## **Contents**

#### PART ONE INTRODUCTION TO ART

#### Chapter 1

#### What Is Art? page 2

**CHAPTER AT A GLANCE** page 3 **INTRODUCTION** page 4

- **1.1 Looking Closely at Art** *page* 5
- 1.2 Understanding Works of Art page 9
- **1.3 ART HISTORY** A CONSISTENT DESIRE TO CREATE *page 14*
- **1.4 EVOLVING IDEAS** page 15
- **1.5 STUDIO Art and Change** *page 16*
- 1.6 CAREER PROFILE
  Juliet Feibel, Executive Director
  of a Nonprofit Arts Organization page 20
  CHAPTER REVIEW page 21



page 4



page 32

# Chapter 2 **Engaging with Art** page 22

**CHAPTER AT A GLANCE** page 23 **INTRODUCTION** page 24

- 2.1 Philosophy and Art page 26
- **2.2 ART HISTORY** FUNCTION AND AESTHETICS page 31
- **2.3** Criticism and Critics page 32
- **2.4** A Critical Method page 34
- **2.5** Images and Ethics page 42
- 2.6 ART HISTORY HUMAN INTENTION page 44
- **2.7 EVOLVING IDEAS** page 45
- **2.8 RESPONDING TO ART** ART CRITICISM **American Gothic by Grant Wood** page 46
- **2.9 STUDIO Engaging with Art** *page 48*
- 2.10 CAREER PROFILE
  Nicole Croy, Photographer
  and Educator page 52
  CHAPTER REVIEW page 53

## PART TWO 21ST CENTURY ELEMENTS AND PRINCIPLES

#### Chapter 3

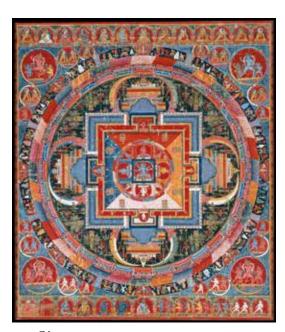
# The Evolving Elements of Art and Principles of Design page 54

**CHAPTER AT A GLANCE** page 55 **INTRODUCTION** page 56

- **3.1** Elements of Art page 58
- **3.2** Principles of Design page 62
- **3.3 ART HISTORY**AN ARTIST'S POINT OF VIEW page 66
- **3.4 ART HISTORY** EYE OF THE VIEWER page 67
- 3.5 Postmodern Principles of Art page 68
- **3.6 EVOLVING IDEAS** JUXTAPOSITION page 77
- **3.7 RESPONDING TO ART** ART CRITICISM **Jo by Catherine Opie** page 78
- **3.8** STUDIO Seeing and Sharing Elements and Principles page 80
- 3.9 STUDIO JUXTAPOSITION I'm in Awe page 84
- 3.10 CAREER PROFILE

  Jennifer Morla, Graphic Designer page 88

  CHAPTER REVIEW page 89



page 74



page 127

#### Chapter 4

# The Power of Line, Shape, and Form page 90

**CHAPTER AT A GLANCE** page 91 **INTRODUCTION** page 92

- **4.1 Line** *page* 94
- **4.2 ART HISTORY** ABSTRACTION page 99
- **4.3 Shape** *page* 100
- **4.4 Form** *page* 102
- **4.5 ART HISTORY** GEOMETRIC FOUNDATIONS *page 107*
- **4.6** Communicating Emotions page 108
- **4.7 EVOLVING IDEAS** LAYERING page 111
- 4.8 RESPONDING TO ART ART CRITICISM

  The Poplars at Saint-Rémy
  by Vincent van Gogh page 112
- **4.9 STUDIO Explore Line Through Still Life** page 114
- **4.10** STUDIO Drawing with Expressive Line page 118
- **4.11 STUDIO Drawing with Negative Shapes** *page 122*
- **4.12 STUDIO** Representing Family Through Abstract **Sculpture** *page 126*
- **4.13 STUDIO** LAYERING: **Collaborative Sculpture** *page 130*
- 4.14 CAREER PROFILE
  Samoa Jodha, Toy Designer page 134
  CHAPTER REVIEW page 135

### Sharing Ideas through Value, Color, **Space, and Texture** page 136

**CHAPTER AT A GLANCE** page 137 **INTRODUCTION** page 138

- Light, Dark, and Value page 140 5.1
- Color page 144 5.2
- **Space** page 153 5.3
- **ART HISTORY** SPACE page 159 5.4
- **EVOLVING IDEAS** 5.5 RECONTEXTUALIZATION page 160
- **Texture** page 161 5.6
- 5.7 **RESPONDING TO ART ART CRITICISM** Scramble for Africa by Yinka Shonibare page 164
- **STUDIO** Picturing Value page 166 5.8
- **STUDIO** Interpreting Color Harmonies page 170 5.9
- **STUDIO** Drawing with Linear **Perspective** page 174
- **STUDIO** Depth in Monochromatic 5.11 Collage page 178
- **STUDIO** Actual Texture **Transformations** page 182
- 5.13 **STUDIO** Printing Implied Texture page 186
- **STUDIO** RECONTEXTUALIZATION 5.14 **Curating a Collection That Changes** with Context page 190
- **CAREER PROFILE** 5.15 Sarah Montross, Museum Curator page 194 **CHAPTER REVIEW** page 195





page 223

#### Chapter 6

#### **Exploring Sound and Time** page 196

**CHAPTER AT A GLANCE** page 197 **INTRODUCTION** page 198

- Sound page 200 6.1
- 6.2 **ART HISTORY** INTEGRATION OF SOUND IN ART page 204
- Time page 205 6.3
- 6.4 **ART HISTORY** TIME page 210
- **EVOLVING IDEAS** HYBRIDITY page 211 6.5
- **RESPONDING TO ART ART CRITICISM** 6.6 Life Is a Time-Based Medium by Diana Thater page 212
- **STUDIO** The Power of Sound page 214 6.7
- STUDIO Video with Sound and 6.8 Movement page 218
- **STUDIO** Creating an Experimental 6.9 **Instrument** page 222
- 6.10 **STUDIO** HYBRIDITY Sculpture Utilizing the Element of Time page 226
- **CAREER PROFILE** 6.11 Andreas Burgess, Cinematographer page 230 **CHAPTER REVIEW** page 231

#### Principles of Design page 232

**CHAPTER AT A GLANCE** page 233 **INTRODUCTION** page 234

- **Exploring Principles in Composition** 7.1 and Design page 236
- 7.2 Unity page 238
- Variety page 240 7.3
- Emphasis page 242 7.4
- 7.5 Rhythm page 244
- Movement page 246 7.6
- Balance page 250 7.7
- **7.8** Pattern page 254
- **ART HISTORY** INFLUENCES page 256 7.9
- 7.10 **Proportion** *page 257*
- **EVOLVING IDEAS** APPROPRIATION page 259 7.11
- **RESPONDING TO ART ART CRITICISM** 7.12 Silence=Death by Keith Haring page 260
- 7.13 **STUDIO** Meaning in Everyday Objects page 262
- STUDIO Comic Art: Movement and 7.14 Narrative page 266
- **STUDIO** Advertising for a Cause page 270 7.15
- STUDIO APPROPRIATION 7.16 Social Media Collage page 274
- **CAREER PROFILE** 7.17 Loveis Wise, Illustrator page 278 **CHAPTER REVIEW** page 279





page 305

#### PART THREE MEDIA CHOICES

#### Chapter 8

#### **Drawing, Painting,** and Printmaking page 280

**CHAPTER AT A GLANCE** page 281 **INTRODUCTION** page 282

- 8.1 Drawing page 284
- **ART HISTORY** TATTOO page 288 8.2
- Painting page 289 8.3
- **ART HISTORY** 8.4 STRUCTURE AND LAYERING page 298
- 8.5 Mixed Media page 299
- **Printmaking** page 302 8.6
- 8.7 **EVOLVING IDEAS** LAYERING page 307
- **RESPONDING TO ART ART CRITICISM** 8.8 My Backyard by Georgia O'Keeffe page 308
- 8.9 **STUDIO** Drawing a Visual Conversation page 310
- 8.10 STUDIO Figure Study in Watercolor Wash page 314
- **STUDIO** Color Mixing and 8.11 **Collaboration** page 318
- 8.12 STUDIO Experiment with Collagraph Prints page 322
- **STUDIO** LAYERING 8.13 Layering a Landscape page 326
- CAREER PROFILE Estaban Cabeza de Baca, 8.14 Painter and Sculptor page 330 **CHAPTER REVIEW** page 331

### Media Arts page 332

**CHAPTER AT A GLANCE** page 333 **INTRODUCTION** page 334

- Photography page 336 9.1
- **ART HISTORY** PICTORIALISM page 341 9.2
- 9.3 Film and Video page 342
- **Digital Art** page 344 9.4
- **EVOLVING IDEAS** 9.5 INTERACTION OF TEXT AND IMAGES page 345
- **Animation** page 346 9.6
- Game Design page 348 9.7
- 9.8 Web Design page 350
- **RESPONDING TO ART ART CRITICISM** 9.9 Tear of the Cloud by Tony Oursler page 352
- **STUDIO** Creative Photomontage page 354 9.10
- **STUDIO 3D Photo Structure** page 358 9.11
- **STUDIO** Poetry in Motion page 362 9.12
- 9.13 **STUDIO** INTERACTION OF TEXT AND IMAGE Word, Image, and Influence page 366
- **CAREER PROFILE** 9.14 Hayley Morris, Animator page 370 **CHAPTER REVIEW** page 371



page 363



page 389

#### Chapter 10

### **Sculpture and Other** Three-Dimensional Art page 372

**CHAPTER AT A GLANCE** page 373 **INTRODUCTION** page 374

- 10.1 **Categories of Sculpture** page 376
- Carving page 378 10.2
- 10.3 ART HISTORY HUMAN FORM page 380
- **EVOLVING IDEAS** 10.4 RECONTEXTUALIZATION page 381
- 10.5 Modeling page 382
- Casting page 384 10.6
- **Construction and Assemblage** page 386
- 10.8 ART HISTORY CULTURAL INTENTIONS page 388
- Kinetic Sculpture page 389 10.9
- **10.10 Ceramics** *page* 390
- **10.11** Fiber, Glass, and Jewelry page 394
- 10.12 RESPONDING TO ART ART CRITICISM The Family by Marisol page 398
- **10.13 STUDIO Expressive Clay Sculpture** *page* 400
- **10.14** STUDIO Architectural Relief Sculpture page 404
- 10.15 STUDIO RECONTEXTUALIZATION

Giving New Life to Familiar Objects page 408

10.16 CAREER PROFILE

Hyunsoo Kim, Textile Designer page 412

**CHAPTER REVIEW** page 413

#### **Stretching Boundaries** page 414

**CHAPTER AT A GLANCE** page 415 **INTRODUCTION** page 416

**11.1 Conceptual Art** *page 418* 

**11.2 Performance Art** *page 420* 

**11.3 ART HISTORY** PERFORMANCE page 422

**11.4 EVOLVING IDEAS** JUXTAPOSITION page 423

**11.5** Installation Art page 424

11.6 ART HISTORY INSTALLATION page 427

**11.7** Relational Art page 428

**11.8 RESPONDING TO ART** ART CRITICISM What Is Missing? The Listening Cone by Maya Lin page 430

**11.9 STUDIO** A Collaborative Mural page 432

**11.10 STUDIO** RECONTEXTUALIZATION **Reimagined Spaces** *page 436* 

11.11 STUDIO PERSONAL NARRATIVE
Getting Personal: Narrative, Needs,
and Desires page 440

**11.12 STUDIO** JUXTAPOSITION Juxtaposition, Projection, Installation page 444

11.13 CAREER PROFILE
Cedric Douglas, Street Artist page 448
CHAPTER REVIEW page 449

#### **RESOURCES**

#### Student Handbook page 450

Planning Your Art page 451

**Drawing** page 452

**Linear Perspective** page 454

**Drawing Figures** page 455

Color page 456

Painting Techniques page 457

Printmaking page 458

Clay Sculpture page 460

Sculpture page 461

Photography page 462

**Storing Your Artwork** *page 462* 

**Displaying Your Artwork** page 463

**Glossary** page 464

Index page 472

**Additional Credits** page 483



page 432