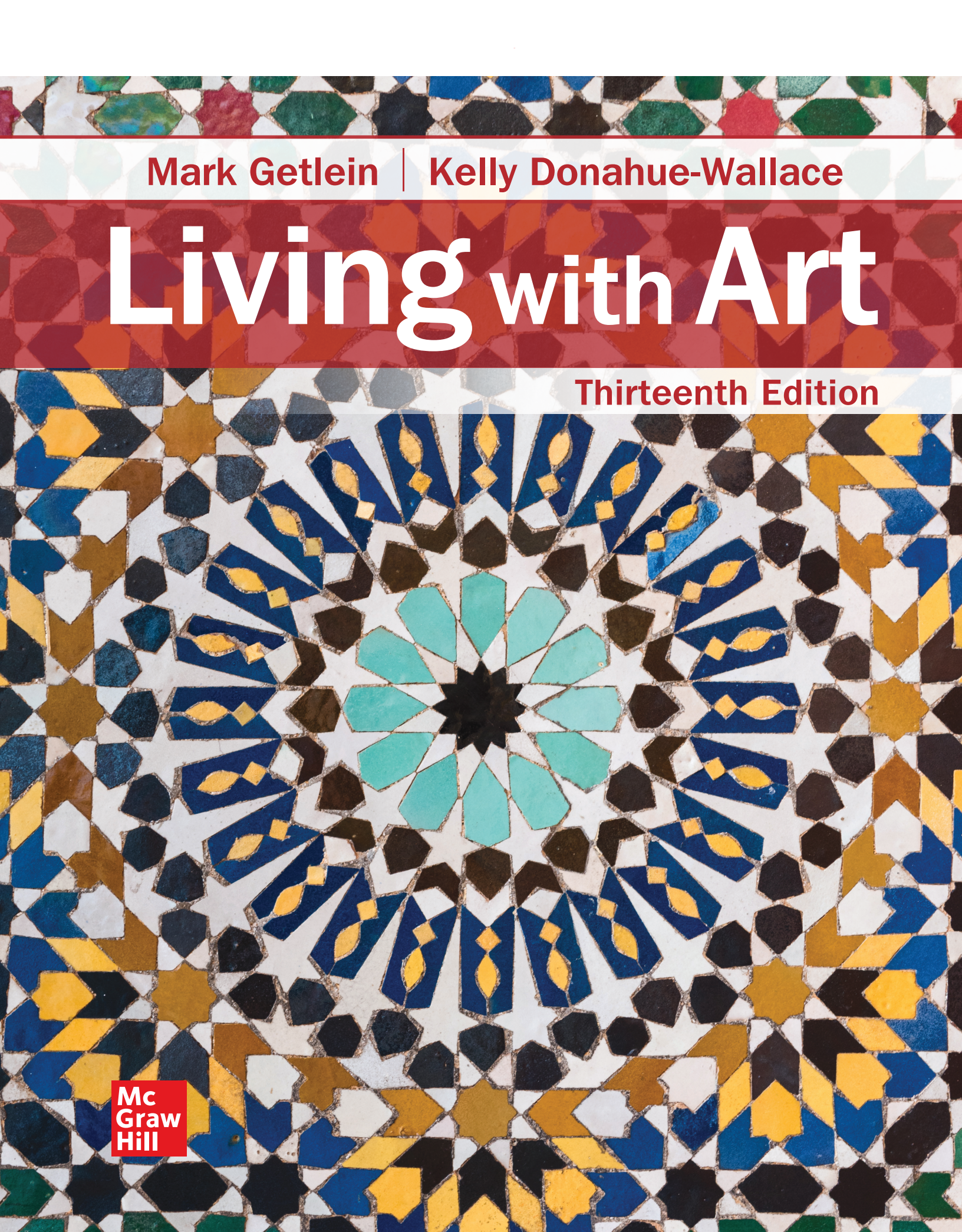


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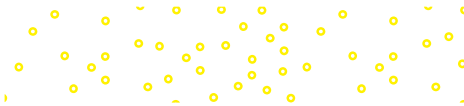
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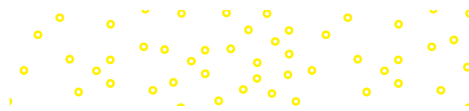
Thirteenth Edition

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LIVING WITH ART

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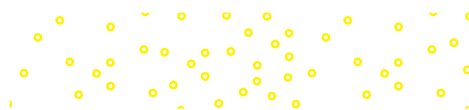
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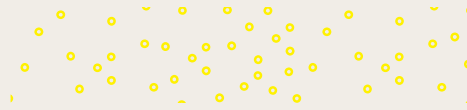
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Move beyond first impressions. See art in everyday life.

Art is part of our lives,
from the monuments in our communities, to the fashions
we wear and the media images we take in, to the exhibits on display
in museums and galleries. It permeates our daily life.
But why do we study art? How do we talk about art?

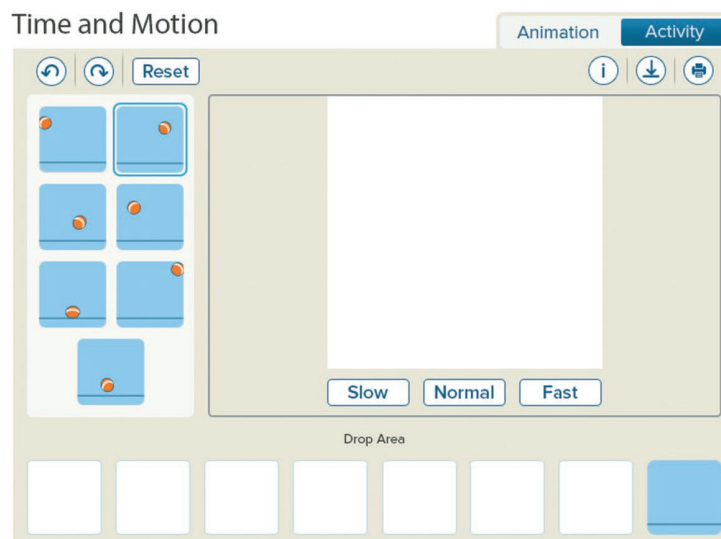
Living with Art helps students see art in everyday life by fostering
a greater understanding and appreciation of art. Taking a step further,
the authors equip students with the tools necessary to analyze and
digest the art that surrounds them, and uphold
a life-long enthusiasm for art.

Understand ART

This edition models the use of art's vocabulary throughout the text, using key terms so that readers understand their applications and drawing attention to where the visual element, principle of design, or characteristic of the medium is most visible in the object. The text tells the story of art and teaches readers to see that story in the book's images and in the world around them.

In addition to the text, resources and assessments help develop students' understanding:

- **SmartBook with learning resources** reinforces concepts, models visual analysis, and draws thematic, cultural, and historical connections as students learn about art and its vocabulary.
- **Practice and review activities** challenge students to apply their comprehension of concepts to works of art from within and outside of the text.
- **Elements and principles interactive media** and **art process videos** offer an engaging introduction to core concepts and the vocabulary of art to build comprehension and bring students into the creative process.



Analyze ART

Connect delivers assessments, analytics, and resources—including SmartBook and Writing Assignment—that make *Living with Art* a rich learning experience. Featured activities that help students analyze art include:

- **Guided viewing exercises**, which feature links to Google’s Arts & Culture site. Questions guide students through learning the process of describing what they see, providing formal analysis of various works of art, discussing their meanings, and ultimately developing informed opinions.
- **Thematic writing prompts**, which encourage students to explore gallery or museum collections in person or online. The prompts guide them in making connections between works of art by choosing a theme, looking for works that reflect this theme, and supporting their selections with formal and contextual details.

Appreciate ART

Living with Art continues to promote inclusivity, with many women artists among the artists featured, along with representations of art from around the world. The new edition continues to integrate global and diverse art works from the Middle East, Latin America, Africa, Australia, and Asia, as well as increasing the representation of Native American, Black American, and Latino/a art.

The featured **Artists** essays are tied closely to the concepts and issues discussed in the body of their respective chapters.

Thinking about Art essays focus on the social, historical, and global context, introducing issues of art over time—how art has been appreciated, interpreted, destroyed, categorized, displayed, fought over, preserved, censored, owned, and studied.

Chapter 3 of *Living with Art* helps students appreciate some of the common **themes of art**. The following themes include writing prompts and are further explored in the eBook and SmartBook’s learning resources in Chapters 14 to 23:

- The Sacred Realm
- Politics and the Social Order
- Stories and Histories
- Picturing the Here and Now
- Reflecting on the Self
- Invention and Fantasy
- The Natural World
- Art about Art and Its Institutions

The Thirteenth Edition

Changes appear in almost every chapter to refresh the illustration program and update the text. Some are detailed in the chapter-by-chapter revision summaries below.

Highlights of This Edition

Part One has been fully reorganized to reinforce the idea that we live with art every day, encourage students to think critically about images, and help students to understand the purposes of studying art. The section presents current controversies involving art and illustrates the importance of visual literacy in our image-saturated world.

New visual works throughout the book expand the integration of global art, deepen the coverage of design and digital media, draw attention to the effects of colonization and trade, and bolster the presence of performance art, sculpture, and the craft arts of daily life. The text continues to seek diversity in its artists and artistic media, adding memes, manga, and objects like Lucy Mingo's quilt from Gee's Bend, Alabama; Lorraine O'Grady's performance piece; and the *pañeo* art of incarcerated, self-taught artists. The pronunciation guide has been updated to reflect changes to the text. Terms, concepts, and visual analysis are modeled throughout.

The Revision in Detail

Chapter 1. The complete revision of Chapter 1 uses a broad variety of works to help students see the art they live with and its impact on their daily lives. It begins with controversial monuments, covers looted art from Benin and its repatriation, and is supported with new works like Lewis Hines's photographs of child labor that changed history and the FedEx wordmark that altered the way we speak. The chapter defines art and its purposes and reveals the importance of cultural stewardship. The chapter includes ubiquitous images, from memes and deep fakes to maps, to illustrate the significance of visual literacy in modern life.

Chapter 2. The heavily revised chapter begins with the human impulse for making art and then walks students through the steps of the creative process, from drawings in a Renaissance sketchbook to Christo and Jeanne-Claude's plans for an outdoor installation to Diego Rivera's painting of himself making a mural. The chapter then examines the circumstances of how and where artists have learned and worked, from apprenticeships to royal courts to healing rituals. Later, the chapter addresses perception and introduces the broad categories of art from naturalistic to nonrepresentational works, contrasting Antonio Pérez de Aguilar's realistic still life to Louise Bourgeois's abstract *Sleeping Figure II*, new to this edition, and Tara Donovan's nonrepresentational *Untitled*. The last part of the chapter describes how we analyze and interpret art by looking at its materials, style, subject matter, and context.

Chapter 3. The theme Reflecting on the Self is revised to look more broadly, with new examples including a spectacular silver dressing table, Alice Neel's penetrating portrait of artist Andy Warhol, and Frida Kahlo's haunting *Two Fridas*. New works elsewhere in the chapter clarify their themes, with the *Augustus of Prima Porta* embodying the principles of political art and Yasumasa Morimura's appropriation of a painting by Diego Velázquez to represent the concept of art about art. A Japanese kimono and Subhankar Banerjee's *Caribou Migration I* expand the discussion of art about nature beyond landscape paintings.

Chapter 4. New works support and clarify the discussion of several visual elements. Mary Cassatt's *Women Bathing* has been moved to this chapter to introduce the language of visual elements. *Yarmouth Jetty* by John Constable illustrates line's ability to direct our attention. Jesús Bautista Moroles's *Disc Spiral* provides an easy-to-read example of shape and mass while Gustav Klimt's *The Kiss* reveals the power of pattern. The discussion of time and motion has been completely revised with Manuel Arellano's *Virgin of Guadalupe* to illustrate continuous narration, Robert Capa's *Omaha Beach* to reveal motion captured in a two-dimensional photograph, and Jean Tinguely's *Méta-Matic No. 10* to represent real motion and time in a work of kinetic sculpture. To contextualize the discussion of color, a new Thinking About Art examines the global history of pigments and dyes, addressing myth, trade, imperial expansion, and even health.

Chapter 5. New works broaden the media used to demonstrate the principles of design. Mingo's *Chestnut Bud* quilt introduces mosaic balance while Barbara Hepworth's *Oval Sculpture (No. 2)* illustrates asymmetrical balance in a three-dimensional object. The discussion of scale and proportion is updated with Giambologna's *Colossus of the Appenines* representing play with scale and a colossal portrait of Egyptian pharaoh Rameses II demonstrating the use of scale as symbol. The final portion of the chapter has been revised to model the analysis of visual elements and principles of design in three different media with radically different styles: Andrea della Robbia's glazed ceramic *The Adoration of the Child* for naturalistic three-dimensional sculpture, Asante cloth for nonrepresentational textiles, and Philip Johnson's Glass House for architecture.

Chapter 6. The chapter expands the types of drawings it studies adding gesture drawing with John Singer Sargent's *Spanish Dancer*. Hakuin Ekaku's *Oyakōkō: Love for One's Parents* illustrates the importance of ink brush drawing in Japanese art. The *pañō* drawings created by imprisoned persons in the U.S. Southwest are the subject of a new Thinking About Art, demonstrating that drawing does not just happen in art schools and artists' studios. The chapter also moves drawing off its traditional paper support with Luis Tapia's *A Slice of American Pie* drawn on the side of a car and Camille Utterback's digital drawing *Precarious* that interacts with viewers.

Chapter 7. The chapter has been slightly reorganized, with a single section on nontraditional approaches to painting, from pigment piled on the ground and digital paintings to Faith Ringgold's *Street Story Quilt*. Other new works include José Clemente Orozco's *Man of Fire* as an example of fresco, Jay DeFeo's *Origin* to demonstrate the three-dimensional potential of paint, and *The Unicorn Rests in a Garden* to illustrate tapestry techniques.

Chapter 8. Printmaking processes discussed in this chapter are expanded with the addition of monoprint using William Blake's *God Judging Adam*. Sandile Goje's *Meeting of Two Cultures* demonstrates the unique qualities of the linotype process. Other additions include a wood engraving, Winslow Homer's *Art Students at the Louvre*, and a screenprint, Patrick Caulfield's *Interior: Morning*. Ruth Asawa's lithograph *Desert Flower* provides additional information on fine art presses and the role of the master printer.

Chapter 9. The chapter has major revisions. New to this edition are works by Anna Atkins, Barbara Crane, and Lorette Lux to support the photography discussion, which follows a chronology of processes, from daguerreotypes through Polaroids and digital photographs. Works by Liliana Porter and Duane Michals are included to introduce the ways photographers may manipulate their images. Film and video are now combined to focus more directly on their use by artists. The medium now includes coverage of virtual reality, examining the VR installation *Reanimated* by Jakob Kudsk Steensen.

Chapter 10. This chapter has grown to address design more fully. It includes a new example of typography with Dana Tanamachi's *Thank You* stamp. There is an expanded and more historically grounded discussion of data visualization that includes Henry C.

Beck's map of the London Underground and Charles-Joseph Minard's visual diagram of the massive loss of life during Napoleon's Russian campaign. The interactive potential of data visualization is demonstrated by a virtual reality *Field Trip to Mars* created by the McCann Group in a specially outfitted school bus. The relationship of art and graphic design now includes the discussion of illustration with examples of Japanese manga and the drawings of Aubrey Beardsley.

Chapter 11. More digital manufacturing techniques have been added with examples such as Matthew Angelo Harrison's 3D printed *MK-003-splinter* and Anila Quayyum Agha's *Intersections* made with Computer Numerical Control (CNC) cutting. The time and place section now includes the LED light installation *Wander through the Crystal World* and Theo Jansen's walking sculpture *Plaudens Vela*. Reorganizing the chapter to place sculptural engagements with time and place before representations of the body maintains a general chronology of sculptural methods from carving to digital.

Chapter 12. For fiber arts coverage, a metal beaker from South America and a tunic from Peru have been added. A teapot by Bauhaus artist Isabelle Brandt, a chair by Dirk Vander Kooij, a lacquer by Tanaka Nobuyuki, and *Escalade Beyond Chromatic Lands* by Sheila Hicks enhance the coverage of art, craft, and design.

Chapter 13. The architecture chapter is more concise and features a broad range of structures, from Plains tipis and Turkish stone-carved dwellings to a 3D printed home. While more concise, new examples are introduced, including the Agra Fortress in India to illustrate load-bearing architecture and the Quadrangle of the Birds at Uxmal in Mexico to show corbel vaults. The National Stadium in Beijing and the High Line in New York City have been added to the discussion of new, green building practices.

Chapter 14. Changes include figures of worshippers added to Sumerian art to accompany the discussion of the ziggurat where they were placed. The Egypt section includes a statue of the pharaoh Menkaure and his queen, and Mycenaean art includes the mask of Agamemnon. New examples supplementing the discussion of Greek and Roman art include a vase by the Andokides Painter, the Hellenistic *Old Market Woman*, the Ara Pacis Augustae, and an interior of a Roman villa. A temple in Nîmes, France, and a rock-cut treasury in Petra, Syria, show the extent and influence of Roman architecture.

Chapter 15. Byzantine art includes the oldest surviving icon and a manuscript illustration of an iconoclastic episode. A page from the *Song of Roland* has been added to the High Middle Ages discussion.

Chapter 16. The Italian Renaissance section includes a new view of St. Peter's. The Northern Renaissance has a new example, a portrait by Rogier van der Weyden, to expand the section's thematic range.

Chapter 17. The art of 17th-century Italy now has Bernini's Baldachin at St. Peter's to accompany the discussion of the church's architecture and plaza. A new painting example by Bartolomé Esteban Murillo expands the scope of art in 17th-century Spain. The section on 18th-century art is revised to follow the geographic organization used earlier in the chapter with an expanded discussion of England that includes a work by Sir Joshua Reynolds. The chapter concludes with a broadened focus on 18th-century art in the Americas that now has works by Benjamin West, Juan Patricio Morlete Ruiz, and Manuel Tolsá.

Chapter 18. The section on Islamic art now includes Ottoman mosque architecture and a work from *Shahnama* by Firdawsi. The discussion of African art is revised to follow a more chronological organization like other chapters in Part 5 with new examples such as a Nok sculpture and the architectural complex Great Zimbabwe. The arts of African courts have been expanded to look at a broader range of regalia that include a Luba royal stool. An example of a Dogon meeting house has been added to put objects related to spirituality in context.

Chapter 19. The Jahangiri Mahal residence now appears in the section on India to complement earlier discussions of the Agra Fort and the Taj Mahal. A set of vessels used in an early Chinese altar has been added to demonstrate the range of bronze items created in the Shang and Zhou dynasties. Other new examples such as the Hall of Supreme Harmony and a portrait of emperor Qianlong provide a glimpse of the Chinese imperial court. A discussion of Himeji Castle discusses Japanese art in a physical setting.

Chapter 20. The chapter takes a more chronological approach than in the previous edition, starting with the earliest Pacific art. New selections of memorial figures from New Ireland and a mourner's costume from Tahiti offer a greater range of this region's art. The Arts of the Americas discussion is expanded. A Maya relief sculpture of ball players illustrates the importance of the sport in ancient Mesoamerica. An atrial cross and a church reveal the persistence of Indigenous arts following Spanish colonization. Native arts in North America include contextual information about a mask's use during a potlatch.

Chapter 21. The topic of Neoclassicism has been shifted entirely to Chapter 17 to keep its discussion together rather than split across chapters. New examples include Joseph Mallord William Turner's *Valley of Aosta* to illustrate Romanticism's idea of the sublime and Gustave Caillebotte's *Paris Street: Rainy Day* to broaden coverage of Impressionism. Art Nouveau has been added to the Post-Impressionism section with Victor Horta's Hotel Tassel to integrate design into the text. Thomas Eakins's *The Gross Clinic* has been added to illustrate American Realism. The section on Dada now includes Raoul Hausmann's *The Spirit of Our Time: Mechanical Head* and Diego Rivera's *Man, Controller of the Universe* appears as an example of Mexican murals.

Chapter 22. Changes include the addition of Jasper John's *Flag*, Andy Warhol's *Orange Disaster #5*, Roy Lichtenstein's *Whaam!*, and Lynda Benglis's *Embryo II*. Dan Flavin's *an artificial barrier of blue, red, and blue fluorescent light (to Flavin Starbuck Judd)* has been included to illustrate installation art and show the close network of Modernist artists given its reference to sculptor Donald Judd's son. The chapter uses Nancy Holt's *Sun Tunnels* to illustrate Land Art. The discussion of Postmodern Art has been revised to address identity and social critique more fully, with new examples from Loraine O'Grady, James Luna, and Ai Weiwei.

Chapter 23. New examples have been added to be more inclusive with Tania Bruguera's performance *Tatlin's Whisper #5*, a billboard by Christine Sun Kim, and Reena Saini Kallat's *Woven Chronicle*. Kara Walker's *A Subtlety* installation has been moved to this chapter to conclude this edition with its powerful reflection on enslavement and industry.

Supporting Resources for Instructors

Instructor Resources include an Instructor's Manual and lecture PowerPoint slides that can be accessed through Connect.

Image Bank

Instructors can access a database of images for which McGraw Hill has secured electronic permissions. Instructors can access images by browsing chapters, style/period, medium, and culture, or by searching key terms. Images can be downloaded for use in presentations and assignments you create. The download includes a text file with image captions and information. You can access Image Bank under the library tab in Connect.

Writing Assignment

Available within Connect, the Writing Assignment tool delivers a learning experience to help students improve their written communication skills and conceptual understanding. As an instructor, you can assign, monitor, grade, and provide feedback on writing more efficiently and effectively.

Proctorio

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Acknowledgments

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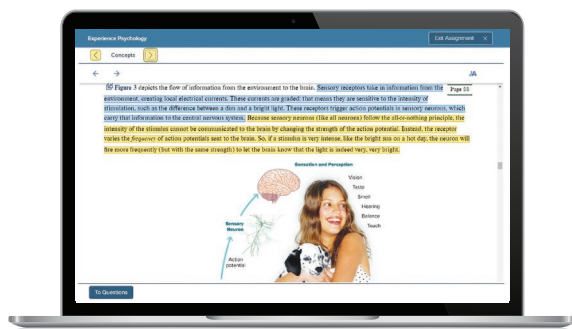
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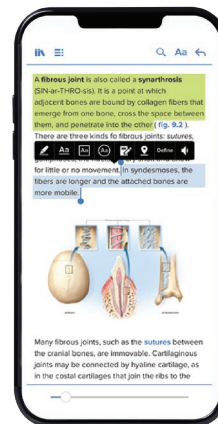
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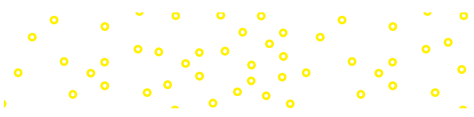
Living with Art



1.1 Antonin Mercié. Robert E. Lee monument, Richmond, Virginia. 1890.
Dennis K. Johnson/Alamy Stock Photo

PART ONE

Introduction



Chapter 1

Living with Art

In this chapter, you will learn to

- LO1 recognize ways that we live with art,
- LO2 identify characteristics common to what we call art, and
- LO3 describe the value of visual literacy.

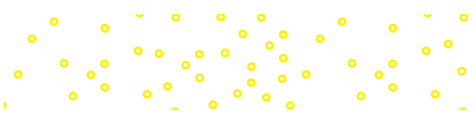
We live with art every day. It surrounds us. You may live near an art museum or a historic house or perhaps just a public monument. The walls of your home may be decorated with posters, photographs, or even paintings you chose because you find them beautiful or meaningful. But art is elsewhere as well. The digital images and websites on your phone or computer entertain and educate you. The graphics and animations you see at school or work use art's visual language to make important information easier to understand. The buildings that you occupy and walk past in your community offer visual appeal that serves practical ends.

We sometimes do not notice the art that surrounds us because it blends into the backdrop of our daily lives. In 2020, however, art was front-page news. The Black Lives Matter movement that began in the United States to protest Black American deaths at the hands of the police drew attention to public monuments celebrating the Civil War's Confederate soldiers. Petition drives and protests in prior years had demanded the monuments' removal but with limited success. But following the death of George Floyd in 2020, sculpted images of Confederates like the monument to Robert E. Lee in Richmond, Virginia (1.1) were defaced and toppled from their pedestals. Soon, sculpted images of presidents, explorers, and generals around the world began to fall, and communities debated what to do with the ones that remained.

The controversial Lee sculpture in Richmond, now removed, depicts the commander of the Confederate States Army. It shows him in uniform, seated atop a horse, pulling on the reins, and gazing into the distance. Lee and the horse were made of bronze by French sculptor Marius Jean Antonin Mercié, and the tall, marble pedestal was the work of his compatriot, Paul Pujol. These pieces were shipped across the Atlantic and installed in Richmond in 1890. Private fundraising for the work by the Ladies' Lee Monument Association had begun two decades earlier with state government funds added in 1886.

For the monument's detractors, this timeline was significant. The Lee sculpture and others like it were erected in the former Confederate states during the Jim Crow era of legal segregation, voter suppression, and violence against Black Americans. The protestors argued that the monument was made to intimidate Black Americans, glorified racist values, and disenfranchised people of color today. The monument's supporters countered that the work honored their ancestors and heroic war dead. Removing it was an attempt to erase history. For both sides of the debate, the monument was as much about people today and their responses to the art as it was about the past. The graffiti on Lee's monument illustrates this point, as the words and images painted on the base speak of modern social, judicial, and economic concerns.

Communities continue to grapple with what to do with public monuments that offend their citizens. Many of the objects that have been removed, like the Lee sculpture, sit in government warehouses, as municipalities consider more appropriate



contexts. Others wait for legal challenges to make their way through the courts or local government councils. In the meantime, observers and protestors of these monuments experience a wide range of emotions. These works make them think about their own relationship to history and their community.

The Lee monument reveals that living with art is not always easy. Maya Lin's Vietnam Veterans Memorial (1.2) also touches viewers' emotions, but for different reasons. During the Vietnam War—another painful national memory—thousands of men and women lost their lives in a distant conflict that was increasingly questioned and protested at home. By the war's end, the nation was so bitterly divided that returning veterans received virtually no recognition for their service. In an atmosphere of continuing controversy just seven years after the last American troops left Saigon, Lin's task was to create a memorial that honored the human sacrifice of the war while neither glorifying nor condemning the conflict itself.

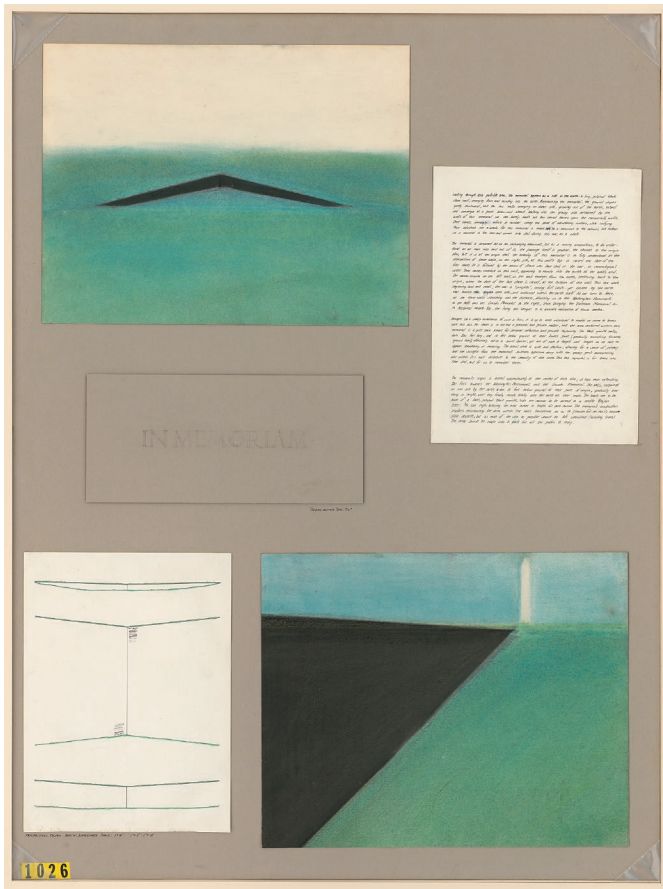
Lin's solution is unique. At the heart of the memorial is a long, tapering, V-shaped wall of black granite inscribed with the names of the missing, the captured, and the dead—some 58,000 American names in all. The wall is set into the earth exposed by slicing a great wedge from a gently sloping hill. Visitors enter along a walkway, barely aware at first of the low wall at their feet. The monument begins just as the war itself did—almost unnoticed, a few support troops sent to a small and distant country, a few deaths in the nightly news. As visitors continue their descent along the downward-sloping path, the wall grows taller and taller until it towers overhead, with names upon names upon names. At the walkway's lowest point, where the wall is at its highest, visitors turn a corner. The path begins to climb upward, and the wall begins to fall away. Drawn by a view of either the Washington Monument or the Lincoln Memorial, visitors leave the war behind. In this quiet, unobtrusive way, Lin's memorial takes people on a sad journey down into a valley of death, then up toward hope, healing, and reconciliation.

Although the design initially met with widespread public approval, it soon sparked an angry backlash. Critics objected to its shape, calling it a shame-ridden gash in the earth. Others criticized the lack of heroic figures that would picture the soldiers' sacrifice. Funding was withdrawn, permits were denied, and Lin suffered personal, sometimes racist, verbal attacks. In the end, however, Lin's design was approved and the monument was unveiled in 1982. Since then, visitors have slowly walked Lin's path in quiet reverence, seeing the thousands of names and their own reflections in the glossy stone of this dignified and somber artwork.

1.2 Maya Lin. Vietnam Veterans Memorial, Washington, D.C. 1982. Black granite, length 492'. Mike Black Photography/Getty Images



ARTISTS Maya Lin (born 1959)



How do Lin's works engage her audience? What inspired her design for the Vietnam Veterans Memorial?

Maya Lin uses her art to make us see our environment—how it looks, how it feels, how it makes us feel. Her art is designed to make us think about the world, but it does not tell us what to think. She leaves that part to each of us.

The most famous of Maya Lin's places for thought was also her first, the Vietnam Veterans Memorial in Washington, D.C. Lin created the design seen here in response to an open call for proposals for the memorial, and it was selected unanimously from the more than 14,000 entries that flooded in. We can imagine the judges' surprise when they dialed the winner's telephone number and found

themselves connected to a dormitory at Yale University, where Lin was a twenty-two-year-old undergraduate student in architecture.

As with much of Lin's work, the memorial's powerful form was the product of a long period of reading and thinking, followed by a moment of inspiration. On a trip to Washington to look at the site, Lin felt the desire to "cut into the earth."¹ Slicing into the ground, her design captured the Vietnam War's violence and trauma. The landscape surrounding the wound would heal from the cut, leaving behind only the monument's polished black granite. Engraved with the names of the dead, the stone's surface would allow viewers to connect across time and space with the soldiers who lost their lives, the violence of that moment transformed into the tranquility of the memorial. Back at school, Lin gave her idea form in the university dining hall with two decisive cuts in a mound of mashed potatoes. The design proposal illustrated here presents the cuts as two long triangles against a grassy hillside.

Maya Lin grew up in Athens, Ohio. Her father, a ceramist, was chair of the fine arts department at Ohio University, while her mother, a poet, taught in the department of English there. Both parents had immigrated to the United States from China before Maya was born. Lin readily credits the academic atmosphere and her family's everyday involvement with art for the direction her life has taken. She and her brother spent countless hours after school watching their father work with clay in his studio. Their parents' creativity rubbed off.

Lin admits that it took a long time to put the experience of constructing the Vietnam Veterans Memorial behind her. For the next several years, she worked quietly for an architectural firm before returning to Yale to finish her doctoral studies. Since setting up her studio in 1987, she has created such compelling works as the Civil Rights Memorial in Montgomery, Alabama; *Wave Field*, an earthwork at the University of Michigan in Ann Arbor; and the Langston Hughes Library in Clinton, Tennessee.

Critics are often unsure about whether to classify Lin as an architect or a sculptor. Lin herself insists that one flows into the other. She credits her approach to advice she received from the architect Frank Gehry, who told her to set aside categories and "just make the work."² That is just what she continues to do.

Maya Lin. Vietnam Veterans Memorial. Competition drawing. 1981. Library of Congress Prints & Photographs Division [LC-DIG-ppmsca-09504]

Art like Lin's memorial is all around us. It engages our attention, our imagination, our intelligence, and our emotions. It delights us, it offends us, it makes us happy or sad, and it sometimes even scares us. This book hopes to deepen your understanding of one of the most basic and universal of human activities—making images and objects that today we call art. Its subject is visual art, which is art that addresses the sense of sight, as opposed to music or poetry, which are arts that appeal to the ear. The book explores why and how art has been made and how humanity uses and responds to art. It is written to help you appreciate art and to understand its role in your life. It reaches back to consider works created well before current ideas about art were born and across cultures that have very different artistic traditions.

Art in Daily Life

Sometimes the art in our lives is right underfoot. In 1939, amateur archeologist Basil Brown dug into a grassy mound at Sutton Hoo near Woodbridge, England. He discovered a wood ship made by Anglo-Saxon craftsmen in the early 7th century. Despite measuring almost 90 feet long, the ship had been dragged to the site and buried, likely with the body of a king inside. The remains were long gone by 1939, but the burial chamber still had treasures from near and far, including Sri Lankan garnets embedded in locally made jewelry, gold coins from the European mainland, and silverware from Turkey.

Brown also found a helmet (1.3) that had been wrapped in cloth and placed by where the body would have been. Its iron had decayed, but surviving fragments showed that it had a dome over the skull, a flared neck guard, and hinged cheekpieces. A shield covered the face with openings for the eyes. The helmet was lavishly

1.3 Sutton Hoo helmet. Late 6th century—early 7th century.
The Trustees of the British Museum/Art Resource, NY



ornamented. A figure of a dragon formed a line down the face with its head between the eyes, its wings over the eyebrows, its body protecting the nose, and its tail forming a mustache. The dragon came nose to nose with a two-headed snake that rose from the forehead. Warriors, beasts, and geometric patterns decorated the rest of the helmet.

Getting the Sutton Hoo treasures out of the ground was a complex process. When the scope of the ship burial came to light, British government archeologists took over. Their methodical excavation provided much new information about the Anglo-Saxon period of British history from the 5th to 11th centuries. Yet many ancient sites have not been responsibly excavated. Thieves and unethical collectors have raided burials throughout history, disturbing graves and dispersing the items found inside. Their greed denied scholars the chance to study the objects and disrespected the burials' living descendants. Art may be under our feet, but we have an obligation to treat it responsibly.

Art in the News

Just as Brown's discovery of the Sutton Hoo ship burial received worldwide attention, a group of sculptures known as the Benin bronzes reveal that art continues to make news today. Benin was once an independent kingdom in West Africa. The king, known as the oba, lived with his court in a palace in the capital city of Edo. In 1897, Edo fell to British colonizers in a cataclysmic event known as the Punitive Expedition. British soldiers attacked, burned, and looted the city and its palace, removing thousands of works of art. A photograph taken shortly after the battle shows British colonial authorities seated beside bronze plaques that had once hung on columns in the oba's palace (1.4). The plaques and other looted items were shipped back to Britain as spoils of war, symbols of victory. Some went to the British Museum and others were sold, ending up in collections around the world.

The Benin plaques picture the oba, royal family members, soldiers, and dignitaries. In the example seen here (1.5), three warriors dressed in elaborate regalia stand with their weapons displayed. The figure in the center holds a sword and spear and wears a crown studded with coral. The spotted scars on his body and his necklace of jaguar teeth symbolize his strength and speed while his large size compared to the other warriors shows his high status. For the same reason, all three warriors are much larger than the four attendants that serve them.



1.4 Interior of oba's compound burnt during siege of Benin City in 1897.

Zuri Swimmer/Alamy Stock Photo

1.5 Benin plaque displaying warriors and attendants. 16th–17th century.

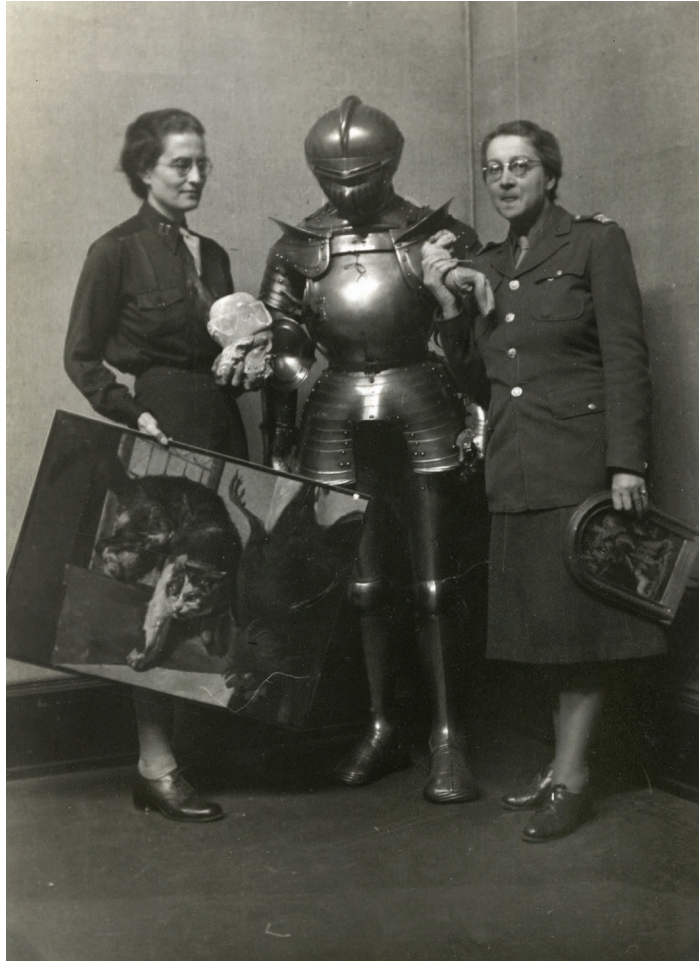
Gift of Mr. and Mrs. Klaus G. Perls, 1990/The Metropolitan Museum of Art, New York



In recent years, the Kingdom of Benin, now part of the nation of Nigeria, has requested the return of the looted bronzes. The government of the current oba argues that these items belong to the kingdom. Although Western governments and their museums have a long history of building collections with the spoils of war, the oba's demands have recently found receptive audiences among nations seeking to right the wrongs of their colonial pasts. Several European countries have partnered with Nigeria on plans to build a museum in Benin City (formerly Edo) to house returned artworks. In 2019, France promised to return some looted objects, and Germany joined in 2021. While these announcements made international news, the theft of Benin artifacts has also entered popular culture. In the 2018 feature film *Black Panther*, the character Erik Killmonger challenges a curator over the 1897 Punitive Expedition, asking sarcastically whether her museum had paid a fair price for its Benin art.

The theft, removal, and destruction of art during World War II also made news in its day and found its way into popular films. Like the British in 1897, Adolf Hitler eagerly collected works of art as spoils of war during the 1930s and 1940s. First he took from the Jewish families he sent to concentration camps and later from the museums, galleries, and private collections in the paths of his armies. While some European collections like the Louvre Museum in Paris were moved to safety before the German troops arrived, much art was stolen. Hitler sold and burned many works of early 20th-century art, which he viewed as degenerate (see Chapter 21's Thinking about Art: The Nazi Campaign against Modern Art). The rest were destined for a planned museum in his hometown of Linz, Austria.

As the war ended, hundreds of thousands of artworks were missing. Allied soldiers discovered some of the stolen objects hidden away in salt mines in Germany and Austria. The task of finding, inventorying, and returning the looted art to its



1.6 Edith Standen and Rose Valland at the Wiesbaden Collecting Point.

bpk Bildagentur/Zentralarchiv/Staatliche Museen/Berlin/Germany/Art Resource, NY

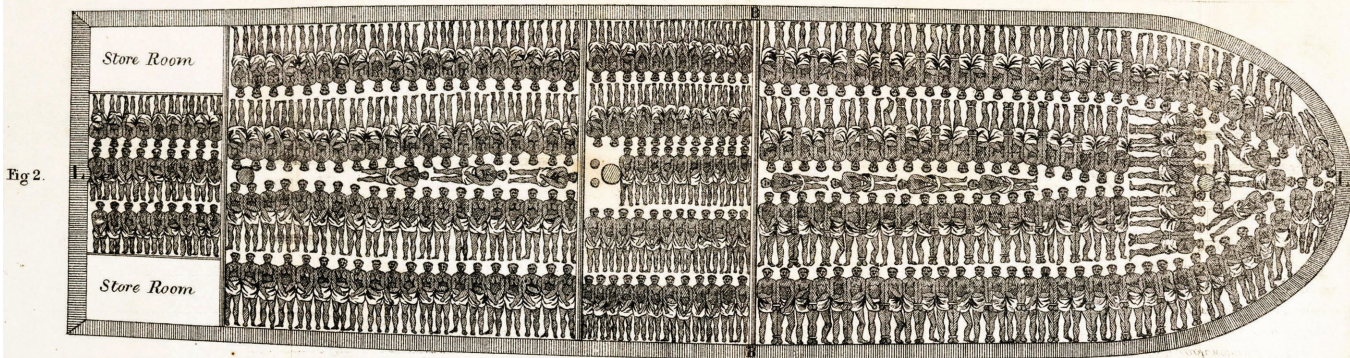
owners fell to the men and women of the Monuments, Fine Arts, and Archives Section, including the art historians seen in the photograph **(1.6)**: Captain Edith Standen from the United States and Captain Rose Valland from France. The Allied armies created this international group of civilians and service members, commonly called the Monuments Men, early in the war to protect Europe's art and cultural treasures. The 2014 feature film *The Monuments Men* offers a glimpse of their immense task and the challenge of trying to save both human lives and historical patrimony. Their difficult and tedious work continued for years after the war. Even today, the matter of art looted by the Nazis is not resolved. Families of Holocaust victims still work to restore precious heirlooms to their rightful owners.

Art's Influence on History

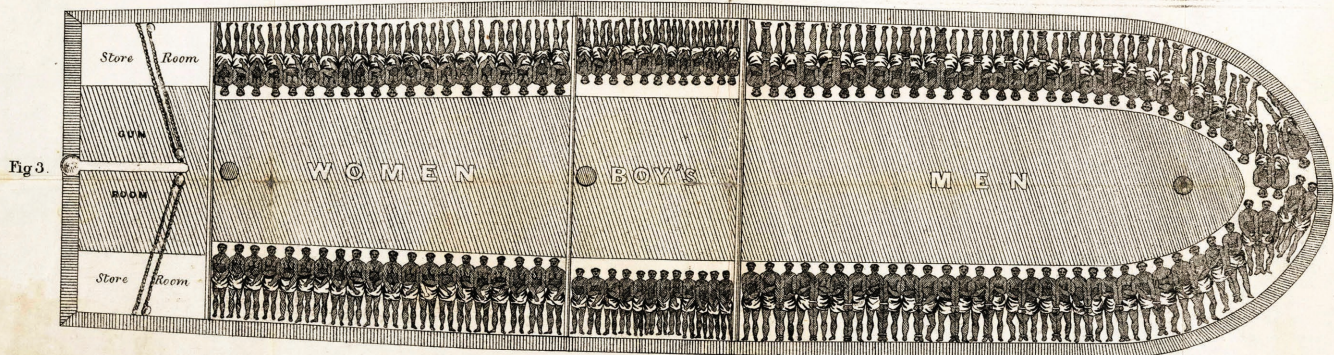
While the Monuments Men (and women) sought to save historical art from destruction, sometimes it is the art that changes history. *Stowage of the British Slave Ship Brookes Under the Regulated Slave Trade Act of 1788* **(1.7)** is an early example of a type of design called data visualization, which translates numeric information into visual form. Data visualization takes the popular saying that "a picture is worth a thousand words" and applies it to numbers. In this case, abolitionist Thomas Clarkson pictured the living conditions of enslaved persons on British slavers' ships.

In the late 1780s, Clarkson and his fellow abolitionists launched a campaign to end Great Britain's participation in the Atlantic slave trade. To build their case, Clarkson researched the matter first hand. He visited ships and spoke to traders. He decided that simply providing the numbers of people packed onto the ships' lower decks and the available square footage per enslaved person would not inspire

PLAN OF LOWER DECK WITH THE STOWAGE OF 292 SLAVES
130 OF THESE BEING STOWED UNDER THE SHELVES AS SHEWN IN FIGURE D & FIGURE S.



PLAN SHEWING THE STOWAGE OF 130 ADDITIONAL SLAVES ROUND THE WINGS OR SIDES OF THE LOWER DECK BY MEANS OF PLATFORMS OR SHELVES
(IN THE MANNER OF GALLERIES IN A CHURCH) THE SLAVES STOWED ON THE SHELVES AND BELOW THEM HAVE ONLY A HEIGHT OF 2 FEET 7 INCHES
BETWEEN THE BEAMS: AND FAR LESS UNDER THE BEAMS. See Fig 1.



1.7 Stowage of the British Slave Ship *Brookes* Under the Regulated Slave Trade Act of 1788
ICP/incamerastock/Alamy Stock Photo

action. He created diagrams based on a slave ship called the *Brookes*, drawing the ship's outline and small figures inside. These clearly illustrated how little space each man, woman, and child had as they lay side by side in the dark and unventilated ship. British viewers had no trouble envisioning the horrifying conditions, and Clarkson's data visualization was copied repeatedly. Within 30 years, Great Britain outlawed the slave trade, although it lasted another three decades elsewhere in the British Empire.

Lewis Hine's photographs of child labor had a similar impact. Laws protecting children in the workplace did not exist in the United States until 1938. The Fair Labor Standards Act signed into law that year established the minimum age for child workers and ensured that working conditions in all industries did not threaten children's health, safety, or access to education. Prior to this law, children—including very young children—worked in mines, factories, mills, and slaughterhouses. Not only were they routinely maimed or killed in the workplace, but they received no education, condemning them to a life of poverty.

Photographer Lewis Hine set out to change the situation. He took his camera to mines and factories, documenting the children and their working conditions. At a cotton mill in North Carolina (1.8), Hine photographed a ten-year-old young girl standing beside a mechanized loom. She occupies the middle of the photograph, resting one hand on the window sill and the other precariously close to the loom's moving parts. The light from the windows illuminates her tattered dress and her emotionless face. With one photograph, Hine illustrated her hard life.

But Hine was not just a lone social crusader. He worked for the National Child Labor Committee (NCLC), a nonprofit dedicated to protecting working children. Between 1908 and 1924, Hine took several thousand photographs documenting child labor, sometimes using lies and disguises to access work sites. He saw



1.8 Lewis Hine. *One of the spinners in Whitnel Cotton Mfg. Co. N.C.*
Lewis Wickes Hine/Library of Congress

himself as a detective and took detailed notes on the subjects of his photographs. Hine's effort paid off, as the NCLC used his photographs to persuade state and federal legislators to consider child labor protections, culminating in the 1938 law.

When photographer Eddie Adams took his infamous picture of the execution of a Vietnamese captive (1.9), he worked as a photojournalist for the Associated Press. He was not a crusader for social justice, but instead a documentary photographer tasked with recording history as it happened. In 1968, he was stationed in Vietnam where he photographed 150 military missions during that long war. While taking pictures in Saigon during the North Vietnamese campaign known as the Tet Offensive, Adams recorded the moment that a South Vietnamese general shot his prisoner in the head.



1.9 Eddie Adams. *Execution, Saigon, South Vietnam. 1968.*
Gelatin silver print, 9 5/8 x 13 9/16".
Eddie Adams/AP Images

1.10 FedEx truck.
Antonio Gravante/123RF



The photograph was so disturbing that Adams's editors debated whether to publish it. They did, and the image earned Adams a Pulitzer Prize. More importantly, it became a rallying point for the antiwar movement. Critics of American involvement in Vietnam pointed to the photograph as a symbol of the war's brutality and futility. The widow of the executed man said decades later that the photograph changed American minds about fighting in Vietnam. Not long after the photograph was published, the United States began to draw down its forces before finally withdrawing from Saigon in 1975. Emotions were still high less than a decade later as Maya Lin set about constructing the memorial to the war's dead (see 1.2), its simple beauty contrasting the graphic brutality of Adams's photograph.

How Art Shapes Everyday Life

Even if works of art do not change laws or sway public opinion, they can still have an impact on our lives. In 1994, a graphic designer changed the way we speak when the Federal Express shipping company hired him to create its logo. Designer Lindon Leader set to creating something that symbolized the company's speedy service. His final design (1.10) used the company's shortened name—FedEx—and embedded an arrow between the E and the X to represent fast deliveries and forward progression. The company adopted Leader's design and, decades later, still uses it on planes, trucks, and packaging. The design was so effective that people soon began to call the company by the shortened name, and today it is common to use the term "Fedex" to mean any kind of fast delivery.

Architecture affects daily life as well, even beyond its role as shelter and work space. Buildings sometimes transform communities. The Guggenheim Museum Bilbao (1.11) by architect Frank Gehry did just that. Built in 1997 using computer-aided design and fabrication to achieve its unusual shape, the museum is located on the riverfront in Bilbao. This northern Spanish city was known for its shipbuilding industry but had fallen on hard times by the 1990s, with high unemployment and social unrest. Few tourists visited. Yet when Gehry completed his fantastic, titanium-clad building with its shiplike profile, visitors soon flocked to Bilbao. They came to see the museum's sweeping curves and soaring spaces as well as the contemporary art exhibited inside. The city immediately felt the museum's economic impact, which transformed the area. Within 20 years, the museum and the neighborhood revitalization it sparked created 5,000 new jobs and more than \$750 million in revenue for the region's coffers.³



1.11 Frank Gehry. Guggenheim Museum Bilbao, Spain. 1997.
Iakov Filimonov/Shutterstock

While the Guggenheim Museum Bilbao required international cooperation and an immense financial investment to get under way, Miami's Wynwood Walls (1.12) began at the grassroots. In 2009, developer Tony Goldman sought to turn a warehouse in the district north of Miami's downtown into a showcase for graffiti and street art. Beginning with six warehouses, Goldman had artists transform the windowless walls into giant public artworks. Soon the project spread over 80,000 square feet of wall space and attracted street artists from around the globe. Today their work ranges from huge paintings created according to traditional fine art principles, like the ancient god seen on the left side of the wall, to the abstracted forms of graffiti that surround the figure. The Wynwood Walls not only transformed the warehouses into giant canvases, but also turned the area into a tourist destination with shops and restaurants. As in Bilbao, the economic and social contribution of this art to the city of Miami has been substantial.

But art also shapes our lives in much smaller and more personal ways. The popularity of memes is a good example. These funny and sometimes biting works are digital images that we select from existing resources, manipulate with added text, and share with our friends. Choosing the right image requires a critical eye so that the words and picture complement each other. This decision over a digital image helps us to appreciate Lindon Leader designing the right logo for FedEx, Frank Gehry finding the best shape for his Bilbao museum, Maya Lin choosing the perfect form for her memorial, and Tony Goldman finding artists for his walls. We get a glimpse of the choices artists make as they seek to communicate their vision.

The vast array of memes and other digital images on the internet transforms us all into critical art consumers every day. Looking at examples of poorly edited pictures—commonly known as “Photoshop fails”—the “thousand words” a picture speaks are not always authentic. Models are made slimmer, skin clearer, backgrounds

1.12 Wynwood Walls in Miami, Florida.
Garrett Filson/Stockimo/Alamy Stock Photo



more picturesque. Sometimes, however, the lies a manipulated photograph tells have more serious consequences. Countries have doctored photographs of missile tests. Dictators have erased enemies standing at their side. Tabloids have ruined actors' careers by pasting faces on other bodies. Today, manipulated videos known as deep fakes put the lies in motion.

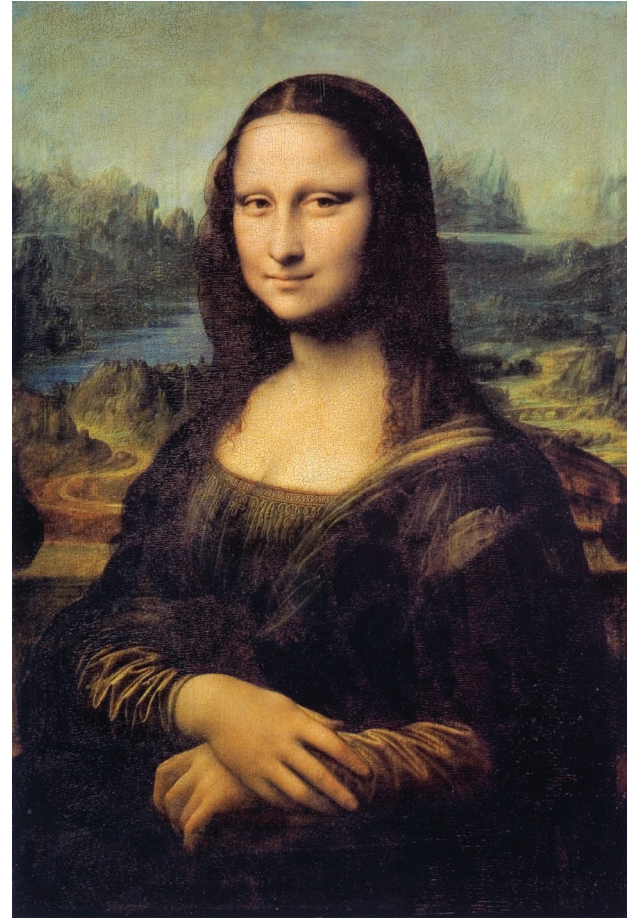
Fortunately, not all image editing is so serious. When President Joseph Biden took the oath of office on a cold day in January 2021, Vermont Senator and former presidential candidate Bernie Sanders attended in an appropriately heavy coat and a pair of knitted mittens. The COVID pandemic still raged, leading Sanders to wear a mask and inauguration organizers to distance chairs for attendees. A photograph of Sanders during the event captured the popular imagination. It seemed to picture our shared human experience of waiting with feelings of slight annoyance, discomfort, or frustration. People used imaging programs to pluck Sanders out of the cold Washington, D.C., day and digitally place him into other images: family photos, famous paintings, and even pictures of the moon landing. In the meme seen here (1.13), Sanders's likeness has been placed into the familiar label of a well-known fruit company, with the senator's name superimposed before him. As in most cases, the humor behind the meme relies on our shared knowledge of current events and popular culture, as well as our common experiences living in the world.

What Is Art?

What exactly *is* art, if it includes memes, logos, buildings, and newspaper photographs as well as paintings and sculptures? This is not an easy question to answer. By far the most famous work of Western art is the *Mona Lisa* (1.14). Leonardo da Vinci painted this portrait during the early years of the 16th century. The **sitter**—meaning the person pictured—was a woman named Lisa del Giocondo (née Gherardini). Leonardo portrayed her seated on a balcony that overlooks a landscape of rocks and water. Her arms rest on her chair and she turns her head to look at us with a hint of a smile.



1.13 Bernie 2021 meme in Chiquita Banana logo.
John Milestone/Alamy Stock Photo



1.14 Leonardo da Vinci. *Mona Lisa*. ca. 1503–05. Oil on panel, 30 ¼ × 21".
Everett-Art/Shutterstock

The portrait dazzled Leonardo's contemporaries, to whom it appeared almost miraculously lifelike. The *Mona Lisa*'s current fame, however, is a product of our own modern era. The painting first went on view to the public in 1797, when it was placed in the newly created Louvre Museum in Paris. Writers and poets of the 19th century became mesmerized by what they took to be the mystery and mockery of the sitter's smile. They described her as a dangerous beauty, a fatal attraction, a mysterious sphinx, a vampire, and other fanciful things. The public flocked to see. When the painting was stolen from the museum in 1911, people even stood in line to see the empty space where it had been. When the painting was recovered two years later, its fame only grew.

Today, still in the Louvre, the *Mona Lisa* attracts millions of visitors every year. Crowds gather. People standing toward the back raise their cameras over their heads to get a photograph of the famous masterpiece in the distance. Those patient enough to make their way to the front find their view obscured by glare from the bulletproof glass box in which the priceless painting hangs. The layer of protective varnish covering the paint surface has crackled and yellowed with age. Cleaning techniques exist, but who would take the risk with this irreplaceable work of art?

Clearly the *Mona Lisa* is art, but what about Marcel Duchamp's *Fountain* (1.15), which consists of a mass-produced urinal? It is a type of art known as a *ready-made*. This means that Duchamp did not *make* this urinal but only *designated* it as a work of art. He made this designation by entering *Fountain* into a New York art exhibition under a pseudonym, R. Mutt, which he slopped on in black paint as a signature. Here, we see a replica because Duchamp never intended for his

1.15 Marcel Duchamp. *Fountain*. 1917/1964. Edition Schwartz, Milan. Ceramic compound, height 14". © Association Marcel Duchamp/ADAGP, Paris/Artists Rights Society (ARS), New York 2022. Digital Image: © CNAC/MNAM, Dist. RMN-Grand Palais/Art Resource, NY



ready-mades to be permanent. His project was to find an object—he insisted that it be an object with no prior artistic value whatsoever—and exhibit it as art. After the exhibition, the object was to be returned to life.

Fountain was pure provocation. The exhibition organizers had stated that all works of art submitted for the exhibition would be accepted, and Duchamp wanted to see whether they really meant it. Yet as Duchamp well knew, *Fountain* also raised interesting philosophical questions: Does art have to be made by an artist? Can artists call any object art? If so, how is an art object different from any other kind of object? Does art depend on context, on being shown in an “art place” such as a museum or a gallery? Can something be art in one place but not in another? Is *Fountain* still art today, or was it art only for the time that Duchamp said it was?

These questions show that the ideas we have about art are not fixed or permanent. Even our use of the word *art* has a history. Throughout much European history, *art* was used in roughly the same sense as *craft*. Both words had to do with skill in making something. Forging a sword, weaving cloth, carving a cabinet—all these were spoken of as arts, for they involved specialized skills.

Beginning around 1500, during the period known as the Renaissance, painting, sculpture, and architecture came to be thought of as more elevated forms of art, but it was not until the 18th century that the division became formalized. It was then, during the period we know as the Enlightenment, that philosophers grouped painting, sculpture, and architecture together with music and poetry as the *fine arts* on the principle that they were similar kinds of activities—activities that required not just skill but also genius and imagination, and whose results gave pleasure as opposed to being useful. Also during the Enlightenment, the branch of philosophy known as aesthetics came into being. Aesthetics was concerned with the feelings evoked by sensory experience and examined the nature of art and beauty. It asked whether there was a correct way to appreciate art. Were there objective criteria for judging art? Could we apply our concept of art to other cultures? Could we apply it backward to earlier eras in our own past?

As the 19th century began, the word *fine* tended to drop away, leaving only *art*, often capitalized to distinguish it from earlier uses and underscore its new

prestige. As a result, today we tend to think of art as pictures that hang on the walls of museums and galleries. We see it as something created by specialists we call artists. We may even think of art as something that matters only to wealthy collectors and snobs. But this narrow view ignores a vast universe of artistic objects and monuments; even art museums house more than just pictures that hang on walls. This view also disregards the fact that for many cultures throughout time there was no distinction between artists and nonartists—people simply made objects for others to use, look at, and admire. This is why some scholars now prefer the label *visual culture* over *art* or use the two terms together, finding this to be more inclusive and to embrace a wider diversity of objects made in differing contexts—from prehistoric baskets to cathedrals, fashion, and contemporary selfies.

Yet no matter what term we use, art typically plays one or more roles that distinguish it from other objects. First, art frequently *records and commemorates*. Artists create works that help us remember the present after it slips into the past, that recall our history, and that will speak of our times to the future. We have already seen examples with the Lee monument (see 1.1) and Maya Lin's Vietnam Veterans Memorial (see 1.2). The *Mona Lisa* also records the likeness of someone long deceased. Illustrated here is a painted vase from ancient Greece (1.16). It represents a moment from the Trojan War, a conflict from Greek mythology described in Homer's epic poem the *Iliad*. Even though there is little evidence that the war ever took place, ancient Greeks considered it to be part of their past and created art based on Homer's poem to embody Greek virtues.

In the scene pictured here, the demigod Achilles and his friend Ajax play a game. It is the night before battle, and the two warriors have stacked their armor behind them. The goddess Athena stands in the center, witnessing the play. Leaning over the board, the warriors capture the tension of the moment, not just over the game but also Achilles' impending death. As described in the *Iliad*, Ajax embodied Greek heroism when he recovered Achilles' body, carrying his friend mournfully off the battlefield after Achilles was felled by a wound to his heel.



1.16 Medea Group (attributed). Attic Black-Figure Neck Amphora. ca. 510 B.C.E. Terracotta, 14 ¼ × 9 ¼". Digital image courtesy of the Getty's Open Content Program.

1.17 Maria van Oosterwijck.
Vanitas. 1668. Oil on canvas,
28 $\frac{7}{10}$ x 34 $\frac{8}{10}$ ".
Jimlopp collection/Alamy Stock Photo



Art also *gives visual form to feelings and ideas*. One idea that separates human beings from other animals is our knowledge that we will die and the fear this causes. In European art, works that remind viewers of our mortality are called *vanitas* images. *Vanitas* is Latin for “vanity.” It alludes to the biblical Book of Ecclesiastes, a meditation on the fleeting nature of earthly life and happiness and in the end, “all is vanity.” Numerous paintings and prints of this theme have come down to us from the 17th century, including Maria van Oosterwijck’s *Vanitas* (1.17). Her painting combines references to pleasures and accomplishments, the passage of time, and inescapable human mortality. Pleasure takes the form of the flute and the wine, while accomplishments are symbolized by books for intellect, the globe and American corn for exploration, and coins for wealth. Yet time steals these things from us. The sand will pass through the hour glass, the flowers will wilt, the butterflies will fly away, and the light reflected in the glass decanter will go out. Only the skull will remain, its wilted laurel crown recalling a life well lived but inevitably over.

Another task for art is to *give visual form to the unknown*. It portrays what cannot be seen with the eyes, like time, or events that can only be imagined. An anonymous Indian sculptor of the 10th century gave visual form to the Hindu god Shiva in his guise as Nataraja, Lord of the Dance (1.18). Encircled by flames, his long hair flying outward, Shiva dances the destruction and rebirth of the world, the end of one cycle of time and the beginning of another. The figure’s four arms communicate the complexity of this cosmic moment. In one hand, Shiva holds the small drum whose beat summons up creation; in another hand, he holds the flame of destruction. A third hand points at his raised foot, beneath which worshipers may seek refuge, while a fourth hand is raised with its palm toward the viewer, a gesture that means “fear not.”

But art does not just consist of images to look at. It also *creates places for some human purpose*. There may be no grander example of this than the Colosseum in Rome (1.19). The Colosseum was planned under the emperor Vespasian and dedicated in 80 C.E. as an amphitheater for gladiatorial games and public entertainments—a huge monument to the emperor’s good rulership and care for his people. A large oval covering 6 acres, the Colosseum could accommodate some 50,000



1.18 *Shiva Nataraja*. India. 10th century C.E.
Bronze, height 5' ¼".
On loan from the Asian Art Society in The
Netherlands—Rijksmuseum, Amsterdam
AK-MAK-187



1.19 Colosseum, Rome.
Digital Stock/Corbis

spectators—about the same number as most major-league baseball stadiums today. Few of the games played inside, however, were as tame as baseball. Gladiators vied with one another and with wild animals in bloody and gruesome contests.

Even in its ruined state, this structure impresses visitors. The Colosseum rises in four stories, each of which corresponds to a seating level inside. Statues once appeared on the upper two tiers and street-level openings served as numbered entrances for the audience. (Some of the original numbers can still be seen.) Tall masts ringed the top of the wall, holding a gigantic awning to shade at least some seats from the hot Roman sun. Inside the arena was a wooden stage covered with sand and fitted with trapdoors. Beneath it was a warren of stone corridors (still visible today), cells for animals, hoisting equipment, and a subterranean passageway that led to a nearby gladiator training camp. Like sport stadiums today, the Colosseum was constructed with the audience in mind. It created a space for Romans to enjoy themselves and to see the generosity of the emperor who built it.

Works of art also include *extraordinary versions of ordinary objects*. A particularly extraordinary object is this necklace (**1.20**) created by an anonymous goldsmith from the Indonesian island of Bali around the year 1890. Gold was a symbol of wealth in Bali and was believed to hold power over good and evil. The artist used this precious material for the necklace, hammering it into two thin sheets joined with hinges. The ornate pattern of plant stems and leaves was carefully hammered from the underside to project in **relief** above the surface. The artist then set the rubies, sapphires, and diamonds that serve as colorful flowers into shallow, gold rings to hold them in place. The rings are visible where stones are now missing around the neck. Similar to other art of its kind, the Balinese necklace goes well beyond practical needs. Likely made for a king to wear at a wedding ceremony, the necklace's materials and design distinguished its wearer as special, an extraordinary version of an ordinary human being.

Just as the Balinese necklace helped viewers to see the king's status, art *refreshes our vision and helps us see the world in new ways*. Through art we can see the world through someone else's eyes and recover the intensity of looking for the



1.20 Balinese necklace. ca. 1890. Gold, rubies, sapphires, and diamonds, 12 ½ × 9 ⅞ × ⅜".

© Museum of Fine Arts, Houston/Gift of Alfred C. Glassell, Jr./Bridgeman Images



1.21 Doris Salcedo. *Shibboleth*. 2007–8.

Luke MacGregor/Reuters/Alamy Stock Photo

first time. Doris Salcedo's *Shibboleth* (1.21) featured a simple cement floor with huge cracks running through it. The work, referring to the immigrant experience in Europe, was commissioned by the Tate Modern in London. The title came from a biblical story in which a community used the word *shibboleth* to determine who belonged and who did not. The huge cracks forced visitors to pay attention to the most mundane part of the environment: the floor. Together with the title the cracked floor's seeming instability helped viewers see and feel what life is like under unstable and uncertain conditions.

How do memes and selfies fit with the criteria of art outlined here? Memes and selfies record and commemorate the commonplace, if not the heroic past. They give visual form to feelings and ideas, as anyone who has searched for the right meme to capture a feeling knows. They sometimes even picture the unknown and make us see the world in new ways—at least from one perspective. While we may not call memes fine art, and museums may not collect our vacation selfies, images like these are part of our visual culture, and we live with this art every day. This modern art form has so thoroughly come to define our age that Italian artist Dito Von Tease has created humorous digital paintings devoted to the topic. In his images of Frida Kahlo (1.22) and other famous historical people, Von Tease transforms well-known portraits and self-portraits into selfies, adding blurry arms and the occasional finger into the foreground.



1.22 Dito Von Tease. *Frida Kahlo Selfie*.
Dito von Tease

Learning to Look

Learning to appreciate art used to be considered just part of becoming a well-rounded person. And it is. Studying ancient Egyptian sculpture, Italian Renaissance paintings, and Chinese Ming vases helps us to be informed, productive, and caring citizens. Art appreciation has been part of curricula that include reading Shakespeare and Maya Angelou, learning about human history, speaking a foreign language, and studying geography and civics. Like appreciating art, these subjects help developing minds to value different perspectives, to understand how people in other times and places lived, and to perceive connections between events and ideas. Learning about art encourages creative problem-solving and self-expression, skills that translate into all facets of life.

Studying the art we live with also encourages us to value works that need our help to survive. Art is damaged and destroyed by nature and human activity every day. Perhaps the climber who sunk gear into a rock in Utah in 2021 did not realize that doing so defaced drawings by the ancient Fremont peoples.⁴ The climber may not have understood that the Fremont used these images to communicate their beliefs and that the drawings are still significant to their descendants. The thief who attempted to saw out a nearby piece of ancient Native American rock art (**1.23**) certainly knew this. The work's spiritual and historical value are exactly what unethical collectors of stolen works want. Whether motivated by ignorance, greed, or ideology—like the recent destruction of ancient Roman monuments in Syria by Islamist militants—these actions threaten the artifacts of human history. Learning about art helps us to become caring stewards of these irreplaceable pieces of our past.

Learning to look at art—to see signs of its making, details of its imagery, and the symbols that contribute to its meaning—makes us better at all kinds of looking. Today, medical schools routinely require future doctors to attend museum workshops



1.23 Vandalized petroglyphs near the Escalante River, Grand Staircase Escalante National Monument, Utah.

Alan Majchrowicz/age fotostock/Alamy Stock Photo

(1.24) to hone their observation skills. Research demonstrates that learning how to look closely at art makes these students better at observing their patients' symptoms. It also works for microbiologists, nurses, and veterinarians. An engineering school in Singapore has gone even further. Its students not only look at art and discuss its meaning but also make art to hone their abilities to understand and solve problems, two key skills for future engineers.⁵ A business school in Ireland has similarly required its students to look at and make works of art to build critical thinking when it comes to images in business.⁶ Even police departments and the FBI have sent their investigators to museum training sessions.

Learning to view images critically is indispensable in the 21st century. We call this *visual literacy*, an important skill in our image-saturated world. The value of visual literacy is vividly illustrated by the deepfakes that have crept into modern life. Beyond skillful image editing like the Bernie Sanders meme, deepfakes seek to deceive their viewers, altering video with artificial intelligence-based technology. The results are convincing, with potentially catastrophic consequences. Artist Gillian Wearing explores deepfake technology and its implications in *Wearing*, Gillian (1.25), a video she made for the Cincinnati Art Museum. Inspired by popular advertisements, Wearing's characters are strangers that speak in their own voices but wear a digital mask of her face created by artificial intelligence. The video allows the artist to question truth, reality, and identity. Is this an ad? Is it art? Is this Gillian Wearing? What is Gillian Wearing?

Yet, the deepfake is just an extreme example of how art creates images that may or may not be true. Maps, a type of data visualization, offer a particularly interesting case. They are symbolic representations of physical places—shape, size, and proximity—as if seen from above. Beginning about 400 years ago, maps made in the West placed the shapes of continents and countries onto grids of latitude and longitude, with north at the top and south at the bottom. This was based on Belgian cartographer Gerhard Mercator's solution for representing a round globe (1.26), which translates the sphere into a cylinder, then spreads it out to become a flat map. Mercator's projection gave European nations a scale model of the world, and maps like this became indispensable tools of imperial expansion and colonization. Modern analysis has revealed that the Mercator map enlarged areas nearer to



the poles—including Europe and North America—and shrank regions of Africa, South America, and territories at the equator.

The Mercator map was just one way of representing the globe. Ancient Mexicans had a different approach. Their world was defined by social relationships, not just physical topography, as Spanish king Philip II learned in 1580. Seeking to understand the American lands his empire controlled as of 1521, the king asked each community to send him a map. The Mixtec people in Amoltepec complied

1.24 Georgetown University School of Medicine second-year medical students at the National Gallery of Art, 2017.

Photograph: Julia Langley; Pablo Picasso, *Family of Saltimbanques*, 1905
© 2022 Estate of Pablo Picasso/Artists Rights Society (ARS), New York



1.25 Gillian Wearing. *Wearing, Gillian*. 2018. Color HD film with sound.

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Cincinnati Art Museum/Bridgeman Images