



## GLOSSARY - WORLD OF ART - 6TH EDITION (page numbers may be off)

**absolute symmetry** Term used when each half of a composition is exactly the same. (page 143)

**abstract** In art, the rendering of images and objects in a stylized or simplified way, so that though they remain recognizable, their formal or expressive aspects are emphasized. Compare both representational and non objective art. (page 26)

**Abstract Expressionism** A painting style of the late 1940s and early 1950s, predominantly American, characterized by its rendering of expressive content by abstract or nonobjective means. (page 510)

**abstraction** A work that to a greater or lesser degree does not resemble what the eye sees. See abstract. (page 26)

**acropolis** The elevated site above an ancient Greek city conceived as the center of civic life. (page 353, 420)

**acrylic** A plastic resin that, when mixed with water and pigment, forms an inorganic and quick-drying paint medium. (page 242)

**additive process** (1) In color, the fact that when different hues of colored light are combined, the resulting mixture is higher in key than the original hues and brighter as well, and as more and more hues are added, the resulting mixture is closer and closer to white. (2) In sculpture, the process in which form is built up, shaped, and enlarged by the addition of materials, as distinguished from subtractive sculptural processes, such as carving. (pages 107, 287)

**adobe** A mixture of earth, water, and straw formed into sundried mud bricks. (page 383)

**aerial perspective** See atmospheric perspective. (page 94)

**arbitrary color** Color that has no realistic or natural relation to the object that is depicted, as in a blue horse or a purple cow, but that may have emotional or expressive significance. (page 117)

**arch** A curved, often semicircular architectural form that spans an opening or space built of wedge-shaped blocks, called voussoirs, with a keystone centered at its top. (page 354)

**Art Deco** A popular art and design style of the 1920s and 1930s associated with the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris and characterized by its integration of organic and geometric forms. (page 391)

**Art Nouveau** The art and design style characterized by undulating, curvilinear, and organic forms that dominated popular culture at the turn of the century, and that achieved particular success at the 1900 International Exposition in Paris. (page 389)

**assemblage** An additive sculptural process in which various and diverse elements and objects are combined. (page 302)

**asymmetrical balance** Balance achieved in a composition when neither side reflects or mirrors the other. (page 145)

**atmospheric perspective** A technique, often employed in landscape painting, designed to suggest three-dimensional space in the two-dimensional space of the picture plane, and in which forms and objects distant from the viewer become less distinct, often bluer or cooler in color, and contrast among the various distant elements is greatly reduced. (page 94)

**balance** The even distribution of weight, either actual weight or visual weight, in a composition. (page 143)

**barrel vault** A masonry roof constructed on the principle of the arch, that is, in essence, a continuous series of arches, one behind the other. (page 354)

**Bauhaus** A German school of design, founded by Walter Gropius in 1919 and closed by Hitler in 1933. (page 395)

**cantilever** An architectural form that projects horizontally from its support, employed especially after the development of reinforced concrete construction techniques. (page 364)

**capital** The crown, or top, of a column, upon which the entablature rests. (page 353)

**cast shadow** In chiaroscuro, the shadow cast by a figure, darker than the shadowed surface itself. (page 97)

**ceramics** Objects formed out of clay and then hardened by firing in a very hot oven, or kiln. (pages 296, 322)

**chiaroscuro** In drawing and painting, the use of light and dark to create the effect of three-dimensional, modeled surfaces. (page 97)

**collage** A work made by pasting various scraps or pieces of material cloth, paper, photographs onto the surface of the composition. (page 244)

**colonnade** A row of columns set at regular intervals around the building and supporting the base of the roof. (page 353)

**color wheel** A circular arrangement of hues based on one of a number of various color theories. (page 106)

**column** A vertical architectural support, consisting of a shaft topped by a capital, and sometimes including a base. (page 353)

**complementary colors** Pairs of colors, such as red and green, that are directly opposite each other on the color wheel. (page 111)

**composition** The organization of the formal elements in a work of art. (page 29)

**content** The meaning of an image, beyond its overt subject matter; as opposed to form. (page 29)

**contour line** The perceived line that marks the border of an object in space. (page 57)

**contrapposto** The disposition of the human figure in which the hips and legs are turned in opposition to the shoulders and chest, creating a counter-positioning of the body. (page 293)

**core of the shadow** The darkest area on a form rendered by means of modeling or chiaroscuro. (page 97)

**cross-hatching** Two or more sets of roughly parallel and overlapping lines, set at an angle to one another, in order to create a sense of three-dimensional, modeled space. See also hatching. (page 100)

**Cubism** A style of art pioneered by Pablo Picasso and Georges Braque in the first decade of the twentieth century, noted for the geometry of its forms, its fragmentation of the object, and its increasing abstraction. (page 499)

**Dada** An art movement that originated during World War I in a number of world capitals, including New York, Paris, Berlin, and Zurich, which was so antagonistic to traditional styles and materials of art that it was considered by many to be anti-art. (page 504)

**De Stijl** A Dutch art movement of the early twentieth century that emphasized abstraction and simplicity, reducing form to the rectangle and color to the primary colors red, blue, and yellow. (page 392)

**dome** A roof generally in the shape of a hemisphere or half-globe. (page 356)

**earthenware** A type of ceramic made of porous clay and fired at low temperatures that must be glazed if it is to hold liquid. (page 326)

**earthwork** An environment that is out-of-doors. (page 290)

**edition** In printmaking, the number of impressions authorized by the artist made from a single master image. (page 194)

**elevation** The side of a building, or a drawing of the side of a building. (page 353)

**environment** A sculptural space that is large enough for the viewer to move around in. (pages 290, 348)

**etching** An intaglio printmaking process in which a metal plate coated with wax is drawn upon with a sharp tool down to the plate and then placed in an acid bath. The acid eats into the plate where the lines have been drawn, the wax is removed, and then the plate is inked and printed. The resulting print is also called an etching. (page 205)

**Expressionism** An art that stresses the psychological and emotional content of the work, associated particularly with German art in the early twentieth century. See also Abstract Expressionism. (page 500)

**firing** The process of baking a ceramic object in a very hot oven, or kiln. (page 296, 322)

**focal point** In a work of art, the center of visual attention, often different from the physical center of the work. (page 150)

**foreshortening** The modification of perspective to decrease distortion resulting from the apparent visual contraction of an object or figure as it extends backward from the picture plane at an angle approaching the perpendicular. (page 86)

**form** (1) The literal shape and mass of an object or figure. (2) More generally, the materials used to make a work of art, the ways in which these materials are used in terms of the formal elements (line, light, color, etc.), and the composition that results. (page 29)

**fresco** Painting on plaster, either dry (fresco secco) or wet (buon, or true fresco). In the former, the paint is an independent layer, separate from the plaster proper; in the latter, the paint is chemically bound to the plaster, and is integral to the wall or support. (page 223)

**frieze** The part of the architrave between the entablature and the cornice, often decorated. (pages 288, 353)

**functional objects** Items intended for everyday use. (page 320)

**Futurism** An early twentieth-century art movement, characterized by its desire to celebrate the movement and speed of modern industrial life. (page 502)

**gesso** A plaster mixture used as a ground for painting. (page 227)

**glazing** In ceramics, a material that is painted on a ceramic object that turns glassy when fired. (page 322)

**golden section** A system of proportion developed by the ancient Greeks obtained by dividing a line so that the shorter part is to the longer part as the longer part is to the whole, resulting in a ratio that is approximately 5 to 8. (page 159)

**Gothic** A style of architecture and art dominant in Europe from the twelfth to the fifteenth century, characterized, in its architecture, by features such as pointed arches, flying buttresses, and a verticality symbolic of the ethereal and heavenly. (page 443)

**gouache** A painting medium similar to watercolor, but opaque instead of transparent. (page 240)

**grid** A pattern of horizontal and vertical lines that cross each other to make uniform squares or rectangles. (page 65)

**hatching** An area of closely spaced parallel lines, employed in drawing and engraving, to create the effect of shading or modeling. See also cross-hatching. (page 99)

**high (haut) relief** A sculpture in which the figures and objects remain attached to a background plane and project off of it by at least half their normal depth. (page 288)

**low (bas) relief** A sculpture in which the figures and objects remain attached to a background plane and project off of it by less than one-half their normal depth. (page 288)

**highlights** The spot or one of the spots of highest key or value in a picture. (page 97)

**hue** A color, as found on a color wheel. (page 107)

**iconography** The study or description of images and symbols. (page 32)

**implied line** A line created by movement or direction, such as the line established by a pointing finger, the direction of a glance, or a body moving through space. (page 58)

**impression** In printmaking, a single example of an edition. (page 194)

**Impressionists** The painters of the Impressionist movement in nineteenth-century France whose work is characterized by the use of discontinuous strokes of color meant to reproduce the effects of light. (page 492)

**installation** An environment that is indoors. (page 290)

**intaglio** Any form of printmaking in which the line is incised into the surface of the printing plate, including aquatint, dry-point, etching, engraving, and mezzotint. (page 204)

**intensity** The relative purity of a color's hue, and a function of its relative brightness or dullness; also known as saturation. (page 107)

**International Style** A twentieth-century style of architecture and design marked by its almost austere geometric simplicity. (page 368)

**keystone** The central and uppermost voussoir in an arch. (page 354)

**kiln** An oven used to bake ceramics. (page 296)

**kinetic art** Art that moves. (page 123)

**kiva** In Anasazi culture, the round, covered hole in the center of the communal plaza in which all ceremonial life took place. (page 350)

**line** A mark left by a moving point, actual or implied, and varying in direction, thickness, and density. (page 56)

**linear perspective** See one-point linear perspective and two-point linear perspective.

**linocut** A form of relief printmaking, similar to a woodcut, in which a block of linoleum is carved so as to leave the image to be printed raised above the surface of the block. The resulting print is also known as a linocut. (page 203)

**lithography** A printmaking process in which a polished stone, often limestone, is drawn upon with a greasy material; the surface is moistened and then inked; the ink adheres only to the greasy lines of the drawing; and the design is transferred to dampened paper, usually in a printing press. (page 211)

**load-bearing** In architecture, construction where the walls bear the weight of the roof. (page 351)

**lost-wax process** A bronze-casting method in which a figure is molded in wax and covered with clay; the whole is fired, melting away the wax and hardening the clay; and the result- ing hardened mold is then filled with molten metal. (page 298)

**Mannerism** The style of art prevalent especially in Italy from about 1525 until the early years of the seventeenth century, characterized by its dramatic use of light, exaggerated perspective, distorted forms, and vivid colors. (page 469)

**mass** Any solid that occupies a three-dimensional volume. (page 76)

**medium** (1) Any material used to create a work of art. Plural form, media. (2) In painting, a liquid added to paint that makes it easier to manipulate. (pages 107, 169, 222)

**megaliths** From the Greek meaga meaning big, and lithos, meaning stone. A huge stone used in prehistoric architec- ture. (page 410)

**Minimalism** A style of art, predominantly American, that dates from the mid-twentieth century, characterized by its rejection of expressive content and its use of minimal formal means. (page 513)

**mixed media** The combination of two or more media in a single work. (page 243)

**modeling** In sculpture, the shaping of a form in some plastic material, such as clay or plaster; in drawing, painting, and printmaking, the rendering of a form, usually by means of hatching or chiaroscuro, to create the illusion of a three- dimensional form. (page 97)

**Modernism** Generally speaking, the various strategies and direc- tions employed in twentieth-century art Cubism, Futurism, Expressionism, etc. to explore the particular formal properties of any given medium. (page 510)

**monotype** A printmaking process in which only one impression results. (page 218)

**montage** In film, the sequencing of widely disparate images to create a fast-paced, multifaceted visual impression. (page 272)

**mosaic** An art form in which small pieces of tile, glass, or stone are fitted together and embedded in cement on surfaces such as walls and floors. (page 432)

**naturalism** A brand of representation in which the artist retains apparently realistic elements but presents the visual world from a distinctly personal or subjective point of view. (page 27)

**negative shape** or **space** Empty space, surrounded and shaped so that it acquires a sense of form or volume. (pages 76, 77)

**Neoclassicism** A style of the late eighteenth and early nine- teenth centuries that was influenced by the Greek Classical style and that often employed Classical themes for its subject matter. (page 481)

**nonobjective art / nonrepresentational art** Art that makes no reference to the natural world and that explores the inherent expressive or aesthetic potential of the formal elements line, shape, color and the formal compositional principles of a given medium. (page 26)

**oculus** A round, central opening at the top of a dome. (page 356)

**oil paint** A medium using linseed oil as a binder that became par- ticularly popular beginning in the fifteenth century. (page 231)

**one-point linear perspective** A version of linear perspective in which there is only one vanishing point in the composition. (page 80)

**order** In Classical architecture, a style characterized by the design of the platform, the column, and its entablature. (page 353)

**outline** The edge of a shape or figure depicted by an actual line drawn or painted on the surface. (page 57)

**palette** Literally, a thin board, with a thumb hole at one end, upon which the artist lays out and mixes colors, but, by extension, the range of colors used by the artist. In this last sense, a closed or restricted palette is one employing only a few colors and an open palette is one using the full range of hues. (page 108)

**pastel** (1) A soft crayon made of chalk and pigment; also, any work done in this medium. (2) A pale, light color. (page 180)

**patina** In sculpture, a chemical compound applied to bronze by the artist; it then forms on the surface after exposure to the ele- ments. (page 301)

**pattern** A repetitive motif or design. (page 123)

**pendentive** A triangular section of a masonry hemisphere, four of which provide the transition from the vertical sides of a building to a covering dome. (page 434)

**perceptual color** Color as perceived by the eye. Compare local color. (page 116)

**performance art** A form of art, popular especially since the late 1960s, that includes not only physical space but also the human activity that goes on within it. (page 277)

**pigments** The coloring agents of a medium. (page 176)

**planographic printmaking process** Any printmaking process in which the print is pulled from a flat, planar surface, chief among them lithography. (page 211)

**platform** The base upon which a column rests. (page 353)

**plein-air painting** Painting done on-site, in the open air. (page 116)

**pointed arch** An arch that is not semicircular but rather rises more steeply to a point at its top. (page 358)

**polychromatic** A color composition consisting of a variety of hues. (page 114)

**Pop Art** A style arising in the early 1960s characterized by emphasis on the forms and imagery of mass culture. (page 512)

**porcelain** The type of ceramic fired at the highest temperature that becomes virtually translucent and extremely glossy in finish. (page 326)

**position** In the art process, a method of establishing space in a two-dimensional work by placing objects closer to the viewer lower and objects farther away from the viewer higher in the picture. (page 84)

**post-and-lintel construction** A system of building in which two posts support a crosspiece, or lintel, that spans the distance between them. (page 351)

**Post-Impressionism** A name that describes the painting of a number of artists, working in widely different styles, in France during the last decades of the nineteenth century. (page 496)

**postmodernism** A term used to describe the willfully plural and eclectic art forms of contemporary art. (pages 166, 402, 515)

**primary colors** The hues that in theory cannot be created from a mixture of other hues and from which all other hues are created namely, in pigment, red, yellow, and blue, and in refracted light, red-orange, green, and blue-violet. (page 106)

**print** Any one of multiple impressions made from a master image. (page 194)

**proof** A trial impression of a print, made before the final edition is run, so that it may be examined and, if necessary, corrected. (page 195)

**proportion** In any composition, the relationship between the parts to each other and to the whole. (page 156)

**qibla** The wall of a mosque that, from the interior, is oriented in the direction of Mecca, and that contains the mihrab. (page 436)

**radial balance** A circular composition in which the elements project outward from a central core at regular intervals, like the spokes of a wheel. (page 149)

**realism** Generally, the tendency to render the facts of existence, but, specifically, in the nineteenth century, the desire to describe the world in a way unadulterated by the imaginative and idealist tendencies of the Romantic sensibility. (page 26)

**rebars** Steel reinforcement bars used in reinforced concrete. (page 364)

**registration** In printmaking, the precise alignment of impressions made by two or more blocks or plates on the same sheet of paper, used particularly when printing two or more colors. (page 203)

**reinforced concrete** Concrete in which steel reinforcement bars, or rebars, are placed to both strengthen and make concrete less brittle. (page 364)

**relief** (1) Any sculpture in which images and forms are attached to a background and project off it. See low relief and high relief. (2) In printmaking, any process in which any area of the plate not to be printed is carved away, leaving only the original surface to be printed. (pages 195, 287)

**Renaissance** The period in Europe from the fourteenth to the sixteenth century characterized by a revival of interest in the arts and sciences that had been lost since antiquity. (page 451)

**repetition** See pattern and rhythm. (page 162)

**replacement process** A term for casting, by, for instance, the lost-wax process, in which wax is replaced by bronze. (page 299)

**repoussé** In metalworking, a design realized by hammering the image from the reverse side. (page 341)

**representational art** Any work of art that seeks to resemble the world of natural appearance. (page 26)

**restricted palette** A selection of colors limited in its range of hues. (page 114)

**rhythm** An effect achieved when shapes, colors, or a regular pattern of any kind is repeated over and over again. (page 162) **rocker** A sharp, curved tool used in the mezzotint printmaking process. (page 210)

**Rococo** A style of art popular in the first three-quarters of the eighteenth century, particularly in France, characterized by curvilinear forms, pastel colors, and light, often frivolous subject matter. (page 479)

**Romanesque art** The dominant style of art and architecture in Europe from the eighth to the twelfth century, characterized, in architecture, by Roman precedents, particularly the round arch and the barrel vault. (page 441)

**Romanticism** A dramatic, emotional, and subjective art arising in the early nineteenth century in opposition to the austere discipline of Neoclassicism. (page 484)

**saturation** See intensity. (page 107)

**scale** The comparative size of an object in relation to other objects and settings. (page 156)

**scarification** Decorative effects made by scarring the body. (page 449)

**secondary colors** Hues created by combining two primary colors; in pigment, the secondary colors are traditionally considered to be orange, green, and violet; in refracted light, yellow, magenta, and cyan. (page 106)

**serif type** Letter forms that have small lines at the end of the letter's main stroke. (page 394)

**serigraphs** Also known as silkscreen prints, in which the image is transferred to paper by forcing ink through a mesh; areas not meant to be printed are blocked out. (page 216)

**shade** A color or hue modified by the addition of another color, resulting in a hue of a darker value, in the way, for instance, that the addition of black to red results in maroon. (page 101)

**shadow** The unlighted surface of a form rendered by modeling or chiaroscuro. (page 97)

**shape** A two-dimensional area, the boundaries of which are measured in terms of height and width. More broadly, the form of any object or figure. (page 76)

**silkscreen** Also known as a serigraph, a print made by the process of serigraphy. (page 216)

**simultaneous contrast** A property of complementary colors when placed side by side, resulting in the fact that both appear brighter and more intense than when seen in isolation. (page 111)

**skeleton-and-skin system** In architecture, one of the two basic structural systems, which consists of an interior frame, the skeleton, that supports the more fragile outer covering of the building, the skin. (page 351)

**slab construction** A method of ceramic construction in which clay is rolled out flat, like a pie crust, and then shaped by hand. (page 322)

**solvent** A thinner that enables paint to flow more readily and that also cleans brushes; also called vehicle. (page 222)

**spectrum** The colored bands of visible light created when sunlight passes through a prism. (page 106)



**stoneware** A type of ceramics fired at high temperature and thus impermeable to water. (page 326)

**storyboards** Panels of rough sketches outlining the shot sequences of a film. (page 274)

**subject matter** The literal, visible image in a work of art, as distinguished from its content, which includes the connotative, symbolic, and suggestive aspects of the image. (page 20)

**sublime** That which impresses the mind with a sense of grandeur and power, inspiring a sense of awe. (pages 26, 485)

**subtractive process** (1) In color, the fact that, when different hues of colored pigment are combined, the resulting mixture is lower in key than the original hues and duller as well, and as more and more hues are added, the resulting mixture is closer and closer to black. (2) In sculpture, the process in which form is discovered by the removal of materials, by such means as carving, as distinguished from additive sculptural processes, such as assemblage. (pages 107, 287)

**Surrealism** A style of art of the early twentieth century that emphasized dream imagery, chance operations, and rapid, thoughtless forms of notation that expressed, it was felt, the unconscious mind. (page 505)

**symmetrical** When two halves of a composition correspond to one another in terms of size, shape, and placement of forms. (page 143)

**tempera** A painting medium made by combining water, pigment, and, usually, egg yolk. (page 227)

**temperature** The relative warmth or coolness of a given hue; hues in the yellow-orange-red range are considered to be warm, and hues in the green-blue-violet range are considered cool. (page 109)

**tensile strength** In architecture, the ability of a building material to span horizontal distances without support and without buckling in the middle. (page 351)

**texture** The surface quality of a work. (page 123)

**time** and **motion** The primary elements of temporal media, linear rather than spatial in character. (page 123)

**tint** A color or hue modified by the addition of another color resulting in a hue of a lighter value, in the way, for instance, that the addition of white to red results in pink. (page 101)

**triumphal arches** Roman arches designed for triumphant armies to march through, usually composed of a simple barrel vault enclosed within a rectangle, and enlivened with sculpture and decorative engaged columns. (page 425)

**two-point linear perspective** A version of linear perspective in which there are two (or more) vanishing points in the composition. (page 82)

**vanishing point** In linear perspective, the point on the horizon line where parallel lines appear to converge. (page 80)

**vantage point** In linear perspective, the point where the viewer is positioned. (page 80)

**watercolor** A painting medium consisting of pigments suspended in a solution of water and gum arabic. (page 238)

**woodcut** A relief printmaking process, in which a wooden block is carved so that those parts not intended to print are cut away, leaving the design raised. The resultant print is also called a woodcut. (page 195)