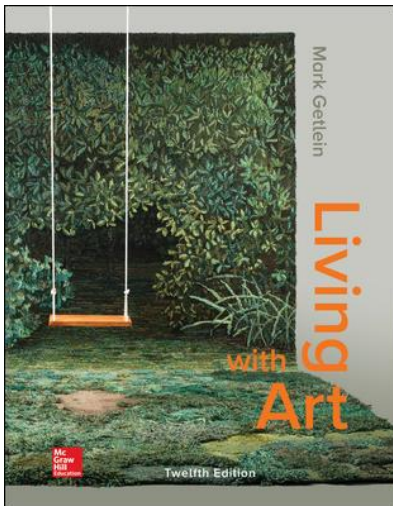


## List of Changes



### Living with Art, 12<sup>th</sup> Edition

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Small, but significant, changes appear in almost every chapter, refreshing the illustration program and clarifying and enlivening the text. Some are detailed in the chapter-by-chapter revision summaries below.

#### Highlights of this Edition

Part One, which introduces students to art, now includes question prompts throughout the narrative to get them to think critically and understand the purposes of studying art. Related to purpose, each chapter now includes specific learning outcomes or goals. New image selections and the absorption of Crossing Culture essays into the main text narrative emphasize more integrated global coverage. The majority of the Artists essays have been updated to reflect how the artist fits with concepts, topics, and goals set forth for the chapter in which he or she is featured. The presence of Design has been bolstered throughout. The digital edition, or the eBook, includes heavily revised Themes of Art sections for Chapters 14 to 23, exploring themes introduced in Chapter 3 and using the various illustrations that appear in those chapters. The pronunciation guide has been updated to include new artists and terms. Terms, concepts, and visual analysis are modeled in discussions of selected works.

### Chapter Changes

**Chapter 1.** A new Chinese ceramic vessel is now used as an example to discuss functional and ornamental aspects of the oldest pottery. Doris Salcedo's Shibboleth contributes to the coverage of what artists do. An added discussion on artists' sketchbooks, with an example by Giorgio di Giovanni,

refreshes the section on the creative process. A section covering Gestalt theory on how we perceive visual information has been revised with a poster for the bicycle company Public.

**Chapter 2.** A heavily revised introduction to the chapter includes the addition of Yasumasa Morimura's *Las Meninas*, paired with Diego Velázquez's original painting of the same name. Also included is a discussion of exports, using an ivory work of the Virgin of Immaculate Conception. New illustrations, such as Käthe Kollwitz's *Woman with Dead Child*, refresh the discussion of art and beauty, along with a revised *Thinking about Art* essay on aesthetics. Two new works by Antonio Pérez de Aguilar and Pablo Picasso introduce the section on art and appearances. Elaine de Kooning's *Bullfight* contributes to the discussion of nonrepresentational art. New paintings—Giorgione's *Adoration of the Shepherds* and El Greco's *Adoration of the Shepherds*—explore the relationship between form and content. Banksy's work adds to the discussion of art and purpose.

**Chapter 3.** Various themes have been renamed for clarity, and complemented with new examples. William Hogarth's *The Harlot's Progress* illustrates storytelling; Frank Henderson's *Off to War* and Judith Baca's *Great Wall of Los Angeles* are examples of historical recording; an illustration from the *Florentine Codex* shows traditional rituals; and a print from Piranesi's *Il Carceri* ("The Prison") explores the depths of human imagination. Coverage of the Guerrilla Girls can now be found in this chapter's discussion of art and its institutions.

**Chapter 4.** New visuals support the discussion of various elements. Earth drawings by the Nasca people and Claude Mellan's *Sudarium of St. Veronica* illustrate line. Contour has a new example in Jacques Callot's *Study of a Rearing Horse*. There is added coverage of two broad categories of shape: geometric and organic. Rosalba Carreira's portrait of Gustavus Hamilton and a Puebloan vessel serve as examples of shape. Discussion of light has been expanded with an illustration by Joaquín Sorolla. An Iranian coronation carpet exemplifies color palette; a Navajo rug illustrates color properties; Emmi Whitehorse's work shows monochromatic harmony; Louis Comfort Tiffany's piece displays analogous harmony; and Vermeer offers expressive possibilities of color. A Mexican coconut-shell cup demonstrates how texture can contribute to our understanding and interpretation. Cornelius Norbertus Gijsbrechts's work presents a new example of *trompe l'oeil*. Anish Kapoor's *Cloud Gate* shows three-dimensional space, and the implied-space discussion has been clarified with the example of a Fremont petroglyph. The *Artists* essay on Albrecht Dürer has been moved to this chapter to support the element of space. An illustration from *Khamsah* exemplifies isometric perspective. Calder's *Carmen* appears in the time and motion section, along with Asif Khan's *MegaFaces Kinetic Facade*.

**Chapter 5.** Toulouse-Lautrec, Tina Modotti, Childe Hassam, and Enrique Chagoya offer new examples for unity and variety. Degas's *Before the Ballet* supports the discussion of asymmetrical balance. For emphasis and subordination, Georges de La Tour's *The Magdalen with the Smoking Flame* contributes to the coverage. A new work by Robert Jacob Gordon introduces scale, and Calatrava's *Wave* illustrates rhythm, along with Whistler's *Billingsgate* and Ansel Adams's *The Tetons*. The summary section on elements and principles is now more concise.

**Chapter 6.** New examples illustrate various drawing concepts, materials, and techniques, including Van Lint's drawing for *Farnese Hercules* and Howling Wolf's *Ute Indian*. An *Artists* essay for Howling Wolf appears in this chapter.

**Chapter 7.** Girolamo dai Libri's manuscript illumination is an example of tempera. The inclusion of pastel as a painting medium is clarified. Homer's *Key West*, *Hauling Anchor* freshens the discussion of watercolor. For post-Internet art, there is a new visual by Petra Cortright.

**Chapter 8.** Woodcut prints are illustrated with Kunisada's Artisans, and wood engraving with Posada's Skeletons as Artisans. Dürer's intaglio example is replaced with his Knight, Death, and the Devil. Cassatt's The Caress offers an example of drypoint, and Peale's Benjamin Franklin an example of mezzotint. A new Thinking about Art essay on caricatures and cartoons includes discussion of Daumier to support lithography coverage. The Inkjet section is now called Digital to encompass various digital printmaking processes. John Hitchcock's National Sanctuary exemplifies three-dimensional printing.

**Chapter 9.** The chapter is freshened up with new examples across time from Timothy O'Sullivan, Dorothea Lange, Robert Capa, Gertrude Käsebier, Walker Evans, Cindy Sherman, Mungo Thomson, Beryl Korot, and Wafaa Bilal. The Thinking about Art essay on censorship is updated, and a new Artists essay presents Wafaa Bilal.

**Chapter 10.** A revised introduction to signs and symbols includes illustrations of children playing, Baker's LGBT flag, and Times Square in New York City. Gutenberg's Biblia Latina provides an example of typography and layout. Gestalt principles are demonstrated in new posters by J. Howard Miller and Shepard Fairey. Fairey is also highlighted in a new Artists essay. Motion and interactivity are explored in Aaron Koblin's Data Visualization. Aleksandr Rodchenko's work explores design and art, and the question of whether design is art is discussed in a new Thinking about Art essay.

**Chapter 11.** A new example of an eagle-headed deity demonstrates relief. Casting has new visuals with Cellini's Perseus with the Head of Medusa. Voltri VI replaces the previous Smith selection, and Huma Bhabha offers another example of assembling. A new Artists essay features Martin Puryear. Pedro de Mena's Ecce Homo contributes to the coverage of the human figure in sculpture. New works representing time and place include Serpent Mound near Chillicothe, Ohio; Liza Lou's Trailer; Steiner and Lenzlinger's Falling Garden; and Annette Lawrence's Coin Toss. A new Thinking about Art essay dives into public art controversies.

**Chapter 12.** Clay has a new example: a Chinese bowl with lotus petals and floral scrolls. Metal presents an Italian bracelet in its discussion. This chapter features new Thinking about Art essays, one on grave robbery and preservation and one on engaging tradition. The Thinking about Art essay about the ivory trade is now in this chapter. A new example, a snuff bottle, complements the coverage of lacquerware. A work by Dale Chihuly and a dress by Iris van Herpen enhance the coverage of art, craft, and design.

**Chapter 13.** Some featured structures have new illustrations. Arata Isozaki and Anish Kapoor's Ark Nova, and Ateliers Jean Nouvel's One Central Park in Sydney, Australia, exemplify new technologies and materials.

**Chapter 14.** A lyre now shows the refined and luxurious aspect of Sumerian art. The stele of King Naram-Sin is a commemorative piece from Mesopotamia, and a new Thinking about Art essay discusses the destruction of art. The Egypt section now includes a statue of Queen Hatshepsut and the Book of the Dead.

**Chapter 15.** The introduction to the rise of Christianity has been revised with new images of the Arch of Constantine. A brief introduction connects the section from early Christianity to Byzantium. The European Middle Ages now includes a new illuminated manuscript with the Book of Kells, and the High Middle Ages includes a plaque showing Christ Presenting the Keys to Saint Peter and the Law to Saint Paul. The transition from the Romanesque to the Gothic era is clarified.

**Chapter 16.** For the Early Renaissance, Donatello is now represented by the statue of David and Botticelli by Primavera to link to the discussion of the Medici palace and family. A new Thinking about Art essay touches on the power of patronage and families, complemented by a visual of a cassone with

a tournament scene. The inclusion of Giorgione's Adoration of the Shepherds and Titian's Venus of Urbino offers glimpses of the Venetian Renaissance style. Dürer's engraving Adam and Eve provides a marriage of Northern and Italian Renaissance ideas. Sofonisba Anguissola is represented by her Self-Portrait

at the Easel, which displays Mannerist characteristics.

**Chapter 17.** More coverage of Rubens is available with a new example, Presentation of the Portrait of Marie de' Medici, to show the Baroque style. Claude Lorrain's Abduction of Europa offers a look at the more restrained Baroque approach of French artists. Rigaud's Louis XIV portrait explores French aristocracy. Classical themes in Baroque paintings can be seen in Velázquez's The Feast of Bacchus. There is also added coverage of Dutch stilllife paintings, using a work by Van der Ast, and explaining cross-cultural influences. The 18th century starts with a church designed by Balthasar Neumann and a Meissen teapot. Charles Willson Peale's portrait of Washington and Anne-Louis Girodet de Roucy-Trioson's portrait of Jean-Baptiste Bailey are new additions to the revolution section.

**Chapter 18.** Arts of Islamic daily life feature a Persian woman's coat and a bowl with courtly and astrological signs to provide a fuller panorama of artistic production in the Islamic world. The role Islam played in the preservation and dissemination of learning is featured in a new Thinking about Art essay. Islamic and Christian influence can be seen in the arts of Africa, such as the new addition of the Church of St. George in Ethiopia. The inclusion of photography discusses modern African art.

**Chapter 19.** There is a heavily revised introduction to early Buddhist art in India with a new example, Green Tara. Mughal art also has a new visual, Shah Jahan on Horseback, and the arts of both India and China feature a new section called Into the Modern Era, paired with illustrations and essays such as the Artists essay on Lala Deen Dayal, and the Thinking about Art essay on the Silk Road. Discussion of Buddhism, Confucianism, and Daoism falls under one section to focus on the Han and Tang dynasties with a few new visuals. Arts of Japan also includes some new, more diverse examples, such as a samurai's armor, Welcoming Descent of Amida and Bodhisattvas, a landscape work by Bokusho Shusho, and a shōin room.

**Chapter 20.** The chapter starts with a new Dreaming image of an emu and Asmat bis poles. Maya work now includes a painted vessel. A sculpture of the Aztec goddess Coatlicue is featured, and a new section called Into the Modern Era expands coverage of the Americas, including a new Artists essay on T. C. Cannon.

**Chapter 21.** Daumier's Rue Transnonain, a new visual, contributes to the discussion of Realism. The Bridging the Atlantic section covers the Americas, not just the United States, featuring a work by José María Velasco. Realism in the Americas is explored in War News from Mexico. Expressionism now has a new example with Erich Heckel's Fränzi Reclining, and Surrealism with Max Ernst's Two Children Are Threatened by a Nightingale. José Clemente Orozco is featured in this chapter, and the coverage of the Bauhaus is updated, including an example of graphic design by Herbert Bayer. The chapter closes with a new Thinking about Art essay about the Nazis' campaign against modern art.

**Chapter 22.** A new selection for Rauschenberg, Canyon, refreshes the discussion of combines, and Saburo Murakami's Laceration of Paper contributes to the discussion of happenings. Installation coverage focuses on the work of Dan Flavin, while Bruce Nauman is now featured under body art. Performance art includes a work by Ana Mendieta, and Yoko Ono appears under Conceptual art. Postmodernism covers the work of Damien Hirst and the Young British Artists in a new Thinking about Art essay. For identity, the poster Silence=Death is discussed along with Kara Walker's African't. Barney's Cremaster and Baumgartner's Luftbild provide new examples of Postmodern media.

**Chapter 23.** The artist Takashi Murakami and his work is featured alongside other contemporary artists previously discussed. There is a new Thinking about Art essay about the record-setting sales and value of art today.