

CH 9 Drawing

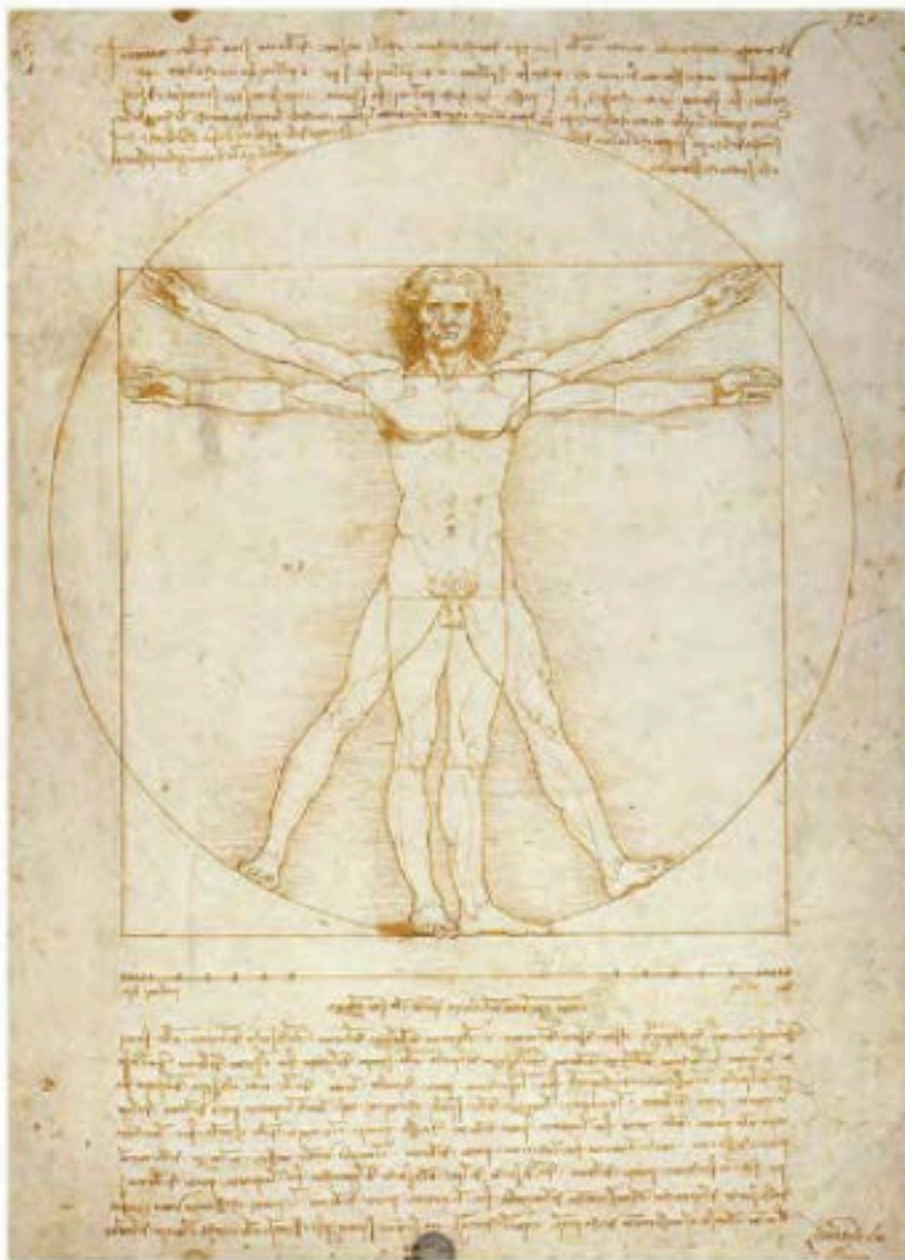


Fig. 8-1 Leonardo da Vinci, *Study of Human Proportion: The Vitruvian Man*, c. 1492.

Pen and ink drawing, $13\frac{1}{2} \times 9\frac{5}{8}$ in. Galleria dell'Accademia, Venice.



Figs. 9-7 and 9-8 Raphael, Studies for *The Alba Madonna* (recto and verso), c. 1511.

Left: red chalk; right: red chalk and pen and ink, both $16\frac{5}{8} \times 10\frac{3}{4}$ in. Musée des Beaux Arts, Lille, France.





Fig. 9-6 Leonardo da Vinci, *Study of a woman's head or of the angel of the Vergine delle Rocce*, 1473.

Silverpoint with white highlights on prepared paper, $7\frac{1}{8} \times 6\frac{1}{4}$ in. Biblioteca Reale, Turin, Italy. Alinari/Art Resource, NY.

Fig. 9-10 Georgia O'Keeffe, *Banana Flower*, 1933.

Charcoal and black chalk on paper, $21\frac{3}{4} \times 14\frac{3}{4}$ in. The Museum of Modern Art, New York, NY, U.S.A. Given anonymously (by exchange).

Chalk and Charcoal

Metalpoint is a mode of drawing that is chiefly concerned with **delineation**—that is, with a descriptive representation of the thing, seen through an outline or contour drawing. Effects of light and shadow are essentially “added” to the finished drawing by means of hatching or heightening. With the softer media of chalk and charcoal, however, it is much easier to give a sense of the *volumetric*—that is, of three-dimensional form—through modulations of light and dark. By the middle of the sixteenth century, artists like Raphael were using natural chalks, derived from red ocher hematite, white soapstone, and black carbonaceous shale, which were fitted into holders and shaved to a point (see [Figs. 9-7](#) and [9-8](#)). With these chalks, it became possible to realize gradual transitions from light to dark, either by adjusting the pressure of one’s hand or by merging individual strokes by gently rubbing over a given area with a finger, cloth, or





Fig. 9-12 Georges Seurat, *Café Concert*, c. 1887–88. Conté crayon 12 × 9¹/₄ in. Museum of Art, Rhode Island School of Design, Providence. Gift of Mrs. Murray S. Danforth.

Photo: Erik Gould.

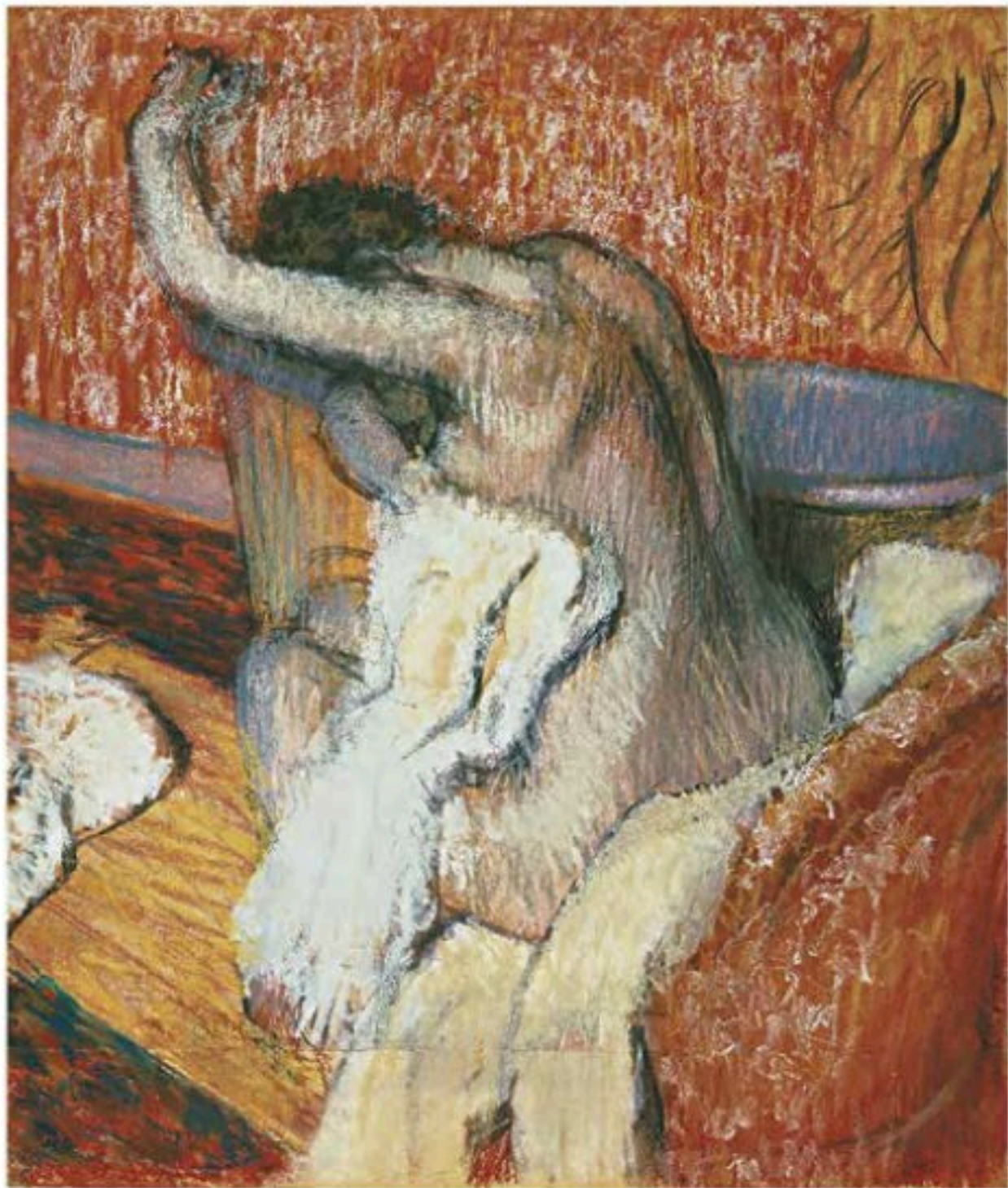




Fig. 9-14 Edgar Degas, *After the Bath, Woman Drying Herself*, c. 1889–90.

Pastel on paper, $26\frac{5}{8} \times 22\frac{3}{4}$ in.
The Samuel Courtauld Trust,
Courtauld Institute Galleries,
London.

Thinking Thematically: See
Art, Gender, and Identity
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pastel on sticks, which are too soft to permit long and continuous strokes across the surface, the density of oilsticks allows the artist more gestural freedom and a sense of direct engagement with the act of drawing itself. Sandy Brooke's oilstick drawing, *Fate and Luck: Eclipse* (Fig. 9-16), is one of a series of paintings and drawings on the theme. As Brooke says, "Things we cannot explain are often written off as Fate, and when things go well, we might feel we just got Lucky. Much of life is a complete mystery. It's the same in painting." Here, the helicopters are simultaneously symbols of rescue and agents of war. The eclipse of the title, imaged in a horizontal band about one-quarter the way up the painting, is, in some cultures, an omen of good things to come, in others just the opposite. The forces of nature—the dragonfly, the hummingbirds, the sea, and the eclipse—collide here with the forces of civilization. With oilstick—often smeared and

Fig. 9-15 Mary Cassatt, *Young Mother, Daughter, and Son*, 1913. Pastel on paper, 43³/₄ × 33³/₄ in. Memorial Art Gallery of the University of Rochester. Marion Stratton Gould Fund.





CH 11 Painting



A Walk on the Cliffs at Pourville - 1882 Claude Monet Oil on canvas | 26" x 32" | The Art Institute of Chicago

THE CRITICAL PROCESS

Thinking about Making and Seeing

In this chapter, we have discovered that the world of art is as vast and various as it is not only because different artists in different cultures see and respond to the world in different ways, but also because each of us sees and responds to a given work of art in a different way. Artists are engaged in a *creative process*. We respond to their work through a process of *critical thinking*. At the end of each chapter of *A World of Art* is a section like this one titled *The Critical Process* in which, through a series of questions, you are invited to think for yourself about the issues raised in the chapter. In each case, additional insights are provided at the end of the text, in the section titled *The Critical Process: Thinking Some More about the Chapter Questions*. After you have thought about the questions raised, turn to the back and see if you are headed in the right direction.

Here, Andy Warhol's *Race Riot* (Fig. 1-24) depicts events of May 1963 in Birmingham, Alabama, when police commissioner Bull Connor employed attack dogs and fire hoses to disperse civil rights demonstrators led by Reverend Martin Luther King, Jr. The traditional roles of the artist—to help us see the world in new or innovative ways; to make a visual record of the people, places, and events of their time and place; to make functional objects and structures more pleasurable and elevate them

or imbue them with meaning; and to give form to immaterial, hidden or universal truths, spiritual forces, or personal feelings—are all part of a more general creative impulse that leads, ultimately, to the work of art. Which of these is, in your opinion, the most important for Warhol in creating this work? Did any of the other traditional roles play a part in the process? What do you think Warhol feels about the events (note that the print followed soon after the events themselves)? How does his use of color contribute to his composition? Can you think why there are two red panels, and only one white and one blue? Emotionally, what is the impact of the red panels? In other words, what is the work's psychological impact? What reactions other than your own can you imagine the work generating? These are just few of the questions raised by Warhol's work, questions designed to help you initiate the critical process for yourself.



Fig. 1-24 Andy Warhol, *Race Riot*, 1963.

Acrylic and silkscreen on canvas, four panels, each 20 × 33 in.

© 2007 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Fig. 6-44 Wassily Kandinsky, *Black Lines (Schwarze Linien)*, December 1913.

Oil on canvas, 51 × 51⁵/₈ in. Solomon R. Guggenheim Museum, New York. Gift, Solomon R. Guggenheim, 1937, 37.241.

Photograph by: David Heald, © The Solomon R. Guggenheim Foundation, New York. © 2012 Artists Rights Society (ARS), New York/ADAGP, Paris



View the Closer Look on *Starry Night* on myartslab.com

Fig. 4-14 Vincent van Gogh (1853–1890), *The Starry Night*, 1889.

Oil on canvas, 29 × 36¹/₄ in. The Museum of Modern Art, New York, NY, U.S.A. Acquired through the Lillie P. Bliss Bequest. (472.1941).

Digital Image © The Museum of Modern Art / Licensed by Scala / Art Resource, New York.

Thinking Thematically: See [Art, Gender, and Identity](http://myartslab.com) on myartslab.com



Fig. 5-15 Leonardo da Vinci, *The Last Supper*, c. 1495–98.

Mural (oil and tempera on plaster), 15 ft. 1 $\frac{1}{8}$ in. \times 28 ft. 10 $\frac{1}{2}$ in. Refectory, Monastery of Santa Maria delle Grazie, Milan.

Index Ricerca Iconografica. Photo: Ghigo Roll.

angel Gabriel warns the Virgin of her impending death, Duccio is evidently attempting to grasp the principles of perspective intuitively. At the top, the walls and ceiling beams all converge at a single vanishing point above the Virgin's head. But the moldings at the base of the arches in the doorways recede to a vanishing point at her hands, while the base of the reading stand, the left side of the bench, and the baseboard at the right converge on a point beneath her hands. Other lines converge on no vanishing point at all. Duccio has attempted to create a realistic space in which to place his figures, but he does not quite succeed. This is especially evident in his treatment of the reading stand and bench. In true perspective, the top and bottom of the reading stand would not be parallel, as they are here, but would converge to



Fig. 5-16 Perspective analysis of Leonardo da Vinci, *The Last Supper*, c. 1495–98.

Mural (oil and tempera on plaster), 15 ft. 1 $\frac{1}{8}$ in. \times 28 ft. 10 $\frac{1}{2}$ in. Refectory, Monastery of Santa Maria delle Grazie, Milan.

Index Ricerca Iconografica. Photo: Ghigo Roll.



Fig. 5-29 Henri Matisse, *Harmony in Red (The Red Room)*, 1908–09. Oil on canvas, 70⁷/₈ × 86⁵/₈ in. The Hermitage, St. Petersburg. 9426.

that create a visual rhythm across the surface. The picture is more abstraction, as its title suggests, than realistic rendering; it is a picture of shapes, not things.

In painting, modern artists intentionally began to violate the rules of perspective to draw the attention of the viewer to elements of the composition other than its verisimilitude, or the apparent “truth” of its representation of reality. In other words, the artist seeks to draw attention to the act of imagination that created the painting, not its overt subject matter. In his large painting *Harmony in Red* (Fig. 5-29), Henri Matisse has almost completely eliminated any sense of three-dimensionality by uniting the different spaces of the painting in one large field of uniform color and design. The wallpaper and the tablecloth are made of the same fabric. Shapes are repeated throughout: The

spindles of the chairs and the tops of the decanters echo one another, as do the maid’s hair and the white foliage of the large tree outside the window. The tree’s trunk repeats the arabesque design on the tablecloth directly below it. Even the window can be read in two ways: It could, in fact, be a window opening to the world outside, or it could be the corner of a painting, a framed canvas lying flat against the wall. In traditional perspective, the picture frame functions as a window. Here the window has been transformed into a frame.

What one notices most of all in Cézanne’s *Mme. Cézanne in a Red Armchair* (Fig. 5-30) is its very lack of spatial depth. Although the arm of the chair seems to project forward on the right, on the left the painting is almost totally flat. The blue flower pattern on the wallpaper seems to float above



Fig. 2-21 Jan van Eyck, *Giovanni Arnolfini and His Wife Giovanna Cenami*, c.1434.

Oil on oak panel, 32 $\frac{1}{4}$ x 23 $\frac{1}{2}$ in. National Gallery, London.

© National Gallery, London / Art Resource, NY.

Thinking Thematically: See **Art and Beauty** on myartslab.com

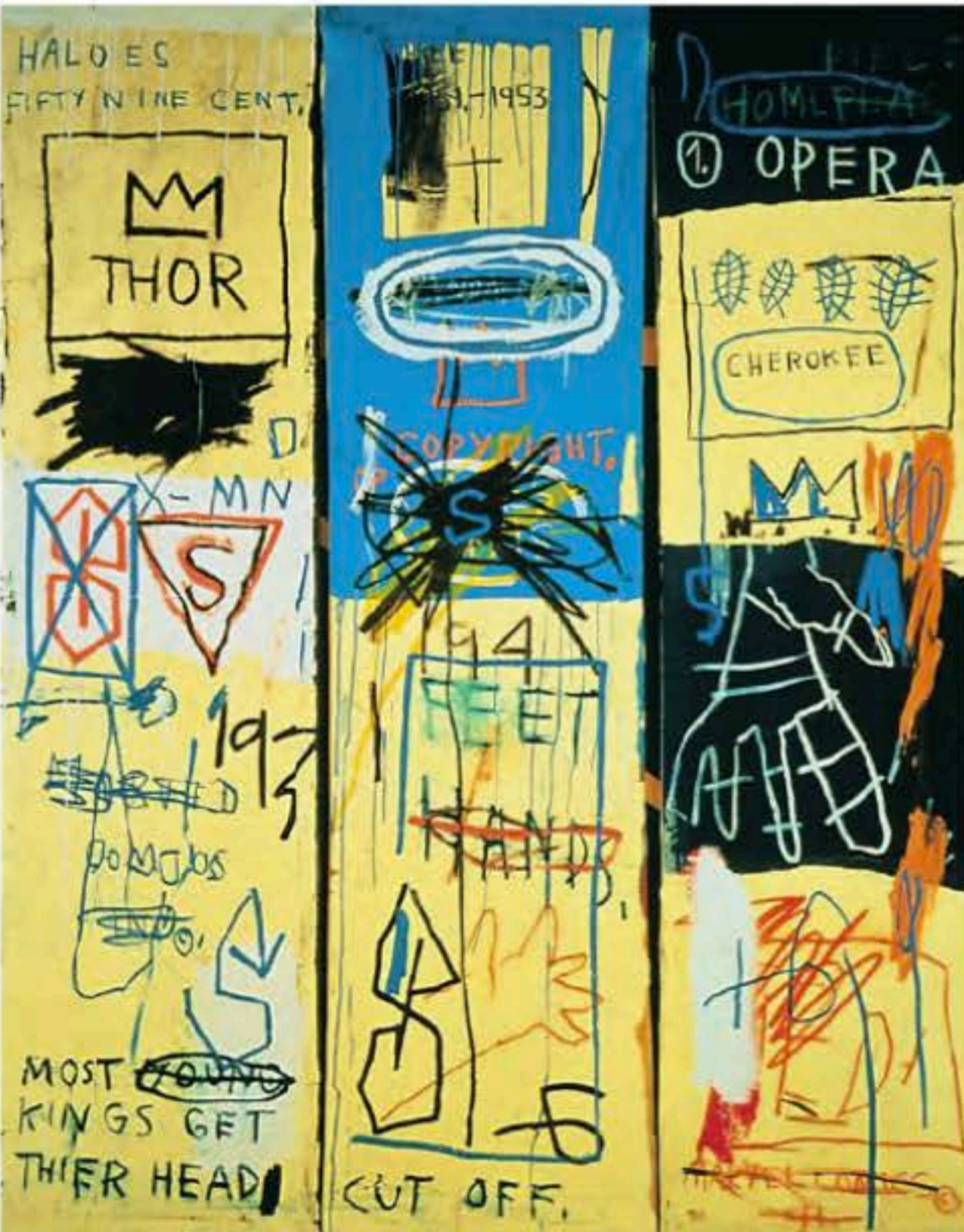


Fig. 2-23 Jean-Michel Basquiat, *Charles the First*, 1982. Acrylic and oil oilstick on canvas, three panels. Triptych. 6'6" x 5'2 1/4" (1.98 x 1.58 m). overall. © The Estate of Jean-Michel Basquiat / © 2009 Artists Rights Society (ARS), New York.

Thinking Thematically: See *Art and the Passage of Time* on myartslab.com



athletes," as he calls them, such as boxer Sugar Ray Leonard and baseball's Hank Aaron. Heroism is, in fact, a major theme in Basquiat's work, and the large "S," which appears three times in the first panel of *Charles the First* and twice in the second, is a symbol for the superhero Superman, as well as for SAMO.

Directly above the triangular Superman logo in the first panel are the letters "X-MN," which refer to the X-Men comic book series, published by Marvel Comics, whose name appears crossed out at the bottom of the third panel. Marvel describes the X-Men as follows: "Born with strange powers, the mutants known as the X-Men use their awesome abilities to protect a world that hates and fears them." Basquiat clearly means to draw an analogy between the X-Men and his African-American heroes. And, in fact, Basquiat refers to another Marvel Comics hero, the Norse god Thor, whose name appears below the crown in the top left of Basquiat's painting.

The "X" has a special significance in Basquiat's iconography. In the *Symbol Source-book: An Authoritative Guide to International Graphic Symbols*, a book by American industrial designer Henry Dreyfuss first published in 1972, Basquiat discovered a section on "Hobo Signs," marks left, graffiti-like, by hobos to inform their brethren about the lay of the local land. In this graphic language, an "X" means "O.K. All right."

The "X" is thus ambiguous, a symbol of both negation (crossed-out) and affirmation (all right). This is, of course, the condition in which all of Basquiat's African-American heroes find themselves. Charlie Parker

is also Charles the First, a reference to the King Charles I of England, beheaded by Protestants in the English Civil War in 1649—hence the phrase across the bottom of panels one and two, "Most kings get thier [sic] head cut off." Basquiat's reference to Parker's rendering of "Cherokee," in the third panel, evokes not only the beauty of the love song itself, but also the Cherokee Indian Nation's "Trail of Tears," the forced removal of the tribe from Georgia to Oklahoma in 1838 that resulted in the deaths of some 4,000 of their people. Above "Cherokee" are four feathers, a reference at once to Indians, Parker himself, whose nickname was "Bird," and, in the context of Basquiat's work as a whole, the violent practice of tar and feathering. Finally, Basquiat's sense that the price of heroism is high indeed is embedded in two other of his iconographic signs: The "S," especially when lined or crossed out, also suggests dollars, \$, and the copyright © sign, which is ubiquitous in his paintings, suggests not just ownership, but the exercise of property rights and control in American society, an exercise and control that Basquiat sees as the root cause of the institution of slavery (to say nothing of the removal of the Cherokee nation to Oklahoma).

In sum, Basquiat's paintings are literally packed with a private, highly ambiguous iconography. But their subject is clear enough. When asked by Henry Geldzahler, curator of contemporary art at the Metropolitan Museum of Art in New York City, just what his subject matter was, Basquiat replied: "Royalty, heroism, and the streets."

THINKING BACK

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How does subject matter differ from content?

An artwork's subject matter is what the image or object literally represents. The content, by contrast, is what the artwork means. How can the subject matter of Shirin Neshat's *Rebellious Silence* be distinguished from its content? How does Lorna Simpson use text and images together to create the content of *She and Necklines*?

What is representational art?

Representational artworks portray recognizable forms. The more the representation resembles what the eye sees, the more it is said to be an example of realism. What does Albert Bierstadt represent in his painting *The Rocky Mountains, Lander's Peak*? What distinguishes naturalism from other types of realism? How does representational art differ from abstract art?

What constitutes an artwork's form?

Form is the overall structure of an artwork. Form includes such aspects of an artwork as its materials and the organization of its parts into a composition. What role does form typically play in nonrepresentational art? How does form differ from content? How do Kazimir Malevich and Beatriz Milhazes use form in their works?

What is iconography?

Iconography is a system of images whose meaning is understood by a certain cultural group. The images used in iconography represent concepts or beliefs beyond literal subject matter. Cultural conventions are often carried from one generation to the next through iconography. How might the meaning of an image change over time? What is personal iconography? How is iconography used in the lower six panels of the center lancet window of Chartres Cathedral?

In his painting *Charles the First* (Fig. 2-23), Jean-Michel Basquiat employs iconographic systems both of his own and others' making. The painting is an homage to the great jazz saxophonist Charlie Parker, who died in 1955, one of a number of black cultural heroes celebrated by the graffiti-inspired Basquiat. Son of a middle-class Brooklyn family (his father was a Haitian-born accountant, his mother a black Puerto Rican), Basquiat left school in 1977 at age 17, living on the streets of New York for several years during which time he developed the "tag"—or graffiti pen-name—SAMO, a combination of "Sambo" and "same ol' shit." SAMO was most closely associated with a three-pointed crown (as self-anointed "king" of the graffiti artists) and the word "TAR," evoking

racism (as in "tar baby"), violence ("tar and feathers," which he would entitle a painting in 1982), and, through the anagram, the "art" world as well. A number of his paintings exhibited in the 1981 New York/New Wave exhibit at an alternative art gallery across the 59th Street Bridge from Manhattan attracted the attention of several art dealers and his career exploded. (The impact of the art market on his career will be discussed in a section on the art market in the next chapter.)

Central to his personal iconography is the crown, which is a symbol not only of his personal success, but of the other African-American "heroes" that are the subject of many of his works—jazz artists, such as Parker and Dizzy Gillespie, and "famous Negro

THE CREATIVE PROCESS

Chuck Close's 1981 oil painting *Stanley* (Fig. 6-36) might best be described as "layered" pointillism (see Fig. 6-33). Like all of his paintings, the piece is based on a photograph. Close's working method is to overlay the original photograph with a grid. Then he



draws a grid with the same number of squares on a canvas. Close is not so much interested in representing the person whose portrait he is painting as he is in reproducing, as accurately as possible, the completely abstract design that occurs in each square of the photo's grid. In essence, Close's large paintings—*Stanley* is nearly 8 feet high and 6 feet wide—are made up of thousands of little square paintings, as the detail (Fig. 6-35) makes clear. Each of these "micro-paintings" is composed as a small target, an arrangement of two, three, or four concentric circles. Viewed up close, it is hard to see anything but the design of each square of the grid. But as the viewer moves farther away, the design of the individual squares of the composition dissolves, and the sitter's features emerge with greater and greater clarity.

In an interview conducted by art critic Lisa Lyons for an essay that appears in the book *Chuck Close*, published by Rizzoli International in 1987, Close describes his working method in *Stanley* at some length, comparing his technique to, of all things, the game of golf:

Golf is the only sport in which you move from the general to the specific. In the beginning when you take your first shot, you can't even see the pin. And in a matter of three or four strokes, you're supposed to be in the cup, a very small, specific

Fig. 6-35 Chuck Close, *Stanley* (large version), 1980–81, detail.

Oil on canvas, 108 × 84 in. The Solomon R. Guggenheim Museum, New York. Purchased with funds contributed by Mr. and Mrs. Barrie M. Damson, 1981, 81.2839. Photograph by: David Heald. Courtesy The Pace Gallery. (FN 2839).



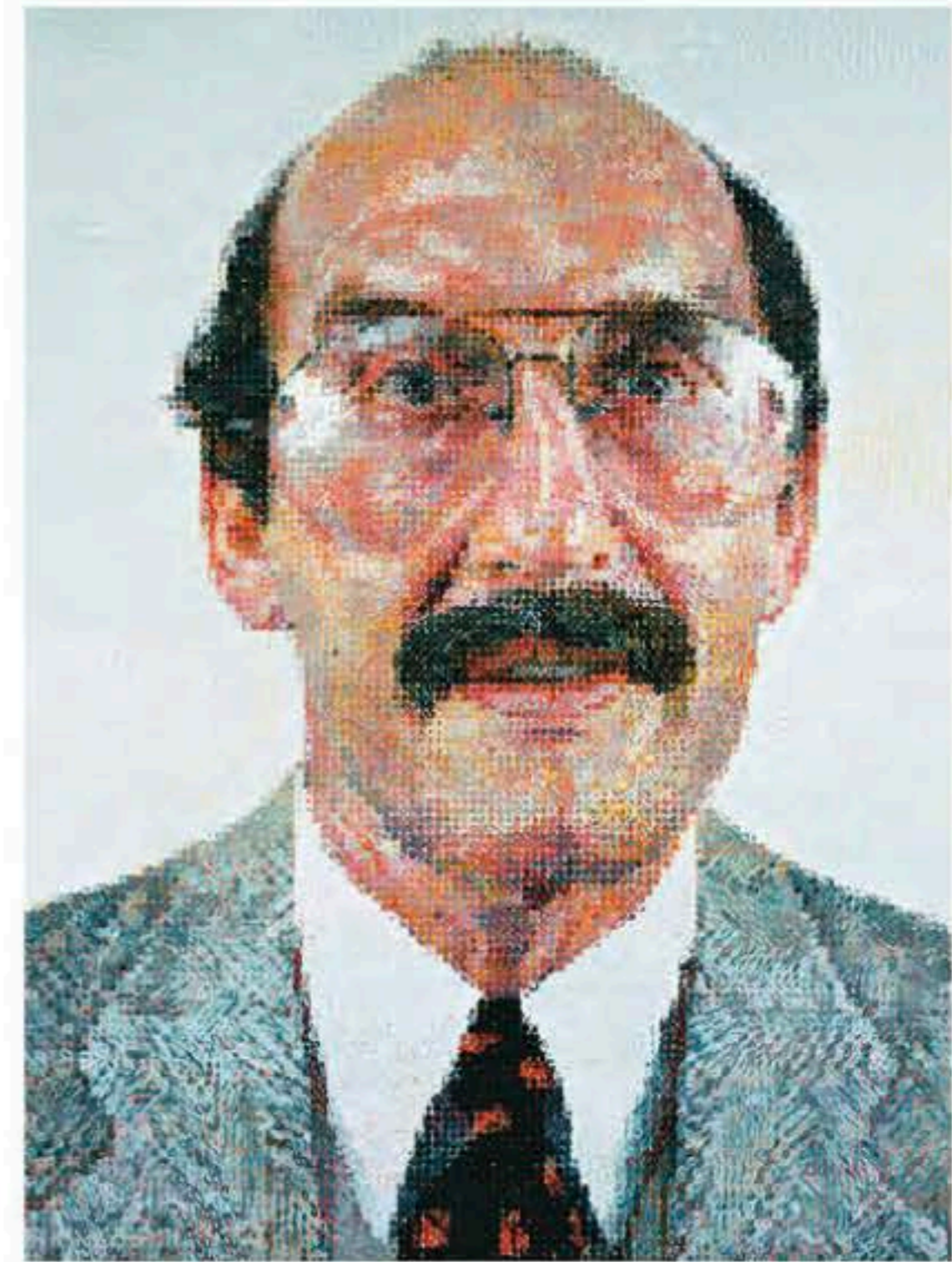
Fig. 6-36 Chuck Close, *Stanley* (large version), 1980–81.

Oil on canvas, 108 × 84 in. The Solomon R. Guggenheim Museum, New York. Purchased with funds contributed by Mr. and Mrs. Barrie M. Damson, 1981, 81.2839.

Photograph by David Heald. Courtesy The Pace Gallery. (FN 2839).

place a very long ways away. I thought of the gridded canvas as a golf course, and each square of the grid as a par-four hole. Then just to complicate things and make the game more interesting, I teed off in the opposite direction of the pin. For example, I knew that the color of the skin was going to be in the orange family, so I started out by putting down a thin wash of blue, green, or purple—something very different from what the final color would be. The second color then had to go miles to alter the first one. So for this big correcting stroke, I chose a hue that moved me into the generic color family I should have been aiming for. Now I had moved into orange, but it was too yellow, so in the middle of that stroke, I put down a gob of red to move into a reddish orange. Then I was at the equivalent of being "on the green" and hopefully quite close to the cup. But the color was still much too bright. So the final stroke was a little dot of blue, the complementary color, which optically mixed with the orange and lowered its intensity, dropping it down to an orangish brown. I was in the cup.

[It was possible] to have a birdie—to come in a stroke early. It was even possible to have an eagle—to come in two [strokes] under par. Of course, it was also equally possible to have a bogie or a double bogie [one or two strokes over par], and even get mired in some aesthetic sandtrap, just making strokes and getting nowhere at all.



Close's "game" with color is exacting and demanding, requiring a knowledge of the optical effects of color mixing that is virtually unparalleled in the history of art. He is able to achieve, in his work, two seemingly contradictory goals at once. On the one hand, his work is fully representational. On the other, it is fully abstract, even nonobjective, in its purely formal interest in color. Close has it both ways.

THE CREATIVE PROCESS

While not as large as Monet's paintings at the Orangerie, Jackson Pollock's works are still large enough to engulf the viewer. The eye travels in what one critic has called "galactic" space, following first one line, then another, unable to locate itself or to complete its visual circuit through the web of paint. Work such as this has been labeled "Action Painting," not only because it prompts the viewer to become actively engaged with it, but also because the lines that trace themselves out across



Fig. 7-14 Hans Namuth, Jackson Pollock painting *Autumn Rhythm*, 1950.
Gelatin silver print, Center for Creative Photography, Tucson.
Photograph by Hans Namuth.

the sweep of the painting seem to chart the path of Pollock's own motions as he stood over it. The drips and sweeps of paint record his action as a painter and document it, a fact captured by Hans Namuth in October of 1950 in a famous series of photographs (Fig. 7-14) of Pollock at work on the painting *Autumn Rhythm*, and then in two films, one shot in black and white and the other in color. An excerpt from the black-and-white film can be viewed on myartslab.com. It shows Pollock first creating a linear network of black lines by dripping paint with a small brush over an entire canvas, and then overlaying that web of lines with white paint dripped from a much larger brush. The second, color film was shot from below through a sheet of glass on which Pollock was painting, vividly capturing the motion embodied in Pollock's work. The resulting work, *No. 29, 1950* (Fig. 7-15), was completed over the course of five autumn weekends, with Namuth filming the entire event. After a false start on the painting, which Pollock wiped out in front of the camera, he created a collage web of paint, containing pebbles, shells, sand, sections of wire mesh, marbles, and pieces of colored plastic.

Namuth's photographs and films teach us much about Pollock's working method. Pollock longed to be completely involved in the process of painting. He wanted to become wholly absorbed in the work. As he had written in a short article called "My Painting," published in 1947, "When I am in my painting, I'm not aware of what I'm doing . . . the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well."

In Namuth's photographs and films, we witness Pollock's absorption in the work. We see the immediacy of his gesture as he flings paint, moving around the work, the paint tracing his path. He worked on the floor, in fact, in order to heighten his sense of being in the work. "I usually paint on the



Fig. 7-15 Jackson Pollock (American, 1912–1956), *No. 29, 1950, 1950*.
Oil, expanded steel, string, glass, and pebbles on glass, 48 × 72 in. National Gallery of Canada, Ottawa. Purchased 1968.
© 2012 The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York

 [View the Closer Look for *Autumn Rhythm* on myartslab.com](http://myartslab.com)

floor," he says in Namuth's film. "I feel more at home, more at ease in a big area, having a canvas on the floor, I feel nearer, more a part of a painting. This way I can walk around it, work from all four sides and be in the painting." We also see in Namuth's images something of the speed with which Pollock worked. According to Namuth, when Pollock was painting, "his movements, slow at first, gradually became faster and more dancelike." In fact, the tracteries of line on the canvas are like choreographies, complex charts of a dancer's movement. In Pollock's words, the paintings are

*energy and motion
made visible—
memories arrested in space.*

Namuth was disturbed by the lack of sharpness and the blurred character in some of his photographs, and he did not show them to Pollock. "It was not until years later," Namuth admitted, "that I understood how exciting these photographs really were." At the time, though, his inability to capture all of Pollock's movement led him to the idea of making a film. "Pollock's method of painting suggested a moving picture," he would recall, "the dance around the canvas, the continuous movement, the drama."

There is perhaps no better evidence of the psychological impact that a change in intensity can make than to look at the newly restored frescoes of the Sistine Chapel at the Vatican in Rome, painted by Michelangelo between 1508 and 1512 (Figs. 6-27 and 6-28). Restorers have discovered that the dull, somber hues always associated with Michelangelo were not the result of his palette, that is, the range of colors he preferred to use, but rather of centuries of accumulated

dust, smoke, grease, and varnishes made of animal glue that were painted over the ceiling by earlier restorers. The colors are in fact much more saturated and intense than anyone had previously supposed. Some experts find them so intense that they seem, beside the golden tones of the unrestored surface, almost garish. As a result, there has been some debate about the merits of the cleaning. But, in the words of one observer: "It's not a controversy. It's culture shock."



Fig. 6-27 Michelangelo, *The Creation of Adam* (unrestored), ceiling of the Sistine Chapel, 1508–12. Fresco. The Vatican, Rome.



Fig. 6-28 Michelangelo, *The Creation of Adam* (restored), ceiling of the Sistine Chapel, 1508–12. Fresco. The Vatican, Rome.

Thinking Thematically: See [Art and Beauty](http://myartslab.com) on myartslab.com

☀️ Explore the architectural panorama of the Sistine Chapel ceiling on myartslab.com



Fig. 11-10 Michelangelo Buonarroti, *The Libyan Sibyl*, 1511–12.

Fresco, detail of the Sistine Ceiling, Sistine Chapel, Vatican City.



Fig. 11-11 Sandro Botticelli, *Primavera*, c. 1482.
Tempera on a gesso ground on poplar panel, 80 × 123¼ in. Galleria degli Uffizi, Florence.

Thinking Thematically: See **Art and Beauty** on myartslab.com


 **View the Closer Look on *Primavera* on myartslab.com**



Fig. 11-29 Romare Bearden (1914–1988), *The Dove*, 1964.

Cut-and-pasted photoreproductions and papers, gouache, pencil, and colored pencil on cardboard, 13 $\frac{3}{4}$ × 18 $\frac{3}{4}$ in. Art. Museum of Modern Art, New York. Blanchette Rockefeller Fund.

© Romare Bearden Foundation/Licensed by VAGA, NY. Art © Romare Bearden Foundation/Licensed by VAGA, New York, NY.



Fig. 11-22 Winslow Homer (1836–1910), *A Wall, Nassau*, 1898.

Watercolor and pencil on paper, 14¾ × 21½ in. The Metropolitan Museum of Art, New York, NY, U.S.A. Amelia B. Lazarus Fund, 1910 (10.228.90).

Thinking Thematically: See [Art, Politics, and Community](https://myartslab.com) on myartslab.com


 **Watch** a video about watercolor on myartslab.com



Fig. 11-35 Robert Rauschenberg, *Monogram*, 1959.



Freestanding combine: oil, fabric, wood, on canvas and wood, rubber heel, tennis ball, metal plaque, hardware, stuffed Angora goat, rubber tire, mounted on four wheels. Construction, 3'6" × 6' × 6'.

© Estate of Robert Rauschenberg/Licensed by VAGA, New York, NY.

CH 13 Sculpture



Fig. 7-1 Alexander Calder, *Untitled*, 1977.

Aluminum and steel, overall: 29 ft. 11³/₈ in. × 75 ft. 11⁵/₈ in.; gross weight: 920 lb. National Gallery of Art, Washington, D.C. Gift of the Collectors Committee. 1977.76.1.



Fig. 13-1 Richard Serra, *The Matter of Time*, 2005.

Installation of seven sculptures, weatherproof steel, varying dimensions. Guggenheim Bilbao Museum, GBM1996–2005.

Thinking Thematically: See [Art and the Passage of Time](http://myartslab.com) on myartslab.com

PUBLIC SCULPTURE

To value art for art's sake is to value it as an aesthetic object, to value the beauty of its forms rather than its functional practicality or its impact on social life. The NEA assumed, however, that teaching people to appreciate art would enhance the social life of the nation. Public art, the Endowment believed, would make everyone's lives better by making the places in which we live more beautiful, or at least more interesting. The public sculpture considered in this section tests this hypothesis.

Richard Serra's controversial *Tilted Arc* (Fig. 3-11) was received far less enthusiastically than Calder's *Grand Vitesse*. When it was originally installed in 1981 on Federal Plaza in Lower Manhattan, there was only a minor flurry of negative reaction. However, beginning in March 1985, William Diamond, newly appointed Regional Administrator of the General Services Administration, which had originally commissioned the piece, began an active campaign to have it removed. At the time, nearly everyone believed that the vast majority of people working in the Federal Plaza complex despised the work. In fact, of the approximately 12,000 employees in the complex, only 3,791 signed the petition to have it removed, while nearly as many—3,763—signed a petition to save it. Yet the public perception was that the piece was “a scar on the plaza” and “an arrogant, nose-thumbing gesture,” in the words of one observer. Selections from the testimony at a hearing to have the sculpture removed, including Serra's own defense of the piece, are included in an excerpt from the video *The Trial*



Fig. 3-11 Richard Serra, *Tilted Arc*, 1981.

Cor-Ten steel, 12 ft. × 120 ft. × 2½ in. Installed, Federal Plaza, New York City. Destroyed by the U.S. government March 15, 1989.

© 2012 Richard Serra / Artists Rights Society (ARS), New York.



Watch a video about the *Tilted Arc* trial on myartslab.com



Touch” are so necessary: If, for example, every visitor to the Vatican in Rome had touched the marble body of Christ in Michelangelo’s *Pietà* (Fig. 7-2), the rounded, sculptural forms would have been reduced to utter flatness long ago.



View the Closer Look on the *Pietà* on myartslab.com

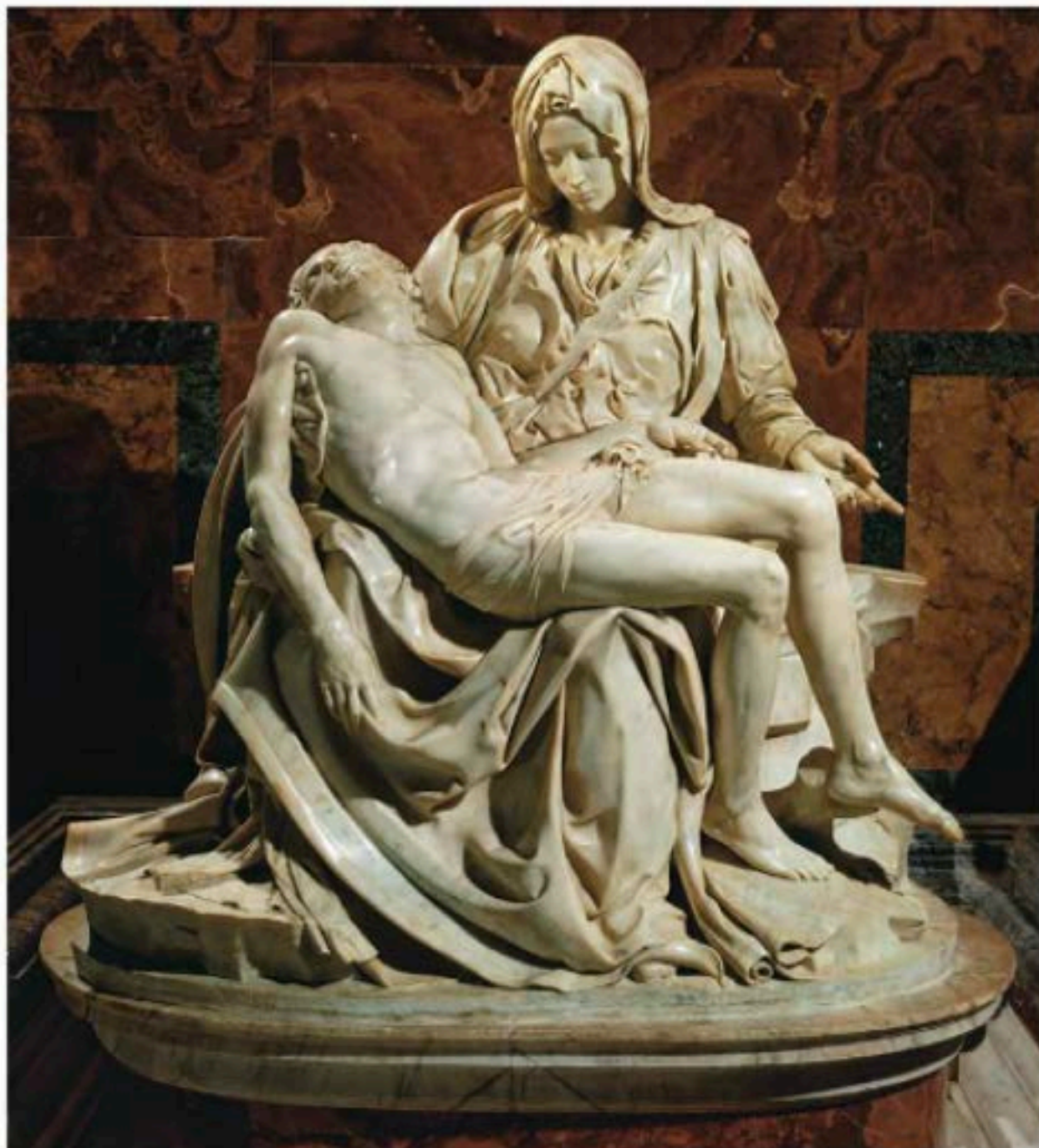


Fig. 7-2 Michelangelo, *Pietà*, 1501. Marble, height 6 ft. 8½ in. Vatican, Rome.

Thinking Thematically: See **Art and Beauty** on myartslab.com



Fig. 13-5 Giambologna, *Capture of the Sabine Women*, completed 1583. Marble, height 13 ft. 6 in. Loggia dei Lanzi, Florence.



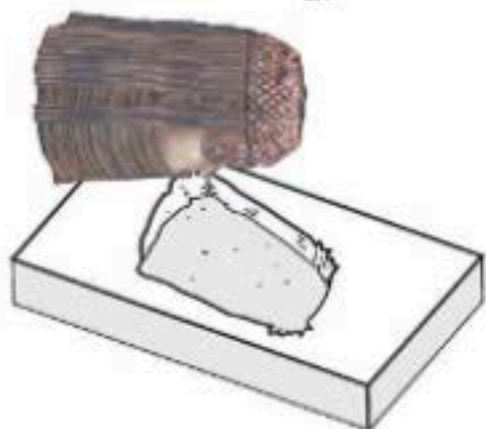
Fig. 13-6 Giambologna, *Capture of the Sabine Women*, completed 1583. Marble, height 13 ft. 6 in. Loggia dei Lanzi, Florence.

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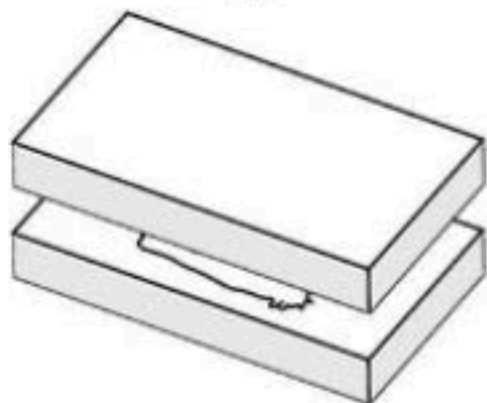
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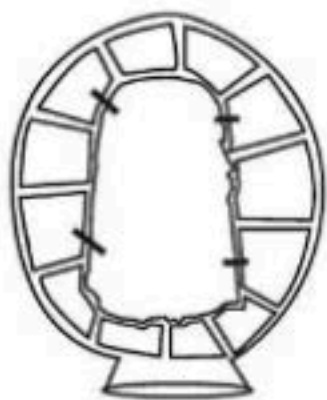
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where citizens could identify with the burghers' sacrifice and make their heroism at least potentially their own.

In her *Variability and Repetition of Similar Forms, II* (Fig. 13-20), Nancy Graves pays homage to Rodin's *Burghers*. The work consists of 36 leg bones, modeled after life-size camel bones and arranged across a large, flat base. Each leg appears unique, but, in fact, each



Fig. 13-21 Luis Jiménez, *Howl*, 1986.

Fiberglass and acrylic urethane, 60 × 29 × 29 in. Spencer Museum of Art at the University of Kansas. Museum purchase, 93.282.



Fig. 13-15 Robert Arneson, *Case of Bottles*, 1964.

Glazed ceramic (stoneware) and glass, $10\frac{1}{2} \times 22 \times 15$ in. Collection of the Santa Barbara Museum of Art. Gift of Mr. and Mrs. Stanley Sheinbaum.

Courtesy of George Adams Gallery, New York. Art © Estate of Robert Arneson/Licensed by VAGA, New York, NY.

Fig. 8-20 Claes Oldenburg and Coosje van Bruggen, *Spoonbridge and Cherry*, 1985–1988.

Aluminum, Stainless Steel, paint
354" × 618" × 162". Collection
Walker Art Center, Minneapolis.
Gift of Frederick R. Weisman in
honor of his parents, William
and Mary Weisman, 1988.

© Claes Oldenburg and Coosje van
Bruggen.





 **Fig. 13-29** Anish Kapoor, *Cloud Gate*, 2004.

Stainless steel, 33 ft. × 66 ft. × 42 ft. Millennium Park, Chicago. Courtesy City of Chicago and Gladstone Gallery.

© Anish Kapoor.



Fig. 13-35 Robert Smithson, *Spiral Jetty*, April 1970.

Great Salt Lake, Utah. Black rock, salt crystals, earth, red water (algae). 3 $\frac{1}{2}$ ft. \times 15 ft. \times 1,500 ft.

Courtesy James Cohan Gallery, New York. Collection: DIA Center for the Arts, New York. Photo: Gianfranco Goroni. Art © Estate of Robert Smithson/Licensed by VAGA, New York, NY.

THINKING BACK

How does relief sculpture differ from sculpture-in-the-round?

Relief sculpture has three-dimensional depth but is attached to a surface, and it is typically meant to be seen frontally. Sculpture-in-the-round, by contrast, is unattached to any surfaces, and it is typically meant to be viewed from all sides. How does low relief differ from high relief? What is a frieze?

How do subtractive processes differ from additive processes?

In subtractive processes, the sculptor begins with a larger mass and removes material to achieve the final result. In additive processes, by contrast, the sculptor builds the work, adding material to achieve the final result. How are *santos* created? What role does a kiln play in ceramics?

✓ Study and review on myartslab.com

What is involved in casting processes?

Casting is a replacement process. It involves the creation of a form (often made using modeling), then building a mold around the form and pouring a material into the mold, which dries in the form of the original form. The poured material is often a molten metal, as in the lost-wax process. How is an investment used in casting? What is a patina?

What is assemblage?

Assemblage is the process of bringing individual objects together to form a larger whole. As a process, assemblage is often associated with the transformation of common materials into art. How does Robert Gober use a combination of materials to create meaning in *Untitled*? What qualities do Clyde Cornell and Eva Hesse share in their work?

THE CRITICAL PROCESS

Thinking about Sculpture

In 1992, the artists Christo (born Christo Vladimirov Javacheff in Bulgaria on June 13, 1935) and his wife, Jeanne-Claude (French-born Jeanne-Claude Denat de Guillebon, born the same day in 1935) announced plans to drape nearly 6 miles of silvery, luminous fabric panels above the Arkansas River along a 42-mile stretch of the river between Salida and Cañon City in south-central Colorado. The fabric panels, they proposed, would be suspended for two weeks at eight distinct areas of the river that were selected by the artists for their aesthetic merits and technical viability. As with all Christo and Jeanne-Claude projects, the proposal met with immediate, and sustained, criticism.

What impact, environmentalists quickly retaliated, would the project have on bighorn sheep populations in the area? What about fish and birds? How, people asked, could Christo and Jeanne-Claude justify the expense—a projected \$50 million that, many argued, could be far better spent? Why “desecrate” the already beautiful Arkansas River canyon? Why, in fact, pick the Arkansas River canyon at all?

Responding to the environmental issues, Christo told the *New York Times*: “Every artist in the world likes his or her work to make people think. Imagine

how many people were thinking, how many professionals were thinking and writing in preparing that environmental impact statement.” Theirs was, in fact, the first Environmental Impact Statement ever required of a work of art. In November of 2011, federal regulators with the Bureau of Land Management approved Christo’s plan, and it will be installed, at the earliest, in the summer of 2015.

As for the cost: Christo funds the costs associated with the project in their entirety through the sale of artworks such as the two illustrated here (Figs. 13-48 and 13-49). The project requires no public subsidy or taxpayer support, nor does Christo accept sponsorship or endorsement fees.

Why the Arkansas River? Christo and Jeanne-Claude, who passed away in November 2011, traveled 14,000 miles and visited 89 rivers in seven Rocky Mountain states looking for the right site. The Arkansas between Salida and Cañon City was chosen for several reasons: the east/west orientation of the river, which will allow the fabric panels to better reflect sunlight from morning to evening; high river banks suitable for the suspension of steel cables; the fact that U.S. Route 50 runs continuously along the

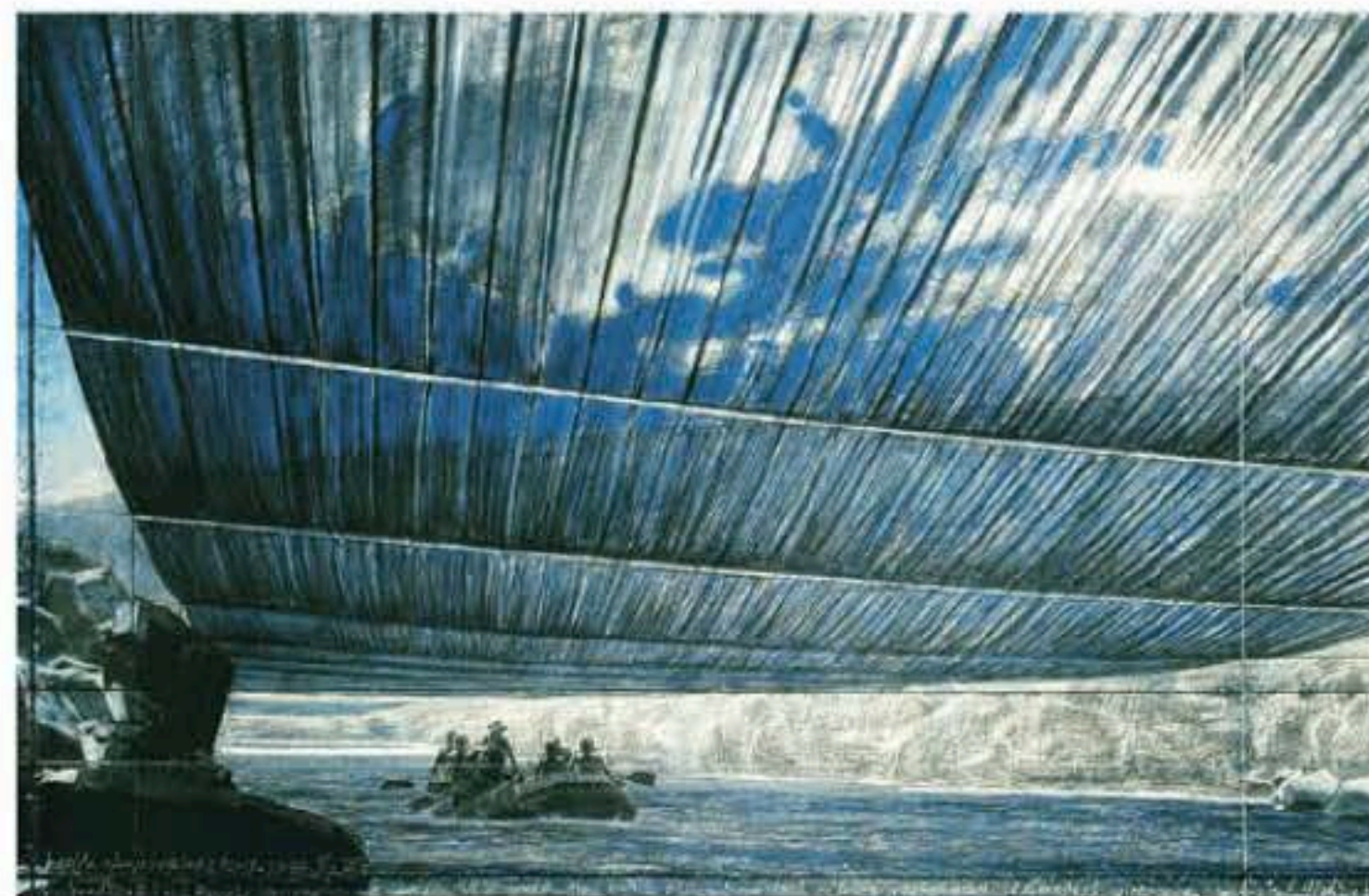


Fig. 13-48 Christo and Jeanne-Claude, *Over the River, Project for the Arkansas River, State of Colorado*, 2010.

Drawing in 2 parts (detail), pencil, charcoal, pastel, wax crayon, enamel paint, wash, fabric sample, hand-drawn topographic map and technical data, detail size: 42 × 96 in.

Courtesy of Christo and Jeanne-Claude.

river to facilitate viewing; the presence of a nearby railroad that can provide essential access and supply lines; and rafting conditions that allow for viewers to see the work of art from the river.

Over The River involves two different viewing experiences: one from the highway, where the fabric will reflect the colors of the sky and clouds from sunrise to sunset; the other at water level, where rafters, kayakers, and canoeists will be able to view the clouds, sky and mountains through the translucent fabric. How is *Over the River*, then, similar to sculpture-in-the-round? In what more specific ways is it similar to Anish Kapoor’s *Cloud Gate*? Obviously, one of the ways *Over the River* differs most dramatically from *Cloud Gate* is its temporary, two-week display. Why do you suppose Christo and Jeanne-Claude prefer temporary installations rather than permanent ones? Christo and Jeanne-Claude also enjoy the controversy that their projects inevitably generate. Why? What important issues does a work like *Over the River* raise other than environmental ones?



Fig. 13-49 Christo and Jeanne-Claude, *Over the River, Project for the Arkansas River, State of Colorado*, 2011.

Drawing in 2 parts (detail), pencil, charcoal, pastel, wax crayon, enamel paint, aerial photograph with topographic elevations and fabric sample, detail size: 42 × 65 in.

Courtesy of Christo and Jeanne-Claude.