

OCVIRK, STINSON, WIGG, BONE, CAYTON

TWELFTH EDITION

art
fundamentals
THEORY AND PRACTICE

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The original textbook that set the standard for introduction to art courses across the country, *Art Fundamentals* has guided generations of students through both the essential elements of art and the rich and varied history of their uses. We have organized *Art Fundamentals* to assist with “knowing” and “feeling” the fundamental concepts of refined creation. Numerous visual examples elevate the lessons beyond mere discussion to demonstrating instead of telling. As always, our intent is to stimulate without locking students into a restricted mind-set or mechanical copying of ideas.

The study of art foundation is as vital as ever, and this edition aims to meet that need with comprehensive coverage of the art elements, clarity, plentiful illustrated examples, carefully chosen color images, and well-defined concepts. The elements and the principles that aid in their application, as in the past, are still employed by all artists, with the evolution of technologies having expanded and modified the way in which the elements can be put to use. *Art Fundamentals* looks at aspects of the components individually and in context. Although no individual component can be developed in isolation, for all must work in unison, our intent is for the student to become so familiar with each element that it

may be used subconsciously and integrated with the others without struggle.

HALLMARK FEATURES

To help students understand the concepts and apply them, these proven features have been revised and updated:

- A list of keywords, arranged alphabetically, appears at the beginning of each chapter. This placement allows students to preview the keywords before beginning the chapter and reference them while reading the words in context; the keywords are also boldfaced within the text.
- Numerous color illustrations representing a broad array of media and diverse artists, such as Käthe Kollwitz, Amir Nour, Yasuo Ohba, and Ismael Rodriguez Rueda, demonstrate the various concepts and show how other artists have applied them to their work. The twelfth edition of *Art Fundamentals* contains more than 400 images that include Pablo Picasso’s *The Bull*, states I–XI; Alexander Calder’s *Myxomatose*; Robert Rauschenberg’s *Canyon*; David Hockney’s *Mother I*, *York-*

shire Moors, August, 1985, #1; and Katherine D. Crone’s *Tokyo Sunday*. Allow these images to spark curiosity, and have students try to understand what the artists have done in each piece to make it work.

NEW TO THE TWELFTH EDITION

The twelfth edition includes the following revisions:

- Greater emphasis on graphic design, product design, animation, and computer-aided art throughout. Students today are increasingly interested in these more commercial forms of art, and they are now explored with greater emphasis in the prose of the text as well as in the visual examples.
- More contemporary art with the inclusion of several artworks produced within the past several years. These new works represent various mediums—from installation art, to street art, to computer art.
- Throughout the book, many references to contemporary culture and society, such as movies and video games, have been included so that students can easily relate to the artistic content presented.

- For enhanced clarity and cohesiveness, various explanations and other prose have been revised.

SUPPLEMENTS

Additional resources to supplement *Art Fundamentals*, twelfth edition, can be found online at www.mhhe.com/ocvirk12e. The student section of the Online Learning Center (OLC) contains study materials such as quizzes, key terms, and flash cards. *MyArtStudio* is an interactive site that allows students to study and experiment with various elements and principles of art and to view videos of techniques and artists at work. Exercises on the OLC guide students to *MyArtStudio* at appropriate points in the text.

The instructor section includes sample student projects and a link to *Connect Image Bank*. Instructors can incorporate images from *Connect Image Bank* in presentations that can be used in the classroom.

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We would like to express our gratitude to Evan Wilson for the countless hours spent editing and helping to bring this edition to life, to Barbara Hacha for her keen and exacting eye, and to Debo-

rah Anderson for her resourcefulness in searching for new images. And, as ever, we send immeasurable thanks to our reviewers, whose thorough commentary helped us evaluate our delivery of information. The diversity of our reviewers—from longtime fans to instructors who had never before used the book—provided us a broad perspective and great insight into the interests of current students. Like any artwork, revision and critique must be utilized until the text effectively conveys what the author wants to communicate. Our deep appreciation also goes out to the artists, museums, galleries, and art owners for providing us with permissions and materials for the numerous visual reproductions of their artwork. In addition, we are grateful for the hard work done by our publisher, McGraw-Hill, and its Higher Education staff, who have finalized all the details necessary for publication to go forward. Finally, we must thank our many readers and instructors—we hope this edition serves you well.

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CHAPTER ONE



Olafur Eliasson, *I only see things when they move*, 2004. Wood, color-effect filter glass, stainless steel, aluminum, HMI lamp, tripod, glass cylinder, motors, control unit, variable sizes.

Installation view at Tanya Bonakdar Gallery. Photograph by Fabian Birgfeld, PhotoTECTONICS. Gift of Marie-Josée and Henry Kravis in Honor of Mimi Haas. Courtesy of The Museum of Modern Art, New York. © 2004 Olafur Eliasson.

THE VOCABULARY OF INTRODUCTORY TERMS

Art —“The formal expression of a conceived image or imagined conception in terms of a given medium.”—Sheldon Cheney

abstraction

A process or visual effect characterized by the simplification and/or rearrangement of the image.

addition

A sculptural term that means building up, assembling, or putting on material.

aesthetic, aesthetics

1. Sensitive to art or beauty. “Aesthetically pleasing” implies intellectual or visual beauty (i.e., creative, eloquent, or expressive qualities of form, as opposed to the mere recording of facts in visual, descriptive, or objective ways). 2. The study or theory of beauty—traditionally a branch of philosophy but now a compound of the philosophy, psychology, and sociology of art—dealing with the definition, inspiration, intent, forms, and psychological effects of art and beauty.

art

“The formal expression of a conceived image or imagined conception in terms of a given medium.” (Sheldon Cheney)

assemblage

A technique that involves grouping found or created three-dimensional objects, which are often displayed *in situ*—that is, in a natural position or in the middle of the room rather than on a wall.

Bauhaus

Originally a German school of architecture that flourished between World War I and World War II. The Bauhaus attracted many leading experimental artists of both two- and three-dimensional fields.

casting

A sculptural technique in which liquid materials are shaped by being poured into a mold. This technique is also known as **substitution**.

concept

1. A comprehensive idea or generalization.
2. An idea that brings diverse elements into a basic relationship.

Conceptual artists

Artists who focus on the idea, or “concept,” of the work and are much more concerned with conveying a message or analyzing an idea than with the final product.

conceptual perception

Creative vision derived from the imagination; the opposite of **optical perception**.

content

The expression, essential meaning, significance, or aesthetic value of a work of art. Content refers to the sensory, subjective, psychological, or emotional properties we feel in a work of art, as opposed to our perception of its descriptive aspects alone.

craftsmanship

Aptitude, skill, or quality workmanship in the use of tools and materials.

Cubism

The name given to the painting style invented by Pablo Picasso and Georges Braque between 1907 and 1912, which uses multiple views of objects to create the effect of three-dimensionality while acknowledging the two-dimensional surface of the picture plane. Signaling the beginning of abstract art, Cubism is a semiabstract style that continued the strong trend away from representational art initiated by Cézanne in the late 1800s.

decorative (art)

The two-dimensional nature of an artwork or any of its elements, which emphasizes the essential flatness of a surface; also has generically referred to the ornamentation or enrichment of a surface.

descriptive (art)

A type of art that is based on adherence to actual appearances.

design

The underlying plan on which artists base their total work. In a broader sense, *design* may be considered synonymous with the term **form**.

elements of art

Line, shape, value, texture, and color—the basic ingredients the artist uses separately or in combination to produce artistic imagery. Their use produces the visual language of art.

expression

1. The manifestation through artistic form of thought, emotion, or quality of meaning. 2. In art, expression is synonymous with the term **content**.

form

1. The total appearance, organization, or inventive arrangement of all the visual elements according to the principles that will develop unity in the artwork; composition. 2. In sculpture, can also refer to the three-dimensional shape of the work.

glyptic

1. The quality of an art material like stone, wood, or metal that can be carved or engraved. 2. An art form that retains the color, tensile, and tactile qualities of the material from which it was created. 3. The quality of hardness, solidity, or resistance found in carved or engraved materials.

graphic (art)

Two-dimensional art processes such as drawing, painting, photography, printmaking, and so on that generally exist on a flat surface and can create the illusion of depth. Commercial applications include posters, newspapers, books, and magazines.

installations

Interior or exterior settings of media created by artists to heighten the viewers' awareness of the environmental space.

manipulation

The sculptural technique of shaping pliable materials by hand or with the use of tools—also known as **modeling**.

mass

1. In graphic art, a shape that appears to stand out three-dimensionally from the space surrounding it or that appears to create the illusion of a solid body of material. 2. In the plastic arts, the physical bulk of a solid body of material.

medium, media (pl.)

The material(s) and tool(s) used by the artist to create the visual elements perceived by the viewer.

modeling

A sculptural term for shaping a pliable material.

Naturalism

The approach to art that is essentially a description of things visually experienced. Pure naturalism would contain no personal interpretation introduced by the artist.

negative area

The unoccupied or empty space left after the positive images have been created by the artist. Consideration of the negative areas is just as important to the organization of form as the positive areas.

nonobjective, nonrepresentational art

A type of art that is completely imaginative, in which the elements, their organization, and their treatment are entirely personalized, and the image is not derived from anything visually perceived by the artist.

objective

That which is based on the physical reality of the object and reflects no personal interpretation, bias, or emotion; the opposite of **subjective**.

optical perception

A purely visual experience with no exaggeration or creative interpretation of that which is seen; the opposite of **conceptual perception**.

organic unity

A condition in which the components of art (subject, form, and content) are completely interdependent. Though not a guarantee of "greatness," the resulting wholeness is vital to a successful work.

picture frame

The outermost limits or boundary of the picture plane.

picture plane

The actual flat surface on which the artist executes a pictorial image. In some cases, the picture plane acts merely as a transparent plane of reference to establish the illusion of forms existing in a three-dimensional space.

plane

1. An area that is essentially two-dimensional, having height and width. 2. A two-dimensional pictorial surface that can support the illusion of advancing or receding elements. 3. A flat sculptural surface.

plastic (art)

1. The use of the elements to create the illusion of the third dimension on a two-dimensional surface. 2. Three-dimensional art forms such as architecture, sculpture, ceramics, and so on.

positive area

The subject—whether representational or nonrepresentational—which is produced by the art elements (shape, line, etc.) or their combination. (See **negative area**.)

principles of organization

Concepts that guide the arrangement and integration of the elements in achieving a sense of visual order and overall visual unity. They are harmony, variety, balance, proportion, dominance, movement, and economy.

Process artists

Artists who focus on the execution, or "process," of the work and are much more concerned with the technique they employ in creating the work than with the final product.

realism, Realism (art movement)

A style of art that emphasizes universal characteristics rather than specific information

(e.g., a generalization of all "motherhood" rather than an extremely detailed portrait of a specific woman). As a movement, it relates to painters like Honoré Daumier in nineteenth-century France and Winslow Homer in the United States in the 1850s.

relief sculpture

An artwork, graphic in concept but sculptural in application, utilizing relatively shallow depth to establish images. The space development may range from very limited projection, known as *low relief*, to more exaggerated space development, known as *high relief*. Relief sculpture is meant to be viewed frontally, not in the round.

representational art

A type of art in which the subject is presented through the visual art elements so that the observer is reminded of actual objects (see **naturalism** and **realism**).

sculpture

The art of shaping three-dimensional materials to express an idea.

shape

An area that stands out from its surroundings because of a defined or implied boundary or because of differences of value, color, or texture.

space

The interval, or measurable distance, between points or images; can be actual or illusionary.

style

The specific artistic character and dominant trends of form noted during periods of history and art movements. Style may also refer to artists' expressive use of media to give their works individual character.

subject

1. In a descriptive approach to art, refers to the persons or things represented. 2. In more abstract applications, refers to visual images that may have little to do with anything experienced in the natural environment.

subjective

That which is derived from the mind, instead of physical reality, and reflects a personal bias, emotion, or innovative interpretation; the opposite of **objective**.

substitution

In sculpture, replacing one material or medium with another. (See also **casting**.)

subtraction

A sculptural term meaning the carving or cutting away of material.

technique

The manner and skill with which artists employ their tools and materials to achieve an expressive effect.

three-dimensional

Possesses the dimensions of (or illusions of) height, width, and depth. In the graphic arts, the feeling of depth is an illusion, while in the plastic arts, the work has actual depth.

two-dimensional

Possesses the dimensions of height and width, especially when considering the flat surface, or picture plane.

unity

The result of bringing the elements of art into the appropriate ratio between harmony and variety to give a sense of oneness.

volume

The measurable amount of defined or occupied space in a three-dimensional object.

THE EVOLVING NATURE OF ART

The desire to create is not a new phenomenon. It appears to be a fundamental yearning that can be traced back to the earliest recesses of history. Our prehistoric ancestors crawled through dark cave passages, where, by flickering torchlight, they created amazing images of bison and horses, engraved on antler, and sculpted bulbous figures

(figs. 1.1 and 1.2). Why did they work in grottos of protruding rock with such limited access? Were the images meant to be shared with others? Were they part of a shaman's ritual to ensure a successful hunt, worship the spirits of bison and horses, or ensure fertility and the continuation of the tribe? Although we may speculate about their purposes, these early images reveal something as old as humanity itself—the magical urge and need to create.

Even now, as we live in a digital and mechanized world, we seem as driven as the ancients to interpret the workings of the universe and our immediate environment through art (fig. 1.3). In fact, the amount of artwork being created today is unrivaled. Art presents the ordinary in an extraordinary way and gives meaning to the mundane. It provides the subtext that brings vitality to everyday experiences and transports us to somewhere beyond. With art, we

1.1 *Running Horse Attacked by Arrows.*

Paleolithic cave painting, c. 15,000–10,000 B.C.E., Lascaux, France. In the context of fine art, one meaning of the word *fundamental* is the essential or basic urge to create art. Bettmann/Corbis.





1.2 *Venus of Lespugue*, carving from the Aurignacian Period, c. 25,000–18,000 B.C.E., found in Rideaux Cave of Lespugue in the foothills of the Pyrenees, France. 5¾ in. high. Possibly used as a magical fertility fetish, the *Venus of Lespugue* was carved from a mammoth tusk during the Aurignacian Period. SCALAJ/Art Resource, NY.



1.3 Painting on a ceiling, Vanni Vinayagar Temple, Sattur, Virudhunagar District, Tamil Nadu, India. Located in a temple in India, this ceiling painting offers an artistic glimpse into the unknowable mystery of the universe. Through the medium of art, worshippers are inspired and motivated to contemplate questions of existence. © Melvyn Longhurst/Alamy.

can convey complex emotions, soothe the soul, or provoke thought and action; its language expresses our feelings and communicates our ideas like no other. This may be why the fundamental urge to create art objects can be traced back to the earliest recesses of history, and it is certainly why the urge persists in humans yet today.

But what exactly *is art*? Its multiple definitions are complex and nearly elusive. The term is often synonymous with **craftsmanship**, which implies knowledge of materials and their skillful handling. In fact, any creative and variable *skill* can be labeled an art.

During the fourteenth, fifteenth, and sixteenth centuries, the craft guilds (or unions) that upheld the standards and traditions of the artists' trades were designated as "Arti." Today, the term *the arts* refers to branches of learning that study creative skills—such as the musical arts, visual arts, performing arts, and so on. The terms *art* and *works of art*, therefore, also refer to *products of art*, products that commonly display intentional structure, unusual perception, and creative intuition. According to some people, a work of art is achieved only when the creation goes beyond simple function or utility

Many philosophers over the years have offered their opinions on the purposes and qualifications of art:

- the formal [structured] expression of a conceived image in terms of a given medium (Cheney)
- the making of a form produced by the cooperation of all the faculties of the mind (Longman)
- significant form (Bell)
- eloquence (Burke)
- unexpected inevitability of formal relations (Fry)
- a unified manifold which is pleasure giving (Mather)
- a diagram or paradigm with a meaning that gives pleasure (Lostowel)
- that which gives pleasure apart from desire (Thomas Aquinas)
- objectified pleasure (Santayana)
- imitation [reflection of life or other ideas]
- propaganda [emphasis on communication rather than expression, implying an effort to influence conduct]

1.4 These philosophical descriptions of “art” exemplify a constant effort to decipher the real nature of art and suggest that it is a different thing for different people. Note that several of these definitions stress “pleasure” as a component of art, although some art seems to have no intention of provoking pleasure. Whatever the definition, art can be a relaxant or stimulant; for the artist, it can also produce frustration—but in most cases, finally, a sense of achievement.

and takes on more than ordinary significance. For others, anything creative counts, regardless of skill level. The purposes and qualifications of art vary with every individual, culture, and time period, so in some sense, the definition of *art* is still developing (fig. 1.4).

Think about your own definition of art . . . and be aware that your opinion may change. Take, for example, the image of a flower. When is it art, and when is it not art? Does it matter if the image is a drawing or a print, a child’s finger painting or a paint-by-number picture? What if you can barely recognize the flower?

Certain audiences feel that quality artwork must be “beautiful” (i.e., visu-

ally or intellectually pleasing), or else the work is just “craft” instead of “art.” Fine craftsmen, however, would surely argue that their crafts are indeed beautiful. In any case, beauty is **subjective** and depends partly on the viewer’s expectations. The public often likes and expects images that are familiar, recognizable, sentimental, or pleasant to experience. However, not all people, even of similar backgrounds, would agree on the beauty of a given subject matter, much less its visual treatment. What happens if a work contains an emotional image but is badly executed? Is it still considered beautiful? What if a work lacks a compelling image but is expertly executed?

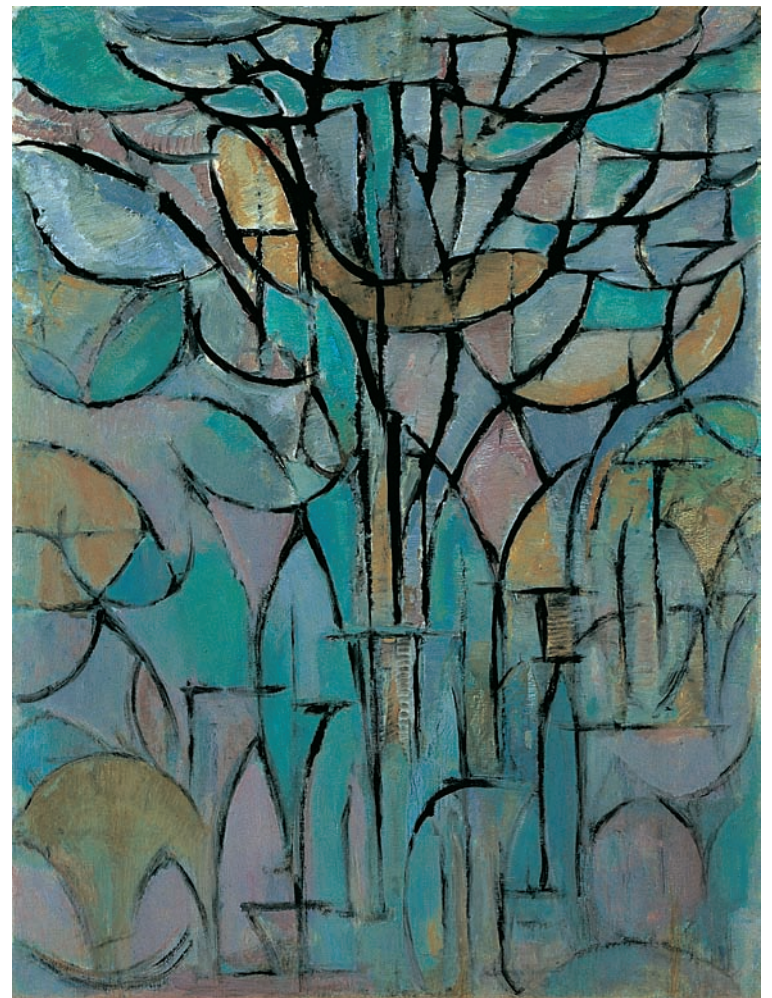
Aesthetics, the philosophical appreciation of the “beautiful,” is a complex study that is still evolving, in part because the **concept** of beauty has changed radically over the course of the last several generations. While searching for new means of self-expression, every generation of artists alters the nature of art. Since the eras of ancient civilizations, techniques and ambitions have changed radically, and today we have an array of different approaches to art. Regardless of the time or place of creation, art has always been produced because an artist has wanted to say something and has chosen a particular way of saying it. For each piece, the artist makes choices

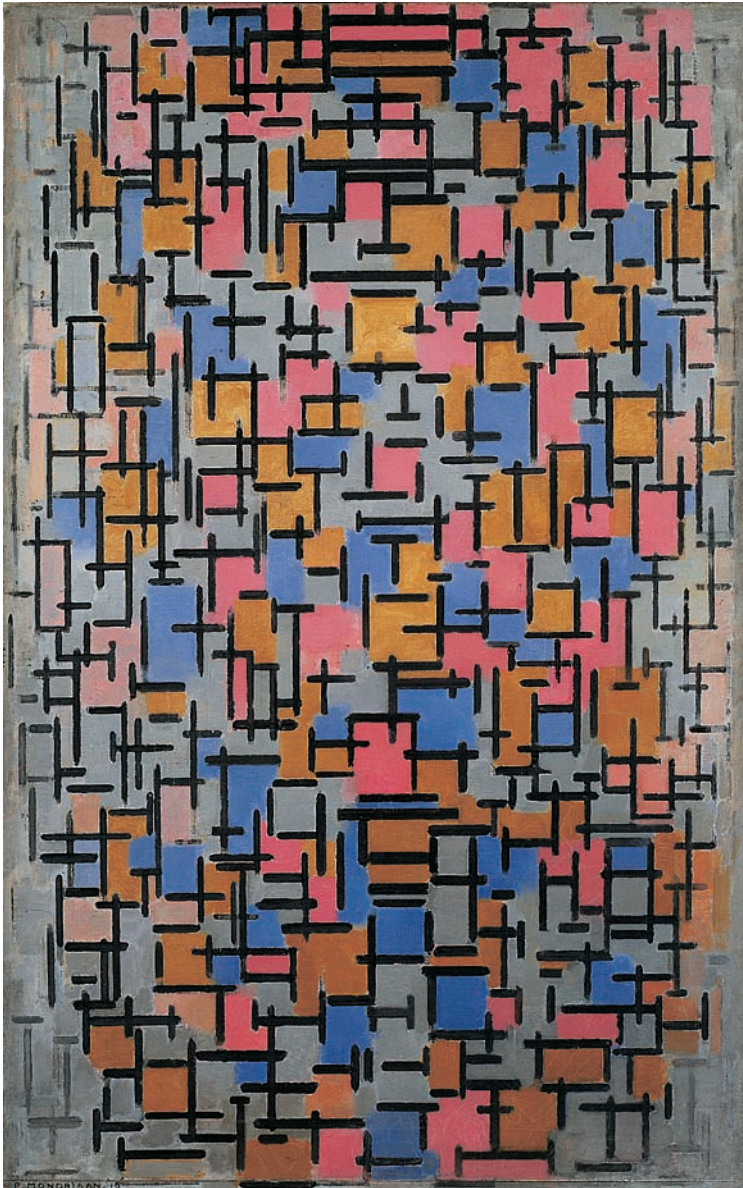


1.5 Piet Mondrian, *The Grey Tree*, 1911. Oil on canvas, 30½ × 42⅞ in. (179.7 × 109.1 cm). In this work, we see the beginnings of abstraction that marked Mondrian's progress through figs. 1.6 and 1.7 to the purity of his mature style shown in fig. 1.8. © 2011 Mondrian/Holtzman Trust c/o HCR International Washington, DC.

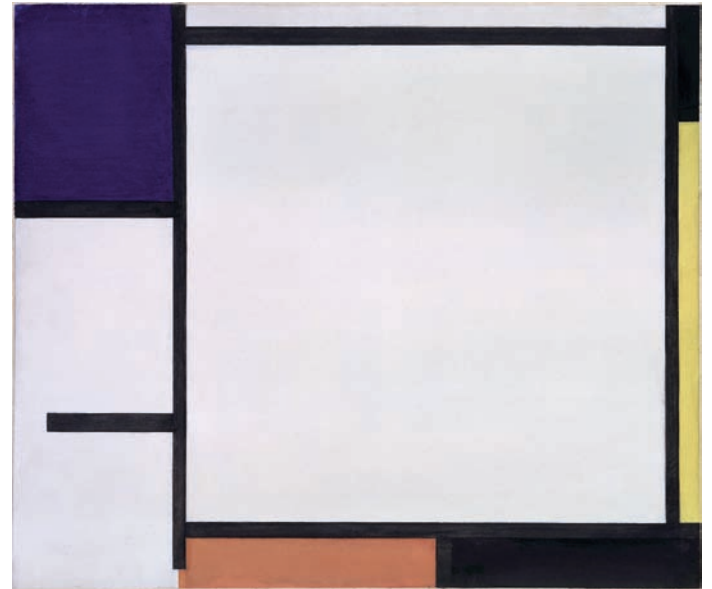
1.6 Piet Mondrian, *The Trees*, 1912. Oil on canvas, 37 × 27⅞ in. (94 × 70.8 cm). This painting is another in Mondrian's gradual abstract progression in the tree series to his final classical purism in fig. 1.8. It is a step away from the greater realism of fig. 1.5 and a step toward the greater abstraction of fig. 1.7. Carnegie Museum of Art, Pittsburgh; Patrons Art Fund. Acc 61.1. Photograph by Peter Harholdt. © 2011 Mondrian/Holtzman Trust c/o HCR International Washington, DC.

about the structure, media (materials and tools), techniques (methods of using the media), and treatment of subject matter that will best express his or her idea. Over time, an artist's body of work can reveal an expressive character unique to the individual artist, like a signature. This expressive quality is known as an artistic **style**. Some styles, once unique to individual artists, have been adopted by generations of artists and have broader historical application. In many cases, a single artist's style changes as his or her body of work develops and grows. One prime example is the work of Piet Mondrian (figs. 1.5, 1.6, 1.7, and 1.8), whose final style has influenced artists





1.7 Piet Mondrian, *Composition*, 1916. Oil on canvas and wood strip, 47¼ × 29½ in. (120 × 74.9 cm). As a follow-up to figs. 1.5 and 1.6, this later work can be seen as even closer to the severity of Mondrian's final style in fig. 1.8. Solomon R. Guggenheim Foundation, New York (FN 4/9.1229). © 2011 Mondrian/Holtzman Trust c/o HCR International Washington, DC.



1.8 Piet Mondrian, *Composition with Blue, Black, Yellow and Red*, 1922. Gouache on paper, 41 × 49 cm. The primary colors divided by block lines, all in a two-dimensional grid, are typical of Mondrian's later work. This is the style that has generated so much influence through the years. Nationalgalerie, Berlin. Bildarchiv Preussischer Kulturbesitz/Art Resource, NY. © 2011 Mondrian/Holtzman Trust c/o HCR International Washington, DC.

in other fields (figs. 1.9, 1.10, and 1.11). Young artists are often tempted to prematurely impose a style on their work, instead of allowing it to mature naturally. However, they must remember—just like a signature—one's expressive style truly develops only through time and repeated practice.

Often, the evolution of style and purpose results in artwork that pushes the

boundaries of public acceptability. During the nineteenth and twentieth centuries, artists often confounded the public by the increasingly abstract treatment of subject matter. Contemporary artists, too, make expressive choices that the public often doesn't understand or find personally relevant. As a result, many people who want to be actively engaged in art find that much of what they see

is not meaningful to them. Before the twentieth century, people often had a better understanding and greater acceptance of what they saw because their exposure was limited; their local art fit into established and familiar aesthetic norms. Unlike those more insular periods, today's sophisticated printing and distribution techniques have made most of the art of both the past and present



1.9 Gerrit Rietveld and Truus Schröder, *Rietveld-Schröder House*, 1920–24. Rietveld (architect and designer) and Schröder (client and codesigner) were members, along with Mondrian, of the de Stijl group in Holland—a fact that probably accounts for the similarities in style. © Nathan Willock/Architectural Association Slide Library, London. © 2011 Gerrit Rietveld/Artists Rights Society (ARS), New York.

1.10 Gerrit Rietveld, *Red/Blue Chair*, designed 1918 (made c. 1950 by G. van de Groenekan). Pine, ebonized and painted, 34 $\frac{7}{8}$ × 23 $\frac{3}{8}$ × 29 $\frac{3}{4}$ in. (88.4 × 60 × 75.5 cm). The relationships between horizontals and verticals and the juxtapositions of color within an asymmetrical grid are features shared by this chair and the paintings of Piet Mondrian. Toledo Museum of Art, Toledo, OH. Purchased with funds from the Florence Scott Libbey Bequest, in memory of her father, Maurice A. Scott (1985.48). © 2011 Gerrit Rietveld/Artists Rights Society (ARS), New York.



1.11 Yves Saint Laurent, *Mondrian-inspired dresses*. Models present dresses motivated by painter Piet Mondrian during French legendary fashion designer Yves Saint Laurent's farewell show Tuesday, January 22, 2002, at the Georges Pompidou Center in Paris. © AP Photo/Remy de la Mauviniere