapel, 1508–12.
Fresco. The Vatican, Rome.

Fig. 6-28 Michelangelo, *The Creation of Adam* (restored), ceiling of the Sistine Chapel, 1508–12.
Fresco. The Vatican, Rome.

Thinking Thematically: See **Art and Beauty** on myartslab.com

Fig. 4-25 Jacques-Louis David (1748–1825), *The Death of Socrates*, 1787.
Oil on canvas, 51 × 77¼ in. (129.5 × 196.2 cm) Signed and dated (lower left) L.D./MDCCLXXXVII; (on bench, at right) L. David. The Metropolitan Museum of Art, New York, NY, U.S.A., Catherine Lorillard Wolfe Collection, Wolfe Fund, 1931 (31.45).

Thinking Thematically: See **Art, Politics, and Community** on myartslab.com

Fig. 4-27 Eugène Delacroix, *The Death of Sardanapalus*, 1827.
Oil on canvas, 12 ft. 1½ in. × 16 ft. 2⅞ in. (3.69 × 4.95 m). Musée du Louvre, Paris.

LINE ORIENTATION

Most viewers react instinctively to the expressive qualities of line, and these expressive qualities are closely associated with their orientation in the composition. Linear arrangements that emphasize the horizontal and vertical possess a certain architectural stability, that of mathematical, rational control. The deliberate, precise arrangement of Jacques-Louis David's *Death of Socrates* (**Fig. 4-25**) is especially apparent in his charcoal study for the painting (**Fig. 4-26**). David portrays Socrates, the father of philosophy, about to drink deadly hemlock after the Greek state convicted him of corrupting his students, the youth of Athens, by his teaching. In the preliminary drawing, David has submitted the figure of Socrates to a mathematical grid of parallels and perpendiculars that survives into the final painting. The body of the philosopher is turned toward the viewer. This frontal pose is at an angle of 90 degrees to the profile poses of most of the other figures in the composition—at a right angle, that is, that corresponds in three dimensions to the two-dimensional grid structure of the composition. Right angles in fact dominate the painting. Socrates, for instance, points upward with his left hand in a gesture that is at a right angle to his shoulders. Notice especially the gridwork of stone blocks that form the wall behind the figures in the final painting. The human body and the drama of Socrates's suicide are submitted by David to a highly rational order, as if to insist on the rationality of Socrates's actions.

The structure and control evident in David's line is underscored by comparing it to Eugène Delacroix's much more emotional and romantic *Study for The Death of Sardanapalus* (**Fig. 4-27**). (The term *romantic*, often used to describe nineteenth-century art such as Delacroix's, does not refer just to the expression of love, but also to the expression of all feelings and passions.) The finished painting (**Fig. 4-28**) shows Sardanapalus, the last king of the second Assyrian dynasty at the end of the ninth century BCE, who was besieged in his city by an

Fig. 4-26 Jacques-Louis David, *Study for the Death of Socrates*, 1787.
Charcoal heightened in white on gray-brown paper, 20½ × 17 in. Musée Bonnat, Bayonne, France.
Art Resource, New York.

Fig. 4-28 Eugène Delacroix, *Study for The Death of Sardanapalus*, 1827–28.
Pen, watercolor, and pencil, 10¼ × 12½ in. Cabinet des Dessins, Musée du Louvre, Paris. Cliché des Musées Nationaux, Paris.

THE CREATIVE PROCESS

Vincent van Gogh's *The Sower*

We know more about the genesis and development of *The Sower* than about any of Vincent van Gogh's other paintings, and we can follow the work's progress in some detail. There are four different descriptions of it in his letters, the first on June 17, 1888, in a letter to Austrian painter John Russell (**Fig. 4-15**) that includes a preliminary sketch of his idea. "Am working at a Sower," van Gogh writes in the letter, "the great field all violet the sky & sun very yellow. It is a hard subject to treat."

The difficulties he was facing in the painting were numerous, having particularly to do with a color problem. At sunset, he wrote in a letter to the painter Emile Bernard on the very next day, June 18, Van Gogh was faced with a moment when the "excessive" contrast between the yellow sun and the violet shadows on the field would necessarily "irritate" the beholder's eye. He had to be true to that contrast and yet find a way to soften it. For approximately eight days he worked on the painting. First, he tried making the sower's trousers white in an effort to create a place in the painting that would "allow the eye to rest and distract it." That strategy apparently failing, he tried modifying the yellow and violet areas of the painting. On June 26, he wrote to his brother Theo: "Yesterday and today I worked on the sower, which is completely recast. The sky is yellow and green, the ground violet and orange." This plan succeeded (**Fig. 4-16**). Each area of the painting now contained color that connected it to the opposite area, green to violet and orange to yellow.

The sower was, for van Gogh, the symbol of his own "longing for the infinite," as he wrote to Bernard, and having finished the painting, he remained, in August, still obsessed with the image. "The idea of the Sower continues to haunt me all the time," he wrote to Theo. In fact, he had begun to think of the finished painting as a study that was itself a preliminary work leading to a drawing (**Fig. 4-17**). "Now the harvest, the Garden, the Sower . . . are sketches after painted studies. I think all these ideas are good," he wrote to Theo on August 8, "but the painted studies lack clearness of touch. That is [the] reason why I felt it necessary to draw them."

I heard Rodin had a beautiful
head at the Salon.
I have been to the seaside for a
week and very likely am going thither
again soon. - Flat shore -
sands - fine figures there
like Cimabue - straight stylish
Am working at a Sower.
the great field all violet the sky & sun very
yellow. It is a hard subject to treat.
Please remember me very kindly to
Mrs Russell - and in thought I heartily
shake hands. Yours very truly
Vincent

Fig. 4-15 Vincent van Gogh, Letter to John Peter Russell, June 17, 1888.
Ink on laid paper, 8 × 10¼ in. Solomon R. Guggenheim Museum, New York. Thannhauser Collection, Gift, Justin K. Thannhauser, 1978. 78.2514.18.

In the drawing, sun, wheat, and the sower himself are enlarged, made more monumental. The house and tree on the left have been eliminated, causing us to focus more on the sower himself, whose stride is now wider and who seems more intent on his task. But it is the clarity of van Gogh's line that is especially astonishing. Here we have a sort of anthology of line types: short and long, curved and straight, wide and narrow. Lines of each type seem to group themselves into bundles of 5 or 10, and each bundle seems to possess its own direction and flow, creating a sense of the tilled field's uneven but regular furrows. It is as if, wanting to represent his longing for the infinite, as it is contained at the moment of the genesis of life, sowing the field, van Gogh himself returns to the most fundamental element in art—line itself.

Thinking Thematically: See **Art and the Passage of Time** on myartslab.com

Fig. 4-16 Vincent van Gogh, *The Sower*, 1888.
Oil on canvas, 25¼ × 31¾ in. Signed, lower left: Vincent.
Collection Kröller-Müller Museum, Otterlo, The Netherlands.

Fig. 4-17 Vincent van Gogh (1853–1890), *The Sower*, 1888.
Drawing. Pencil, reed pen, and brown and black ink on wove paper, 9⅝ × 12½ in. Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation).

View the Closer Look for *The Great Wave off Kanagawa* on myartslab.com

Fig. 8-21 Hokusai, *The Great Wave off Kanagawa*, from the series *Thirty-Six Views of Mount Fuji*, 1823–29. Color woodcut, 10 × 15 in.

Fig. 6-4 J. M. W. Turner, *Rain, Steam, and Speed—The Great Western Railway*, 1844. Oil on canvas, $33\frac{3}{4} \times 48$ in. Clore Collection, Tate Gallery, London.
Thinking Thematically: See **Art, Science, and the Environment** on myartslab.com

Fig. 20-24 Claude Monet, *Impression—Sunrise*, 1872. Oil on canvas, $19\frac{1}{2} \times 25\frac{1}{2}$ in. Musée Marmottan, Paris.
Giraudon/Bridgeman Art Library.

Impressionism

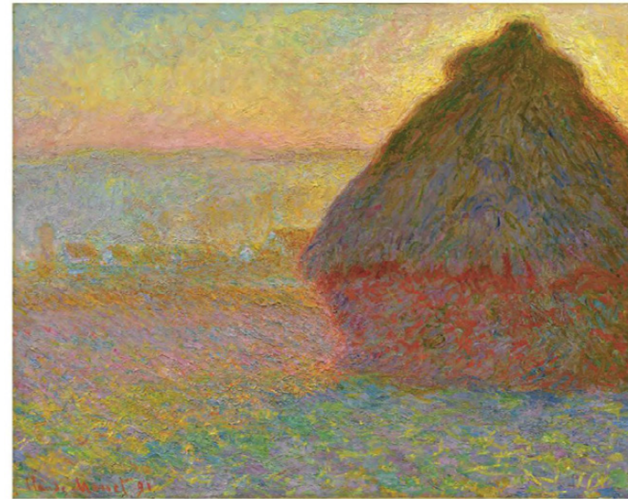

Fig. 6-41 Claude Monet, *Grainstack (Sunset)*, 1891. Oil on canvas, $28\frac{7}{8} \times 36\frac{1}{2}$ in. Museum of Fine Arts, Boston. Juliana Cheney Edwards Collection, 25.112.
Photo © 2012 Museum of Fine Arts, Boston.

Fig. 4-14 Vincent van Gogh (1853–1890), *The Starry Night*, 1889. Oil on canvas, $29 \times 36\frac{1}{4}$ in. The Museum of Modern Art, New York, NY, U.S.A. Acquired through the Lillie P. Bliss Bequest. (472.1941).
Digital Image © The Museum of Modern Art / Licensed by Scala / Art Resource, New York.
Thinking Thematically: See **Art, Gender, and Identity** on myartslab.com

Fig. 6-43 Vincent van Gogh (Dutch, 1853–1890), *The Night Café (Le Café de nuit)*, 1888. Oil on canvas, $28\frac{1}{2} \times 36\frac{1}{4}$ in. 1961.183.4. Yale University Art Gallery, New Haven, Conneticut, U.S.A.
Yale University Art Gallery/Art Resource, NY

Fig. 10-12 Kitagawa Utamaro, *Shaving a Boy's Head*, c. 1795. Color woodblock print, $15\frac{1}{8} \times 10\frac{1}{4}$ in. The Minneapolis Institute of Arts. Bequest of Richard P. Gale. 74.1.153.

Fig. 10-13 Mary Cassatt, *The Bath*, 1890–91. Drypoint and aquatint on laid paper, plate: $12\frac{9}{16}" \times 9\frac{13}{16}"$; sheet: $14\frac{7}{16}" \times 10\frac{13}{16}"$. National Gallery of Art, Washington, D.C. Rosenwald Collection.
Photograph © Board of Trustees, National Gallery of Art, Washington, D.C. Photo: Dean Beasom.

Fig. 13-1 Richard Serra, *The Matter of Time*, 2005.
Installation of seven sculptures, weatherproof steel, varying dimensions. Guggenheim Bilbao Museoa, GBM1996–2005.

Thinking Thematically: See **Art and the Passage of Time** on myartslab.com

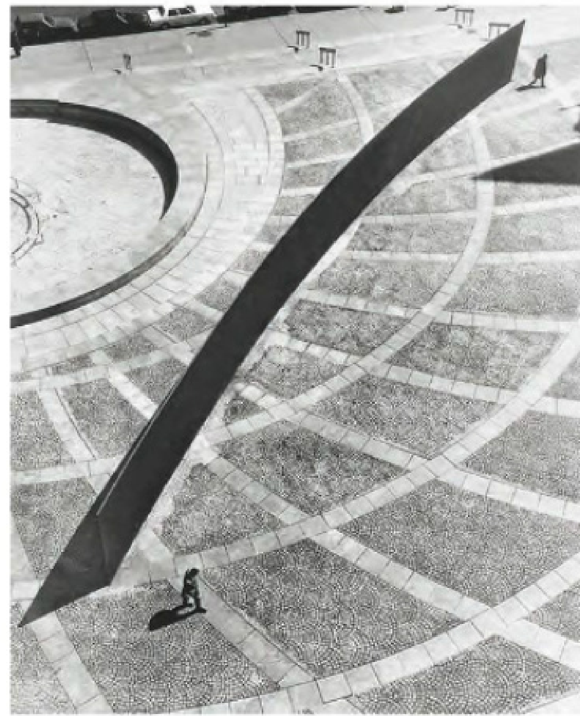

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Fig. 3-11 Richard Serra, *Tilted Arc*, 1981.
Cor-Ten steel, 12 ft. × 120 ft. × $2\frac{1}{2}$ in. Installed, Federal Plaza, New York City. Destroyed by the U.S. government March 15, 1989.
© 2012 Richard Serra / Artists Rights Society (ARS), New York.

Fig. 13-16 Tomb of the emperor Qin Shihuangdi, 221–206 BCE.
Painted ceramic figures, life-size.

Thinking Thematically: See **Art, Politics, and Community** on myartslab.com

Fig. 3-9 Maya Lin, *Vietnam Memorial*, Washington, D.C., 1982.
Polished black granite, length 492 ft.

Fig. 13-35 Robert Smithson, *Spiral Jetty*, April 1970.
Great Salt Lake, Utah. Black rock, salt crystals, earth, red water (algae). $3\frac{1}{2}$ ft. × 15 ft. × 1,500 ft.
Courtesy James Cohan Gallery, New York. Collection: DIA Center for the Arts, New York. Photo: Gianfranco Goroni. Art
© Estate of Robert Smithson/Licensed by VAGA, New York, NY.

Explore the Google Earth link for *Spiral Jetty* on myartslab.com

Thinking Thematically: See **Art, Science, and the Environment** on myartslab.com

Fig. 13-29 Anish Kapoor, *Cloud Gate*, 2004.
Stainless steel, 33 ft. × 66 ft. × 42 ft. Millennium Park, Chicago. Courtesy City of Chicago and Gladstone Gallery.
© Anish Kapoor.

Fig. 13-24 Jeff Koons, *Puppy*, 1992.
Stainless steel, soil, geotextile fabric, internal irrigation system, and live flowering plants, 40 feet $8\frac{3}{16}$ inches × 27 feet $2\frac{3}{4}$ inches × 29 feet $10\frac{1}{4}$ inches (12 meters 40 cm × 830 cm × 910 cm) The Solomon R. Guggenheim Foundation, New York.
Art © Jeff Koons.

Fig. 13-48 Christo and Jeanne-Claude, *Over the River, Project for the Arkansas River, State of Colorado*, 2010.
Drawing in 2 parts (detail), pencil, charcoal, pastel, wax crayon, enamel paint, wash, fabric sample, hand-drawn topographic map and technical data, detail size: 42 × 96 in.
Courtesy of Christo and Jeanne-Claude.

river to facilitate viewing; the presence of a nearby railroad that can provide essential access and supply lines; and rafting conditions that allow for viewers to see the work of art from the river.

Over The River involves two different viewing experiences: one from the highway, where the fabric will reflect the colors of the sky and clouds from sunrise to sunset; the other at water level, where rafters, kayakers, and canoeists will be able to view the clouds, sky and mountains through the translucent fabric. How is *Over the River*, then, similar to sculpture-in-the-round? In what more specific ways is it similar to Anish Kapoor's *Cloud Gate*? Obviously, one of the ways *Over the River* differs most dramatically from *Cloud Gate* is its temporary, two-week display. Why do you suppose Christo and Jeanne-Claude prefer temporary installations rather than permanent ones? Christo and Jeanne-Claude also enjoy the controversy that their projects inevitably generate. Why? What important issues does a work like *Over the River* raise other than environmental ones?

Fig. 13-49 Christo and Jeanne-Claude, *Over the River, Project for the Arkansas River, State of Colorado*, 2011.
Drawing in 2 parts (detail), pencil, charcoal, pastel, wax crayon, enamel paint, aerial photograph with topographic elevations and fabric sample, detail size: 42 × 65 in.
Courtesy of Christo and Jeanne-Claude

12 Photography and Time-Based Media

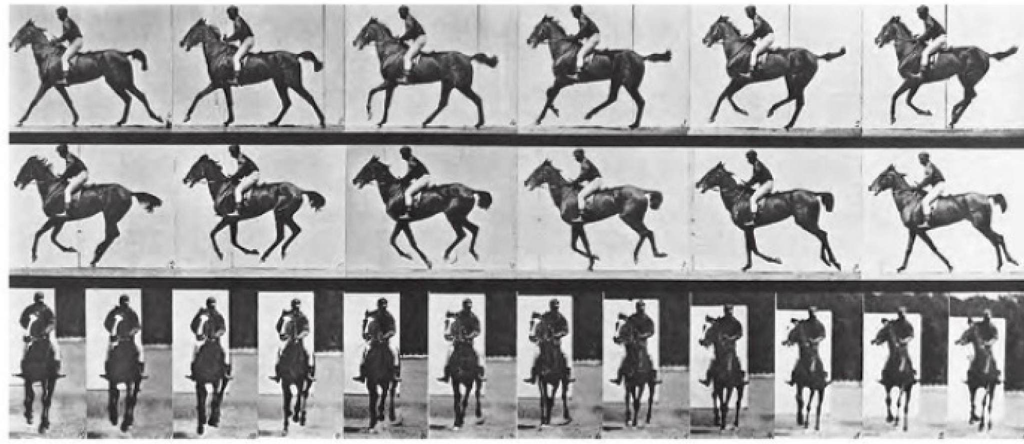


Fig. 12-1 Eadweard Muybridge, *Annie G, Cantering, Saddled*, December 1887.
Collotype print, sheet: 19 × 24 in., image: 7 1/2 × 16 1/8 in. Philadelphia Museum of Art. City of Philadelphia, Trade & Convention Center, Dept. of Commerce, 1962-135-280.

Fig. 7-16 (top) **Nicholas Nixon,** *The Brown Sisters*, 1976.
Gelatin silver print, 7 11/16 × 9 5/8 in. Museum of Modern Art, New York. Purchase. 687.1976.
© Nicholas Nixon, courtesy Fraenkel Gallery, San Francisco and Pace/MacGill Gallery, New York. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Fig. 7-17 (bottom) **Nicholas Nixon,** *The Brown Sisters, Truro, Massachusetts*, 2011.
Gelatin silver print, 17 15/16 × 22 5/8 in. Museum of Modern Art, New York. Gift of the artist. 884.2011.
© Nicholas Nixon, courtesy Fraenkel Gallery, San Francisco and Pace/MacGill Gallery, New York. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

commitment of the women to sustain the project, and now, as they age, the prospect of their—or the photographer's—eventual demise. The series is not only a testament to time's relentless force, but to the power of family, and love, to endure and sustain us all, as if in spite of time itself. The power of the image to endure may, Nixon's work suggests, in fact lie at the heart of every family's commitment to documenting in photography its very history, even as the family is transformed and irrevocably changed by that history.

The ways in which time and motion can transform the image itself is one of the principal subjects of Grace Ndiritu, a British-born video and performance artist of Kenyan descent. Ndiritu makes what she calls "hand-crafted videos," solo performances in front of a camera fixed on a tripod. *Still Life: White Textiles* (**Fig. 7-18**) is one part of the larger four-screen video work *Still Life*. (An excerpt from the *White Textiles* segment, as well as excerpts from a number of her other

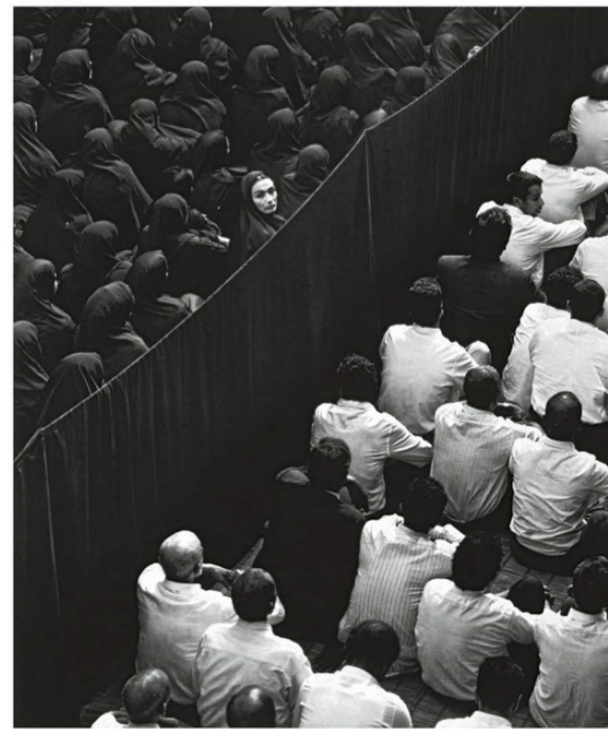


Fig. 6-10 Shirin Neshat, *Fervor*, 2000.
Gelatin silver print, 66 × 47 in.
Courtesy of the artist and Gladstone Gallery, New York and Brussels.

Thinking Thematically: See **Art, Gender, and Identity** on myartslab.com

Fig. 12-20 Jerry N. Uelsmann, *Untitled* (first version).
© Jerry Uelsmann.

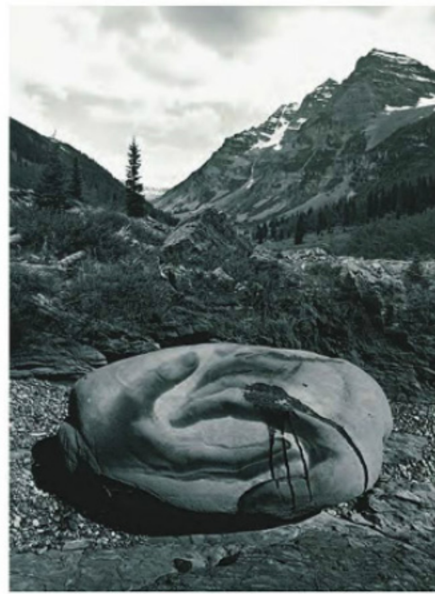


Fig. 12-21 Jerry N. Uelsmann, *Untitled* (second version).
© Jerry Uelsmann.

Fig. 21-32 Cindy Sherman, *Untitled #96*, 1981.
Color photograph, 24 × 48 in.
Courtesy of the artist and Metro Pictures, New York.

Thinking Thematically: See **Art, Gender, and Identity** on myartslab.com

Fig. 11-8 Giotto, *Madonna and Child Enthroned*, c. 1310.
Tempera on panel, 10 ft. 8 in. × 6 ft. 8¼ in. Galleria degli Uffizi, Florence.

Fig. 19-8 Leonardo da Vinci, *Mona Lisa*, c. 1503–05.
Oil on wood, 30¼ × 21 in. Musée du Louvre, Paris.
Réunion des Musées Nationaux/Art Resource, NY.

Fig. 12-44 Jacopo da Pontormo, *The Visitation*, 1528.
Oil on canvas, 79 ½ × 61 ⅜ in. Pieve di S. Michele, Carmignano, Italy.
© Canali Photobank, Capriolo, Italy.

Fig. 12-45 Bill Viola, *The Greeting*, 1995.
Video/sound installation exhibition, *Buried Secrets*. United States Pavilion, Venice Biennale, 1995 Commissioner, Marilyn Zeitlin. Arizona State University Art Museum, Tempe, Arizona.
© Bill Viola Studio. Photo: Kira Perov.

Fig. 19-6 Sandro Botticelli, *The Birth of Venus*, c. 1482.
Tempera on canvas, 5 ft. 8⅞ in. × 9 ft. 1⅞ in. Galleria degli Uffizi, Florence.
Canali Photobank, Milan, Italy.

Thinking Thematically: See **Art and Beauty** on myartslab.com

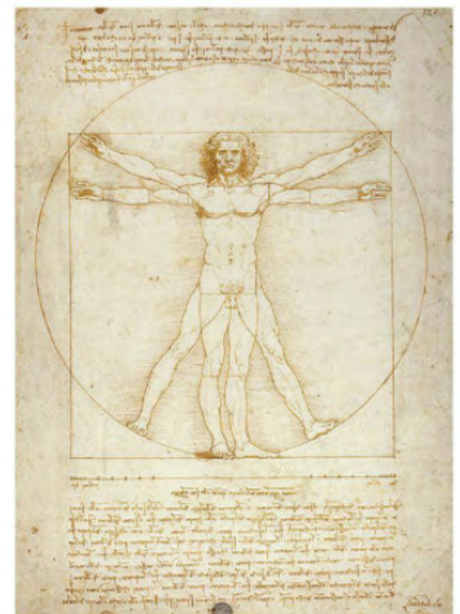


Fig. 8-1 Leonardo da Vinci, *Study of Human Proportion: The Vitruvian Man*, c. 1492.
Pen and ink drawing, 13½ × 9⅝ in. Galleria dell'Accademia, Venice.

5 Space

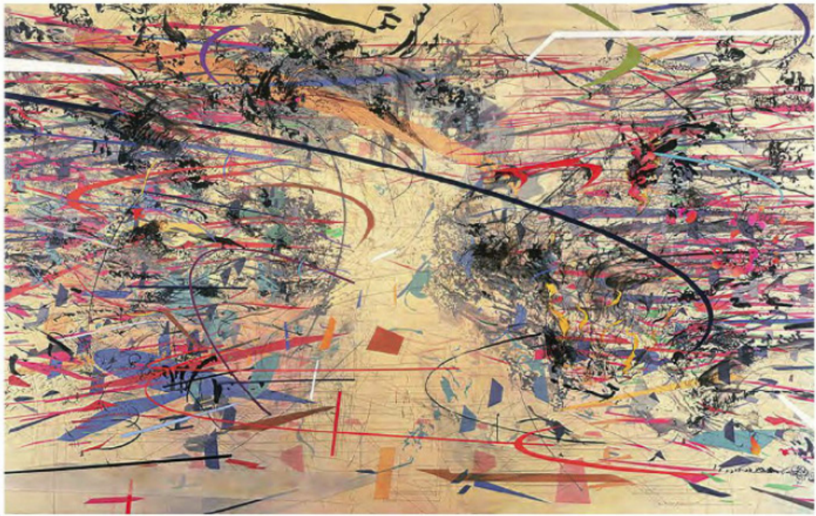


Fig. 5-1 Julie Mehretu, *Dispersion*, 2002.
Ink and acrylic on canvas, 90×144 in. Collection of Nicolas and Jeanne Greenberg Rohatyn, New York.
Courtesy of the artist and The Project Gallery-New York and Los Angeles

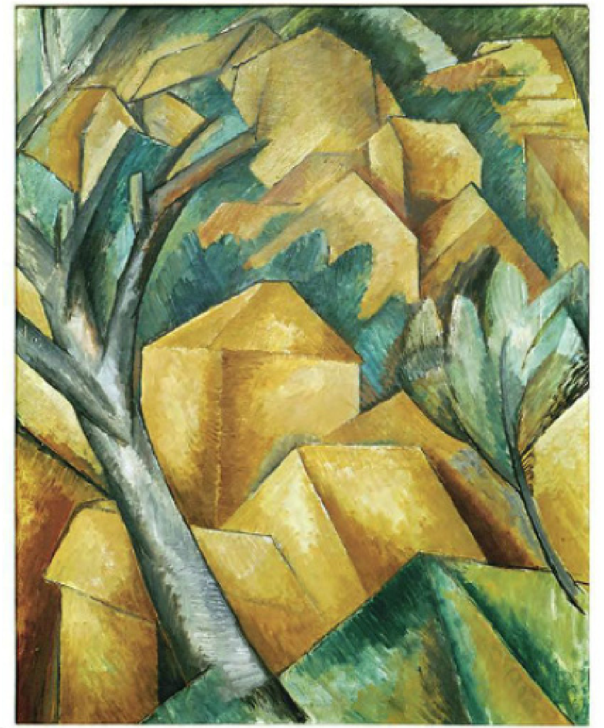
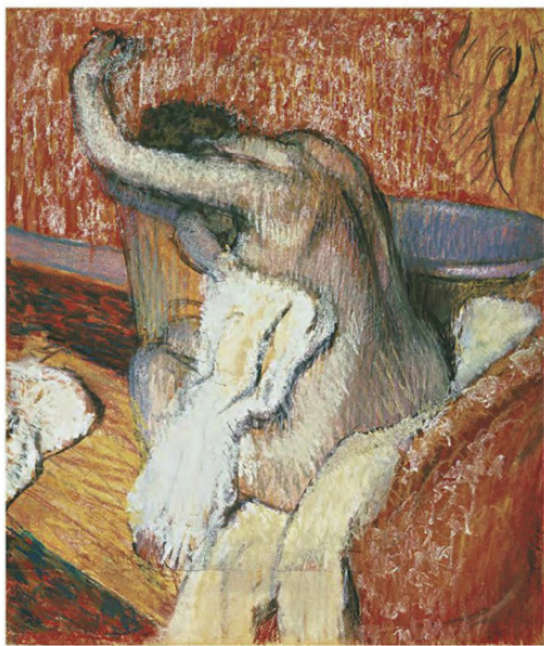


Fig. 21-1 Georges Braque, *Houses at l'Estaque*, 1908.
Oil on canvas, $28\frac{3}{4} \times 23\frac{3}{4}$ in. Hermann and Margit Rupf Foundation.
© 2012 Artists Rights Society (ARS), New York/ADAGP, Paris.

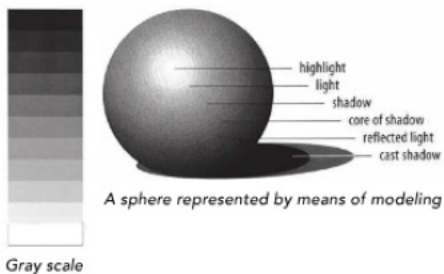
Fig. 9-14 Edgar Degas, *After the Bath, Woman Drying Herself*, c. 1889–90.
Pastel on paper, $26\frac{5}{8} \times 22\frac{3}{4}$ in. The Samuel Courtauld Trust, Courtauld Institute Galleries, London.

Thinking Thematically: See **Art, Gender, and Identity** on myartslab.com



Pastel
Pastel is essentially a chalk medium with colored

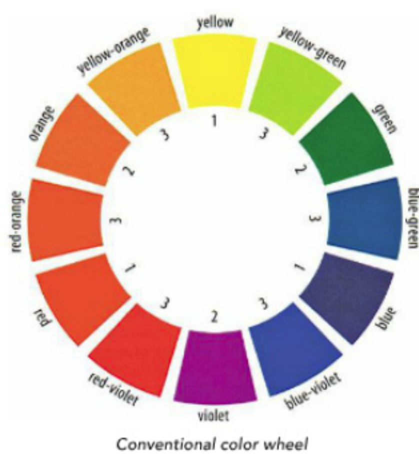
century, special ribbed and textured papers have been made that help hold the medium to the surface.



A sphere represented by means of modeling

Gray scale

Fig. 10-18 After J. M. W. Turner, *Snow Storm: Steamboat off a Harbor's Mouth (1842)*, 1891.
Engraving on steel.



Conventional color wheel

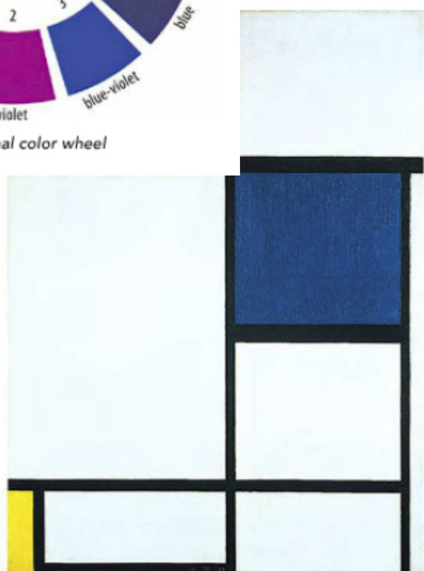


Fig. 21-16 Piet Mondrian (1872–1944), *Composition II with Red, Blue, and Yellow*, 1930.
Oil on canvas, $28\frac{1}{2} \times 21\frac{1}{4}$ in.
© 2012 Mondrian/Holtzman Trust c/o HRC International Washington DC.

Thinking about Printmaking

Like both Roger Shimomura and Peter Halley, Andy Warhol was a Pop artist who recognized in silkscreen printing possibilities not only for making images but also for commenting on American culture in general. In his many silkscreen images of Marilyn Monroe, almost all made within three or four years of her death in 1962, he depicted her in garish, conflicting colors (**Fig. 10-34**). Twenty years later, he created a series of silkscreen prints, commissioned by New York art dealer Ronald Feldman, of endangered species. What do the Marilyn silkscreens and the images like *Silverspot* (**Fig. 10-35**) from the *Endangered Species* series have in common? Think of Monroe as both a person and a Hollywood image. What does it mean to be an "image"? How, in the case of the endangered species, might existing as an "image" be more useful than not? Consider the quality of color in both silkscreens. How does color affect the meaning of both works? Why do you think that Warhol resorts to such garish, bright coloration? Finally, how do both images suggest that Warhol was something of a social critic intent on challenging the values of mainstream America?

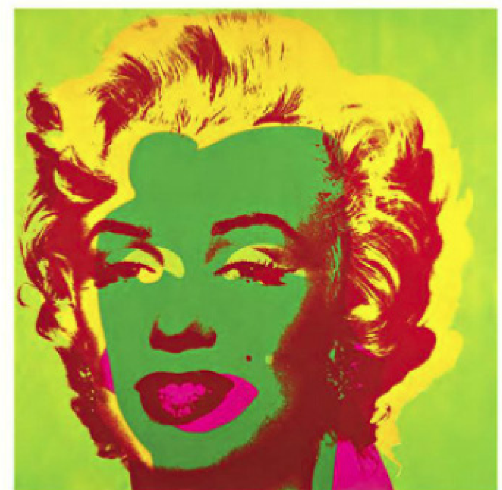


Fig. 10-34 Andy Warhol, *Marilyn Monroe*, 1967.
Serigraph, $37\frac{1}{2} \times 37\frac{1}{2}$ in. Chazen Museum of Art, University of Wisconsin, Madison. Robert Gale Doyon Fund and Harold F. Bishop Fund purchase. 1978-252.

Fig. 14-3 ... found in a t... Red-figured ... Height appr... Antiker Klein... mulungen, M...

Fig. 14-1 **Josiah Wedgwood,** *Apotheosis of Homer* vase, 1786.
Blue Jasperware, height 18 in.
Courtesy of the Wedgwood Museum Trust Limited, Barlaston, Staffordshire, England.

Fig. 14-6 Maria Mon... Martinez, *Jar*, San Ild... c. 1939.
Blackware, 11¹/₈ × 1... of Women in the A... Wilhelmina Holla...

Maria Montoya Martinez's black jar (Fig. 14-6) is an example of a second technique often used in ceramic construction, ... the slip rem... the oth... gloss... The ... particul... cess (the ... example), wh... allowing potters greater speed than ... giving them far greater c... and shape. The potter's whe... a flywheel below it, which is k... modern times, driven by elec...

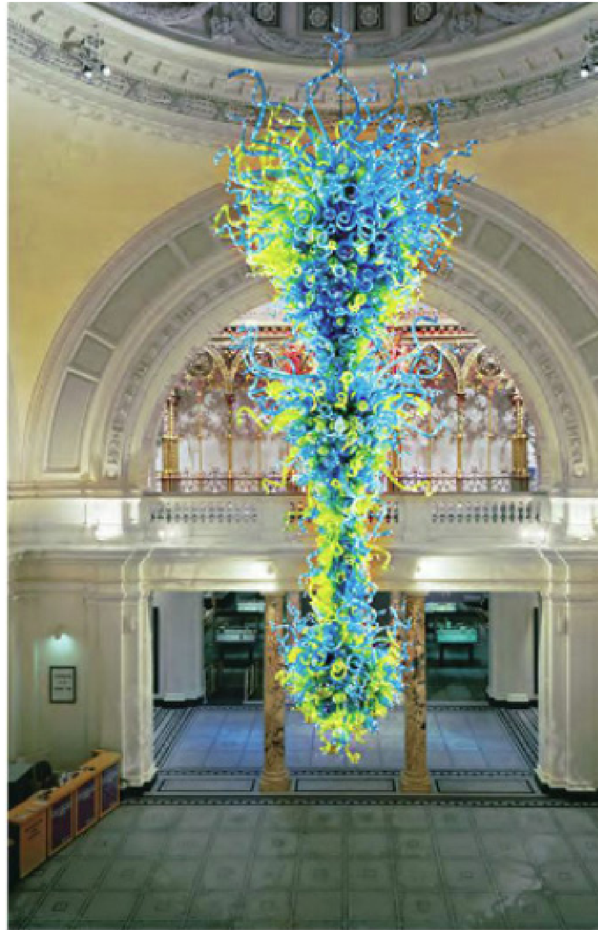


Fig. 14-18 **Dale Chihuly,** Rotunda Chandelier (Victoria and Al... Chandelier). 1999.
Glass, 27 × 12 × 12 ft.
Courtesy Marlborough Gallery for artist.

Fig. 16-21 **Marcel Breuer,** armchair, Model B3, late 1927 or early 1928.
Chrome-plated tubular steel with canvas slings, height 28¹/₈ in., width 30¹/₄ in., depth 27³/₄ in. (71.4 × 76.8 × 70.5 cm) The Museum of Modern Art, New York, NY, U.S.A. Gift of Herbert Bayer.
Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY.

Thinking Thematically: See **Art, Gender, and Identity** on myartslab.com

Fig. 16-28 **Charles and Ray Eames (1907–1978),** *LCM Low Side Chair,* 1946.
Molded walnut-venerred plywood, chromium steel rods, and rubber shock mounts, 27⅜ × 22¼ × 25⅜. The Museum of Modern Art, New York, NY. Gift of the Manufacturer. (156.1973).
Photo © 1999 Museum of Modern Art. Licensed by Scala/Art Resource, NY.

Fig. 15-7 **Mesa Verde,** Spruce Tree House, c. 1200–1300 CE.
Courtyard formed by restoration of the roofs over two underground kivas.
John Deeks/Photo Researchers, Inc.

restor
tally l

Fig. 15-16 The Colosseum (aerial view), Rome, 72–80 CE.

Fig. 15-17 Interior, Pantheon, 117–125 CE.

Thinking Thematically: See **Art and the Passage of Time** on myartslab.com

Fig. 15-25 **Gustave Eiffel,** Eiffel Tower, 1887–89.
Seen from Champs de Mars. Height of tower 1,051 ft.
Alain Evrard / Photo Researchers, Inc.

Explore an architectural panorama of the Eiffel Tower on myartslab.com

Fig. 15-42 **Ludwig Miës van der Rohe and Philip Johnson,** Seagram Building, New York City, 1958.
© Andrew Garn.

Fig. 8-24 **Parthenon,** 447–438 BCE.
Pentelic marble, 111 × 237 ft. at base. Athens, Greece. D.A. Harissiadis, Athens.
Studio Kontos/Photostock.

Fig. 18-19 Florence Cathedral (Santa Maria del Fiore), begun by Arnolfo de Cambio, 1296; dome by Filippo Brunelleschi, 1420–36.
Vanni/Art Resource, NY.

Fig. 8-3 **Taj Mahal**, Agra, India, Mughal period, c. 1632–48.

Watch an architectural simulation about the Taj Mahal on myartslab.com

Fig. 17-1 Wall painting with three horses facing one another, Chauvet, Ardèche Gorge, France, c. 30,000 BCE.
© Ministere de la Culture et des Communication.

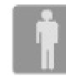


Fig. 17-2 Woman (once known as the *Venus of Willendorf*), Lower Austria, c. 25,000–20,000 BCE.
Limestone, height 4½ in. Naturhistorisches Museum, Vienna.

Fig. 17-9 *Palette of King Narmer* (front and back), Hierakonpolis, Upper Egypt, c. 3000 BCE.
Slate, height 25 in.
Werner Forman/Art Resource, NY.

View the Closer Look on *The Pallete of King Narmer* on myartslab.com

Fig. 17-5 Stonehenge, Salisbury Plain (Wiltshire), England, c. 2000 BCE.
Spencer Grant/PhotoEdit, Inc.