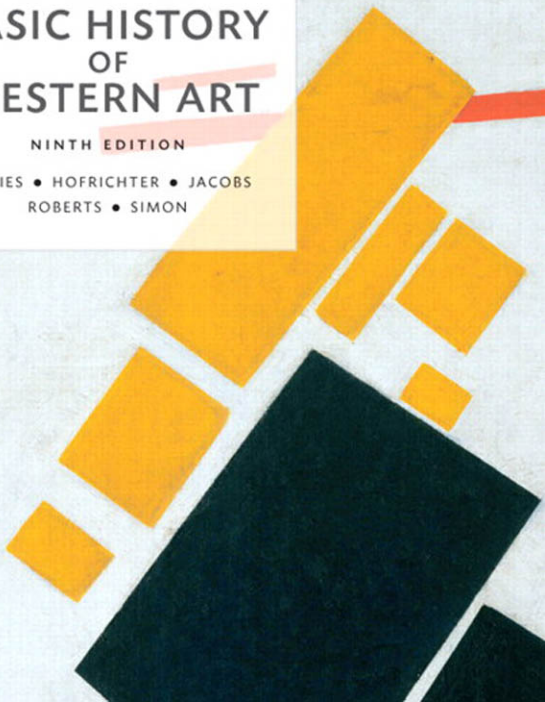


JANSON'S
BASIC HISTORY
OF
WESTERN ART

NINTH EDITION

DAVIES • HOFRICHTER • JACOBS
ROBERTS • SIMON



JANSON'S BASIC HISTORY OF WESTERN ART

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Preface

Welcome to the ninth edition of *Janson's Basic History of Western Art*, a concise introduction to the Western tradition in art.

Derived from the comprehensive *Janson's History of Western Art*, the “*Basic*” has always offered readers a strong focus on Western art, an important consideration of technique and style, and a clear point of view. It concentrates the discussion on the object, its manufacture, and its visual character, and considers the contribution of the artist as an important part of the analysis. In response to reviewers' requests, this edition expands the coverage of Islamic art into a discrete chapter. It also continues to maintain separate chapters on the Northern European Renaissance, the Italian Renaissance, and the High Renaissance, with stylistic divisions for key periods of the modern era. This edition thus creates a narrative of how art has changed over time in the cultures that Europe has claimed as its patrimony and that Americans have claimed through their connection to Europe.

Janson's Basic History of Western Art, ninth edition, is the product of careful revision by a team of scholars with different specialties, bringing great depth to the discussions of works of art.

Organization and Contextual Emphasis

The chapters are organized so that they integrate the media into chronological discussions instead of discussing them in isolation from one another. While connections are drawn between works of art, particular attention is paid to the patronage and function of works of art and the historical circumstances in which they were created.

The authors also explore how works of art have been used to shore up political or social power.

Interpreting Cultures

Western art history encompasses a great many distinct chronological and cultural periods, which the authors wish to treat as distinct entities. So, for example, Etruscan art is presented as evidence for Etruscan culture, not as a precursor of Roman or a follower of Greek art.

Women in the History of Art

Another important feature of the *Basic* is the visibility of women, whom the authors discuss as artists, as patrons, and as an audience for works of art. Inspired by contemporary approaches to art history, they also address the representation of women as expressions of specific cultural notions of femininity or as symbols.

Objects, Media, and Techniques

Many new objects have been incorporated into this edition. Throughout, pictures have been updated whenever new and improved images were available. The mediums discussed include not only modern art forms such as installations and earth art, but also the so-called minor arts of earlier periods—such as tapestries and metalwork. Discussions in the Materials and Techniques boxes illuminate this dimension of art history.

What's new in *Janson's Basic History of Western Art*?

Some highlights of the new edition include the following:

- Every chapter now opens with **Points of Inquiry** (key learning objectives) and concludes with a corresponding set of **Points of Reflection** that probe back to the objectives and help students think through and apply what they have learned.
- The chapters are keyed to **MyArtsLab** resources that enrich and reinforce student learning (see p. XV).
- **Newly colored line art and 3D renderings** throughout the book allow students to better visualize architectural principles and key art processes.
- A **new series of maps** has been created to enhance the clarity and accuracy of the relationship between the art discussed and its geographical location and political affiliation.

Chapter by Chapter Revisions

The following list includes the major highlights of this new edition:

CHAPTER 1: PREHISTORIC ART

Expands discussion of *Woman from Willendorf* to explore feminist interpretations. Includes new discussion of Paleolithic dwellings constructed out of mammoth bones at Mezhirich and an account of new archaeological discoveries at Stonehenge.

CHAPTER 2: ANCIENT NEAR EASTERN ART

Incorporates an updated discussion of the Tell Asmar figures and ancient concepts of seeing. Puts added emphasis on looting issues. Includes new discussion of Hebrew architecture, focusing on the Temple at Jerusalem.

CHAPTER 3: EGYPTIAN ART

Presents updated discussion of the identity of the ruler represented by the Great Sphinx. Provides new analysis of a sculpture of Hatshepsut that explores the concept of female kingship and also updated information on the destruction of her images. Includes new section on portrait of Queen Tiy, chief wife of Amenhotep III, and its adaptation to conform to Akhenaten's monotheistic religion.

CHAPTER 4: AEGEAN ART

Offers a tighter discussion but introduces the *Flotilla Fresco* from Thera, reflecting the importance of sea transportation in the ancient Aegean.

CHAPTER 5: GREEK ART

Expands discussion of the sanctuary as a context for Greek temple architecture. Presents updated discussion on the Parthenon in light of the discovery that the *pronaos* once featured a frieze. Introduces the great lighthouse or Pharos at Alexandria.

CHAPTER 6: ETRUSCAN ART

Expands on all of its contents. Includes new artworks such as the fibula from the Regolini-Galassi Tomb and the late Classical period Anina Family Tomb, featuring demons from the funerary sphere. New discussion of residential architecture includes the monumental building complex at Murlo, and terra-cotta revetments from Acquarossa. The bronze *Chimaira* from Arezzo and *L'Arringatore* are now featured in the sculpture section.

CHAPTER 7: ROMAN ART

Features more works from the Republican period, including the Theater of Pompey, the Capitoline *She-Wolf*, and a set of terra-cotta pedimental sculptures. Includes the porphyry tetrarch portraits from San Marco, Venice, in the late antique period.

CHAPTER 8: JEWISH, EARLY CHRISTIAN, AND BYZANTINE ART

Includes a new section on Jewish art. Images of the wall paintings from the Dura-Europus synagogue and the floor mosaics from the Hammath Tiberias synagogue illustrate the new section. Now includes expanded cross-cultural coverage of the religious and artistic concerns evident during the Late Roman Empire. Section on narrative themes in icon painting now includes Byzantine icon of the Annunciation from Ohrid in addition to existing discussion of frontal representations of holy figures.

CHAPTER 9: ISLAMIC ART

Brings together discussion previously spread across several chapters to treat Islamic art as a single unit. This more coherent exploration better explains the continuities in Islamic art. Even so, regional and geographic distinctions are recognized. A new discussion of the Great Mosque of Selim II in Edirne allows for increased comparison between Islamic and Christian art, which is developed throughout the chapter.

CHAPTER 10: EARLY MEDIEVAL ART

Includes the Chi Rho Iota page from the *Book of Kells*, allowing expanded discussion of Hiberno-Saxon art. Discussion of the art of the various Early Medieval periods is more integrated.

CHAPTER 11: ROMANESQUE ART

Introduces Crac des Chevaliers, allowing for new discussion of Holy Land and crusades and development of theme of internationalization as a Romanesque phenomenon, as well as an exploration of military architecture. A new box, "Women Artists and Patrons during the Middle Ages," includes Hildegard of

Bingen and Herrad of Landsberg and raises social and cultural issues about the status of medieval women.

CHAPTER 12: GOTHIC ART

Features new illustration of *Melchizedek and Abraham*, from the *Psalter of St. Louis*, permitting a fuller discussion of the symbolic representation of kingship during the thirteenth century while also connecting to previous discussions of the crusades and the role King Louis IX (St. Louis) played in them.

CHAPTER 13: ART IN THIRTEENTH- AND FOURTEENTH-CENTURY ITALY

Distinguishes the thirteenth- and fourteenth-century Italy from the rest of Europe. Incorporates view of Pisano's Pisa pulpit. New discussion of Cimabue's *Santa Trinita Madonna Enthroned* allows for comparison with Giotto's *Ognissanti Madonna Enthroned*. Updates discussion of Lorenzetti's *Good Government* frescoes with new image. Discusses patronage of Visconti in Milan.

CHAPTER 14: ARTISTIC INNOVATIONS IN FIFTEENTH-CENTURY NORTHERN EUROPE

Includes updated discussions of key works, such as Sluter's *The Well of Moses*, Van Eyck's "Arnolfini portrait," and Van der Goes's *Portinari Altarpiece*.

CHAPTER 15: THE EARLY RENAISSANCE IN FIFTEENTH-CENTURY ITALY

Begins with a discussion of the competition panels for the Baptistery doors, to set up historical and artistic context of fifteenth-century Florence. Emphasizes patronage and the meanings for the original audiences of the works of art. New discussion of portraiture centers on Ghirlandaio's Sassetti Chapel with its narratives and portraits.

CHAPTER 16: THE HIGH RENAISSANCE IN ITALY, 1495–1520

Keeps focus on six key artists. Brings in Raphael's *Galatea* fresco as a contrast to the artist's works in religious settings. Expands discussion of Venetian High Renaissance: Titian's work updated to include the *Man with a Quilted Sleeve*; the *Venus of Urbino* now treated in this chapter.

CHAPTER 17: THE LATE RENAISSANCE AND MANNERISM IN SIXTEENTH-CENTURY ITALY

Retains stress on courtly and papal patronage, as well as the founding of the Accademia del Disegno in Florence as the context for Mannerism. Late Michelangelo is treated in this context. Includes new discussion of Pontormo's Capponi *Pietà* and Sofonisba Anguissola's *Self-Portrait*. Updates discussion of Bronzino's *Allegory of Venus* and Palladio's Villa Rotonda.

CHAPTER 18: RENAISSANCE AND REFORMATION THROUGHOUT SIXTEENTH-CENTURY EUROPE

Organizes discussion by regions of Europe and considers their

responses to the double forces of Italian Renaissance style and the Reformation. Considers the movement of artists around Europe. France and Spain are discussed in connection with the Chateau of Fontainebleau and El Greco's paintings respectively. Updates discussion of Reformation in Germany with Cranach's *An Allegory of Law and Grace* woodcut. Patronage in Reformation courts is addressed with Aldorfer's *The Battle of Issos* and Holbein's "The Ambassadors." Netherlandish court patronage exemplified by Gossaert's *Neptune and Amphitrite*.

CHAPTER 19: THE BAROQUE IN ITALY AND SPAIN

Examines Caravaggio's and Bernini's roles in the Counter-Reformation. Discusses religious orders and the papacy, and develops an understanding of patronage, the poor, street people, and the full nature of seventeenth-century life. Spanish section is restructured with new information on Velázquez's *Las Meninas*. New works include Zurbarán's *Still Life with Oranges, Lemons, and a Rose* and Murillo's *The Immaculate Conception*.

CHAPTER 20: THE BAROQUE IN THE NETHERLANDS

Examines political and religious differences and artistic connections. The concept of an open market is treated in a discussion of the Dutch landscape, still life, and genre painting of Northern Europe. Explores importance of Rubens through an examination of his workshop. New works include Rembrandt's *Self-Portrait with a Cap, Open-Mouthed*, his *Bathsheba with King David's Letter*, as well as Frans Hals's *Malle Babbe* with documentary evidence of who its subject was and iconographic development of the painting's meaning. Extends discussion of Rembrandt's *Night Watch*.

CHAPTER 21: THE BAROQUE IN FRANCE AND ENGLAND

Considers concept of classicism in the paintings of Poussin and the architecture of Jones and Wren. New works include Claude Lorrain's *A Pastoral Landscape*, additional views of the palace and gardens at Versailles, and plans for St. Paul's.

CHAPTER 22: THE ROCOCO

Concentrates on the first half of the eighteenth century, with Gainsborough, Reynolds, and Vigée-Lebrun moved to Chapter 23. Reorganizes discussion with fuller examination of Rococo style, aspects of the Grand Tour, and growth of art market. Boucher is now included with *Portrait of Madame de Pompadour* and a new work by Chardin, *Saying Grace (Le Bénédicité)*, which was extraordinarily popular in the eighteenth century.

CHAPTER 23: ART IN THE AGE OF ENLIGHTENMENT, 1750–1789

Includes Hamilton engraving to demonstrate importance of prints for circulating images and information in the eighteenth century and to give an example of the period's new emphasis on moralistic themes. Kauffmann is represented by a work from the 1770s, allowing for exploration of eighteenth-century

women's issues. Gainsborough and Reynolds are discussed within Neoclassicism and Romanticism and with new works reflecting these styles. Vigée-Lebrun is placed in the context of Neoclassicism and her double portrait of herself with her daughter is discussed after David. Canova has been moved up from Chapter 24 to place him more squarely in the context of Neoclassicism.

CHAPTER 24: ART IN THE AGE OF ROMANTICISM, 1789–1848

Expands discussion of Goya with an etching, *The Sleep of Reason*, to reinforce importance of prints in general and to Goya specifically. Furthermore, the fantastical image underscores the role of imagination in Romantic period. David's *Bonaparte Crossing the Great St.-Bernard* has been added to emphasize importance Napoleon's personality to the Romantic era and to allow for a discussion of how Romanticism transformed Neoclassicism.

CHAPTER 25: THE AGE OF POSITIVISM: REALISM, IMPRESSIONISM, AND THE PRE-RAPHAELITES, 1848–1885

Now includes a portrait of Manet by the photographer Nadar.

CHAPTER 26: PROGRESS AND ITS DISCONTENTS: POST-IMPRESSIONISM, SYMBOLISM, AND ART NOUVEAU, 1880–1905

Offers a tighter discussion to allow for more emphasis on Realism and the chapter theme.

CHAPTER 27: TOWARD ABSTRACTION: THE MODERNIST REVOLUTION, 1905–1914

Includes a Suprematist work by Popova, reinforcing how Russian abstraction took Italian Futurism in a new and very different direction. Brancusi is now represented by *Bird in Space*, allowing for a better discussion of the pedestal in the artist's work.

CHAPTER 28: ART BETWEEN THE WARS

Now represents Rivera with a Mexican mural from the 1920s, permitting a more focused discussion of political issues and the importance of Mexican traditions, which are both central to Rivera's art.

CHAPTER 29: POSTWAR TO POSTMODERN, 1945–1980

Includes Polke and discusses his work in relation to Pop Art, while still acknowledging his important role in the development of Postmodernism.

CHAPTER 30: THE POST-MODERN ERA: ART SINCE 1980

Includes Fred Wilson's *Mining the Museum*, which allows for a discussion of the "institutional critique." More emphasis is placed on major period issues such as gender and ethnicity, as well as sexual orientation.

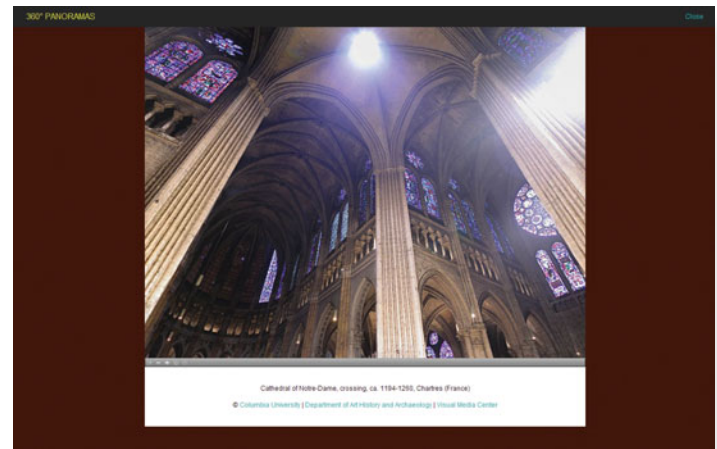
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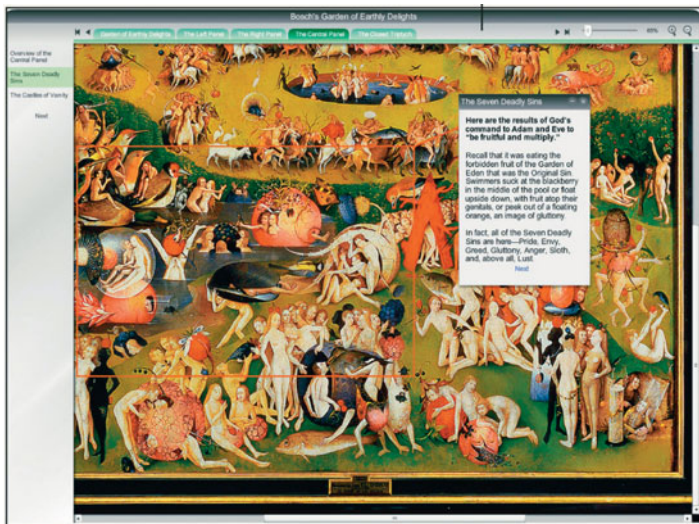
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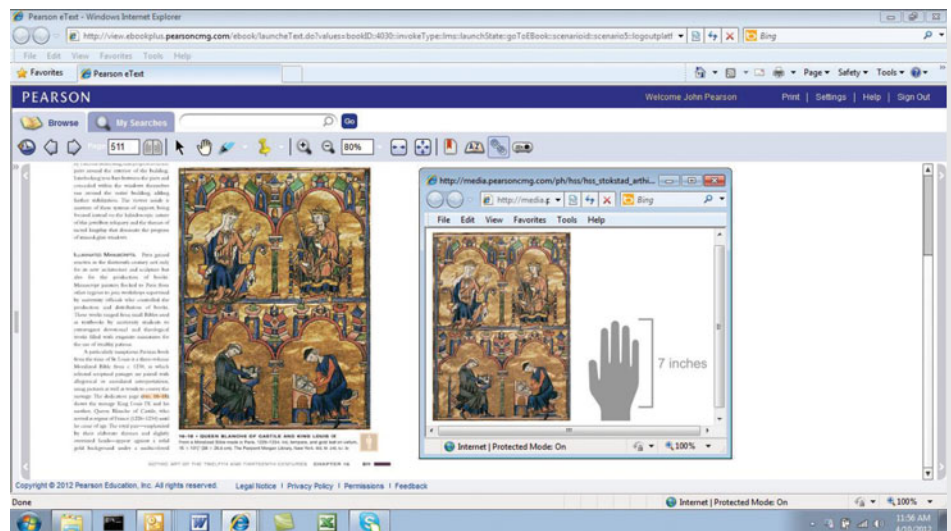


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Art:21 Cindy Sherman: Masks & Mannequins



Click the  icon to view followers.

Description: Cindy Sherman (b. 1954) takes photographs of herself in various guises. She mimics the style and appearance of familiar films, paintings, magazine centerfolds and other visual sources. Although still photographs, the realistic details and engaging subject matter encourage the viewer to imagine a narrative context for each scene. In this way, Sherman calls attention to how photographs may be constructed to convey different impressions, forcing us to consider the function of popular images in everyday life.

Credits: Episode #087; December 18, 2009 (RT 02:41) VIDEO | Producer: Wesley Miller & Nick Ravich. Interview: Susan Sollins. Camera: Joel Shapiro. Sound: Roger Pherix. Editor: Lizzie Donahue & Paulo Padilha. Artwork Courtesy: Cindy Sherman.


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Contemporary art is featured in *Art21* clips

Studio technique videos help students understand key techniques like lost wax casting

PEARSON ALWAYS LEARNING

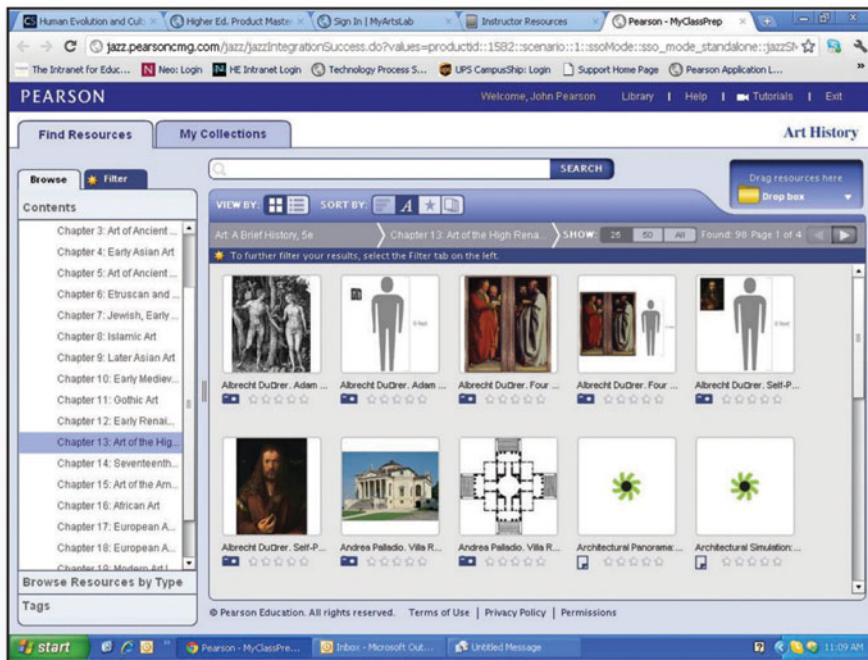
Studio Technique Video: Lost-Wax Bronze Casting



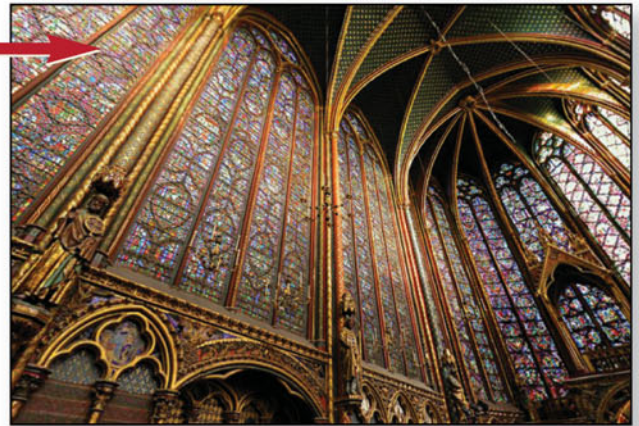
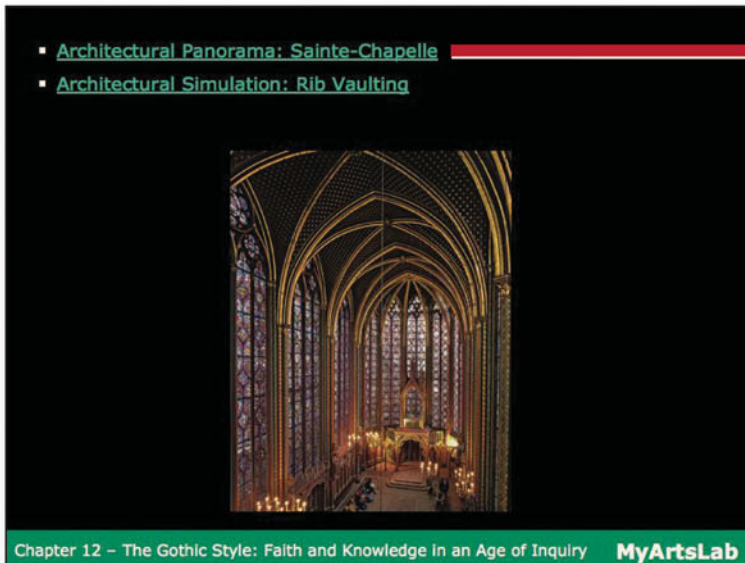
The molten bronze is poured into the casting gate, filling the cavity.

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Introduction

I-1 John Singleton Copley.
Mrs. Joseph Scott. ca. 1765.
Oil on canvas, 69½ × 39½"
(176.5 × 100 cm). Collection of
The Newark Museum, Newark,
New Jersey. 48.508

Who was Freelove Olney Scott? Her portrait (fig. I-1) shows us a refined-looking woman, born, we would guess, into an aristocratic family, used to servants and power. We have come to accept John Singleton Copley's portraits of

colonial Bostonians, such as Mrs. Joseph Scott, as accurate depictions of his subjects and their lifestyles. But many, like Mrs. Scott, were not what they appear to be. Who was she? Let's take a closer look at the context in which the painting was made.

Copley is recognized as the first great American painter. Working in Boston from about 1754 to 1774, he became the most sought-after portraitist of the period. Copley easily outstripped the meager competition, most of whom earned their living painting signs and coaches. After all, no successful British artist had any reason to come to America. The economically struggling colonies were not a strong market for art. Only occasionally was a portrait commissioned, and typically, artists were treated like craftsmen rather than intellectuals. Like most colonial portraitists, Copley was self-taught, learning his trade by looking at black-and-white prints of paintings by the European masters.

As we can see in *Mrs. Joseph Scott*, Copley was a master at painting textures, all the more astonishing when we realize that he had no one to teach him the tricks of the painter's trade. His illusions are so convincing that we think we are looking at real silk, ribbons, lace, pearls, skin, hair, and marble. Copley's contemporaries also marveled at his sleight of hand. No other colonial painter attained such a level of realism.

But is Copley just a "face painter," as portraitists were derogatorily called at the time—capturing only the resemblance of his sitter and her expensive accouterments? And is this painting just a means to replicate the likeness of an individual in an era before the advent of photography? The answer to both questions is a resounding "no." Copley's job was not just to make a faithful image of Mrs. Scott, but to portray her as a woman of impeccable character, limitless wealth, and aristocratic status.

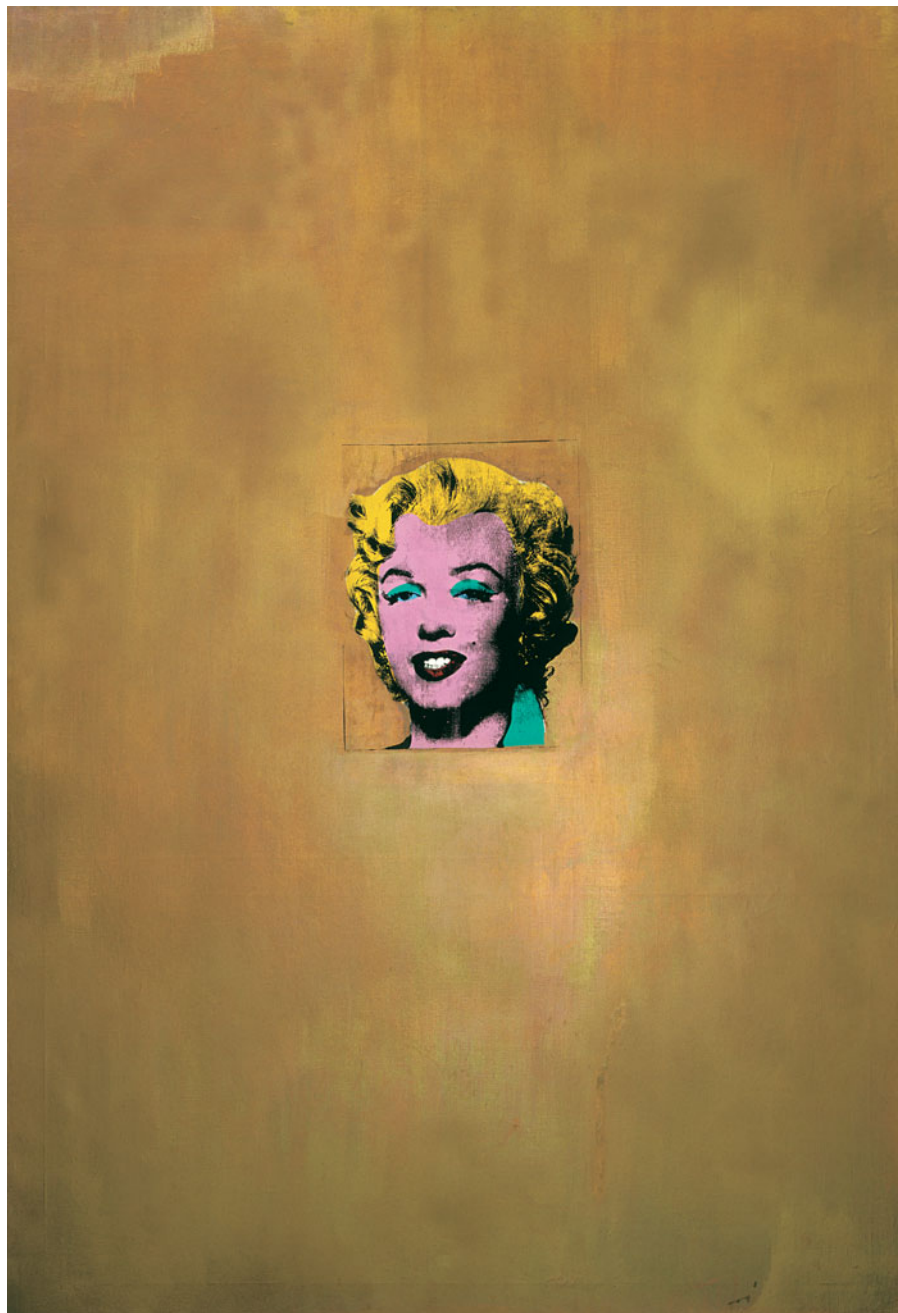


The flowers she holds are a symbol of fertility, faithfulness, and feminine grace, indicating that she is a good mother and wife, and a charming woman. Her expensive dress was imported from London, as was her necklace. Copley undoubtedly took her pose from one of the prints he had of British or French royalty.

Not only is Mrs. Scott's pose borrowed, but most likely her clothing is too, for her necklace appears on three other women in Copley portraits. In other words, it was a studio prop, and the dress may have been as well. In fact, except for Mrs. Scott's face, the entire painting is a fiction designed to aggrandize the wife of a newly wealthy Boston merchant, who made a fortune selling provisions to the occupying British army. The Scotts were *nouveaux riches*, commoners, not titled aristocrats. By the middle of the eighteenth century, rich Bostonians wanted to distinguish themselves from others who were less successful. Now, after a century of trying to escape their British roots (from which many had fled to secure religious freedom), they sought to imitate the British aristocracy, even to the point of taking tea in the afternoon and keeping English spaniels, a breed that in England only aristocrats were permitted to own.

Mr. Scott commissioned this painting of his wife, as well as a portrait of himself, not just to record their features, but to show off the family's wealth. These pictures were extremely expensive and therefore status symbols, much as a Rolls-Royce or a diamond ring from Tiffany's is today. The portraits were displayed in the public spaces of the house where they could be readily seen by visitors. Most likely they hung on either side of the mantel in the living room, or in the entrance hall. They were not intended as intimate, affectionate resemblances destined for the bedroom. If patrons wanted cherished images of their loved ones, they would commission miniature portraits. These captured the likeness of the sitter in amazing detail and were often so small that they could be encased in a locket for a woman to wear on a chain around her neck, or a gentleman to place in the inner breast pocket of his coat, close to the heart.

Let's move forward almost 200 years to look at a second image of a woman, Andy Warhol's *Gold Marilyn Monroe* (fig. I-2) of 1962, and explore the surprising stories it contains. In a sense, the painting can be considered a portrait, because it



portrays the famous 1950s film star and sex symbol. Unlike *Mrs. Joseph Scott*, however, the painting was not commissioned, and instead was made to be exhibited in a commercial art gallery, where it could be purchased by a private collector for display in a home. Of course, Warhol hoped that ultimately it would end up in a museum, something Copley never considered because they did not exist in his day. Because *Gold Marilyn Monroe* is not a commission, Warhol is not trying to flatter his subject. He is not even concerned about creating an illusionistic image; this image has no details and no sense of texture, as hair and flesh appear

I-2 Andy Warhol. *Gold Marilyn Monroe*. 1962. Synthetic polymer paint, silkscreened, and oil on canvas, 6'11 $\frac{1}{4}$ " \times 4'7" (2.12 \times 1.39 m). The Museum of Modern Art, New York. Gift of Philip Johnson

to be made of the same material—paint. Nor did Warhol painstakingly paint this picture. Instead he found a famous newspaper photograph of the film star and silkscreened it onto canvas, a process that involves first mechanically transferring the photograph onto a mesh screen and then pressing printing ink through the screen onto the canvas. He then surrounded Marilyn’s head with a field of broadly brushed gold paint.

Warhol’s painting is a pastiche of the public image of Monroe as propagated by the mass media. He even imitates the sloppy, gritty look and feel of color newspaper reproductions of the period, for the colors were often misregistered, not aligning properly with the image. The Marilyn we are looking at is the impersonal celebrity of the press, supposedly glamorous with her lush red lipstick and bright blond hair but instead appearing pathetically tacky because of the garish color (blond hair becomes bright yellow) and grimy black ink. Her personality is impenetrable, reduced to a public smile. The painting was prompted, in part, by Monroe’s recent suicide. This was the real Marilyn—a depressed, miserable person. Warhol has brilliantly expressed the indifference of the mass media that glorifies celebrities by saturating a celebrity-thirsty public with their likenesses, but tells us nothing meaningful about them and shows no concern for them. Marilyn Monroe’s image is about promoting a product, much as the jazzy packaging of Brillo soap pads or Campbell’s soup cans is designed to sell a product without telling us anything about the product itself. The packaging is just camouflage. Warhol floats Marilyn’s face in a sea of gold paint, imitating icons of Christ and the Virgin Mary that traditionally encase these religious figures in a spiritual aura of golden, heavenly light (see fig. 8.21). But Warhol’s revered Marilyn is sadly dwarfed in her celestial gold, adding to the tragedy of this powerful portrait, which so trenchantly comments on the enormous gulf existing between public image and private reality.

Copley and Warhol worked in very different times, which tremendously affected the look and meaning of their portraits. Because art always serves a purpose, it is impossible for any artist to make a work that does not represent a point of view and tell a story, sometimes many stories. As we will see, great artists tell great and powerful stories. We will find that an important key to unraveling these stories is understanding the context in which the work was made.

The Power of Art and the Impact of Context

In a sense, art is a form of propaganda, for it represents an individual’s or group’s point of view, and this view is often presented as truth or fact. For centuries, art was used by the Church and the State to propagate the superiority of their powers. The *Alba Madonna* (see fig. I-16) was designed to proclaim the idealized, perfect state of existence attainable through Catholicism, and the Arch of Titus (fig. I-3) was erected to reinforce in the public’s mind the military prowess and deification of the Roman emperor Titus. Even landscape paintings and still lifes of fruit, dead game, and flowers are loaded with messages and are far from simple attempts to capture the splendor and many moods of nature or show off the painter’s finesse at creating a convincing illusionistic image.

Epitomizing the power of art is its ability to evoke entire historical periods. Say the words “ancient Egypt” and most people conjure up images of the pyramids (fig. I-4), the Sphinx, and flat, stiff figures lined up sideways across the face of sandstone (see fig. 56). Or look at the power of Grant Wood’s famous 1930 painting *American Gothic* (fig. I-5), which has led us to believe



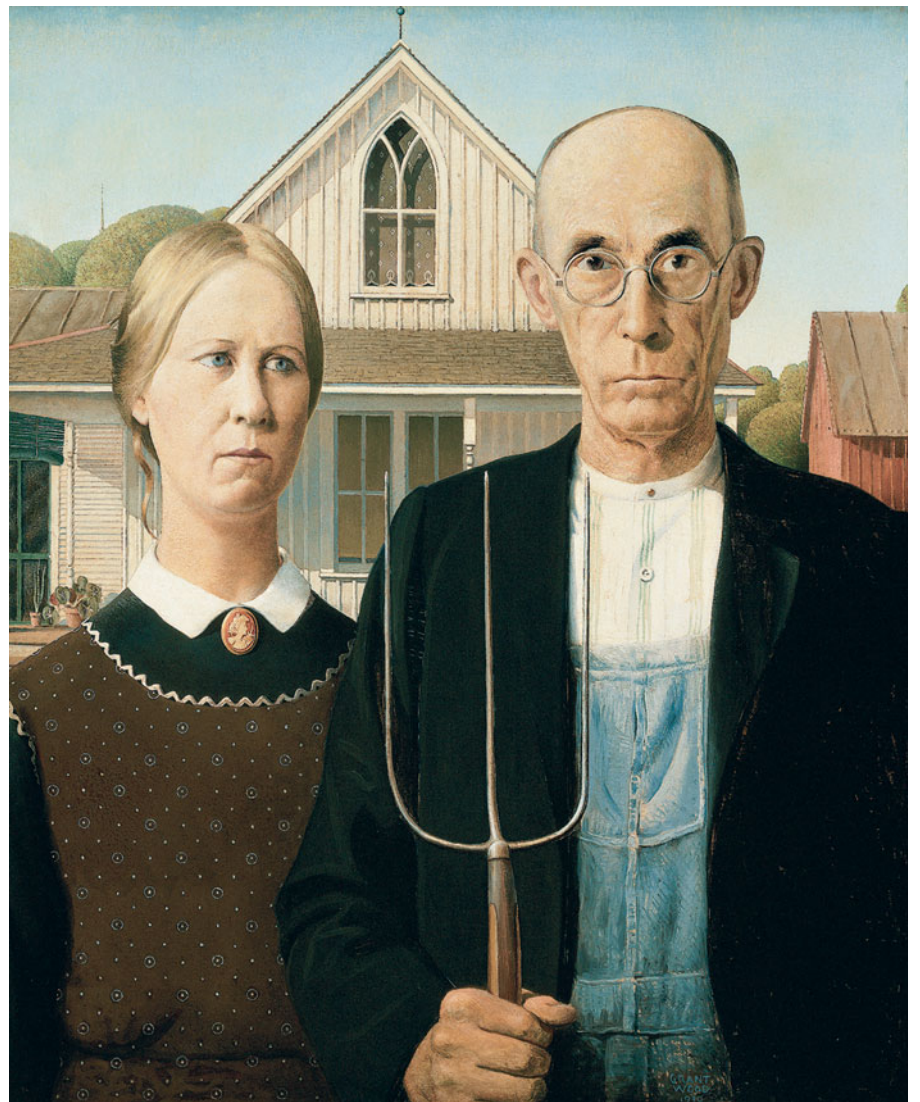
I-3 Arch of Titus, Forum Romanum. ca. 81 CE, as restored. Rome



I-4 The Great Pyramids: (from left to right) of Menkaure (ca. 2533–2515 BCE), Khafra (ca. 2570–2544 BCE), and Khufu (ca. 2601–2528 BCE). Giza, Egypt

that humorless, austere, hardworking farmers dominated the American hinterlands at the time. The painting has virtually become an emblem of rural America.

American Gothic has also become a source of much sarcastic humor for later generations, which adapted the famous pitchfork-bearing farmer and sour-faced daughter for all kinds of agendas unrelated to the artist's message. Works of art are often appropriated to serve purposes quite different from those initially intended, with context heavily influencing the meaning of a work. The reaction of some New Yorkers to *The Holy Virgin Mary* (fig. I-6) by Chris Ofili reflects the power of art to provoke and spark debate, even outrage. The work appeared in an exhibition titled *Sensation: Young British Artists from the Saatchi Collection*, presented at the Brooklyn Museum in late 1999. Ofili, who is British of African descent, made an enormous picture using dots of paint, glitter, map pins, and collaged images of genitalia from popular magazines to depict a black Virgin Mary. Instead of hanging on the wall, this



I-5 Grant Wood. *American Gothic*. 1930. Oil on board, 30¹¹/₁₆ × 25¹¹/₁₆ (78 × 65.3 cm). The Art Institute of Chicago. Friends of American Art Collection. © Figge Art Museum, successors to the Estate of Nan Wood Graham/Licensed by VAGA, New York, NY



I-6 Chris Ofili. *The Holy Virgin Mary*. 1996. Paper collage, oil paint, glitter, polyester resin, map pins, and elephant dung on linen, 7'11" × 5'11⁵/₁₆" (2.44 × 1.83 m). MONA, Museum of Old and New Art, Hobart, Tasmania, Australia. © Chris Ofili, courtesy David Zwirner Gallery, New York

enormous painting rested on two large wads of elephant dung, which had been a signature of the artist's large canvases since 1991. Elephant dung is held sacred in Zimbabwe, and for Ofili, a devout Catholic who periodically attends Mass, the picture was about the elemental sacredness of the Virgin. The so-called pornographic images were intended to suggest procreation.

Many art historians, critics, and other viewers found the picture remarkably beautiful—glittering and shimmering with a delicate, ephemeral, otherworldly aura. Many Catholics, however, were repulsed by Ofili's homage to the Virgin. Instead of viewing the work through his eyes, they placed the painting within the context of their own experience and beliefs. Consequently, they interpreted

the dung and so-called pornography (and probably even a black Virgin, although this was never mentioned) as sacrilegious. Within days of the opening of the exhibition, the painting had to be put behind a large Plexiglas barrier. One artist hurled horse manure at the façade of the Brooklyn Museum, claiming "I was expressing myself creatively"; a museum visitor sneaked behind the Plexiglas barrier and smeared the Virgin with white paint in order to hide her. But the greatest attack came from New York's mayor, Rudolph Giuliani, a Catholic, who was so outraged that he tried to eliminate city funding for the museum. Ultimately, he failed, but only after a lengthy lawsuit by the museum. The public outrage at Ofili's work is one instance in a long tradition that probably goes back to the beginning of image making. Art has consistently provoked outrage, just as it has inspired pride, admiration, love, and respect, and the reason is simple: Art is never an empty container; rather, it is a vessel loaded with meaning, subject to multiple interpretations, and always representing someone's point of view.

Because the context for looking at art constantly changes, our interpretations and insights into art and entire periods evolve as well. For example, when the first edition of this book was published in 1971, women artists were not included, which was typical for textbooks of the time. America, like most of the world, was male-dominated and history was male-centric. Historically, women were expected to be wives and mothers, and to stay in the home and not have careers. They were not supposed to become artists, and the few known exceptions were not taken seriously by historians, who were mostly male. The feminist movement, beginning in the mid-1960s, overturned this restrictive perception of women. As a result, in the last 40 years, art historians—many of them women—have "rediscovered" countless women artists who had attained a degree of success in their day. Many of them were outstanding artists, held in high esteem during their lifetime, despite the enormous struggle to overcome powerful social and even family resistance against women becoming professional artists.

One of these lost women artists is the seventeenth-century Dutch painter Judith Leyster, a follower, if not a student, of Frans Hals. Over the centuries, all of Leyster's paintings were attributed to other artists, including Hals and Gerrit van Honthorst. Or they were labeled "artist

unknown.” At the end of the nineteenth century, however, she was rediscovered through an analysis of her signature, documents, and style, and her paintings were gradually restored to her name. It was only with the feminist movement that she was elevated from a minor figure to one of the more accomplished painters of her generation, one important enough to be included in basic histories of art. The feminist movement provided a new context for evaluating art, one that had an interest in rather than a denial of women’s achievements and a study of issues relating to gender and how they appear in the arts.

A work like Leyster’s ca. 1633 *Self-Portrait* (fig. I-7) is especially fascinating from this point of view. Because of its size and date, this may have been the painting the artist submitted as her presentation piece for admission into the local painters’ guild, the Guild of St. Luke of Haarlem. Women were not encouraged to join the guild, which was a male preserve reinforcing the professional status of men. Nor did women artists generally take on students. Leyster bucked both restrictive traditions as she carved out a career for herself in a man’s world. In her self-portrait, she presents herself as an artist, armed with many brushes, suggesting her deft control of the medium, which the presentation picture itself was meant to demonstrate. On the easel is a segment of a genre scene of which several variations are known. We must remember that at this time, artists rarely showed themselves working at their easels, toiling with their hands. They wanted to separate themselves from mere artisans and laborers, presenting themselves as belonging to a higher class. As a woman defying male expectations, however, Leyster needed to clearly declare that she was indeed an artist. But she cleverly elevates her status by not dressing as an artist would when painting. Instead, she appears as her patrons do in their portraits, well dressed and well off. Her mouth is open, in what is called a “speaking likeness” portrait, giving her a casual but self-assured, animated quality, as she appears to converse on equal terms with a visitor, or with us. Leyster, along with Artemisia Gentileschi and Élisabeth Vigée-Lebrun, who are also in this book, was included in a major 1976 exhibition titled *Women Artists 1550–1950*, which appeared in Los Angeles and Brooklyn, New York, and played a major role in establishing the importance of women artists.



What is Art?

Ask most people without a background in art and art history, “What is art?,” and they will respond with “an oil painting” or “a marble or bronze sculpture.” Their criterion for quality is that it be beautiful, whatever that may be, although generally they define it as the degree to which a painting or sculpture is real-looking or adheres to their notion of naturalistic. Technical finesse or craft is viewed as the highest attribute of art making, capable of inspiring awe and reverence. To debunk the myth that art is about technique and begin to get at what it is about, we return to Warhol’s *Gold Marilyn Monroe*. The painting is rich with stories: we can talk about how it raises issues about the meaning of art, how it functions, and how it takes on value, both financial and aesthetic. Warhol even begs the question of the significance of technical finesse in art making, an issue raised by the fact that in some respects he leads us to believe that he did not touch

I-7 Judith Leyster. *Self-Portrait*. ca. 1633. Oil on canvas, 29 $\frac{3}{8}$ × 25 $\frac{5}{8}$ ” (74.3 × 64.3 cm). National Gallery of Art. Gift of Mr. and Mrs. Robert Woods Bliss. 1949.6.4

the painting himself! We have already seen how he appropriated someone else's photograph of Marilyn Monroe, not even taking his own. Warhol then instructed his assistants to make the screens for the printing process. They also prepared the canvas, screened the image with the colors Warhol selected, and may even have painted the gold to Warhol's specifications.

By using assistants to make his work, Warhol is telling us that art is not about the artist's technical finesse, but about communicating an idea using visual language, even if the idea does not require the artist to actually make the art. The measuring stick for quality in art is the quality of the statement being made, or its philosophy, as well as the quality of the technical means for making this statement. Looking at *Gold Marilyn Monroe* in the flesh at New York's Museum of Modern Art is a powerful experience. Standing in front of this 6-foot-high canvas, we cannot help but feel the empty glory of America's most famous symbol of female sexuality and stardom. Because the artist's vision, and not his touch, is the relevant issue for the making of this particular work, it is of no consequence that Warhol leads us to believe that he never laid a hand to the canvas, except to sign the back. (Actually, Warhol was a workaholic, intensely involved even with the most mechanical of his works.) We will shortly see, however, that the artist's touch is often critical to the success of a work of art.

Warhol openly declared that his art was not about his technical ability when he called his midtown Manhattan studio "The Factory." He is telling us that art is a commodity, and he is manufacturing a product, even mass-producing his product. The Factory churned out over a thousand, if not thousands, of paintings and prints of Marilyn Monroe based on the same newspaper photograph. As far as the public knew, all Warhol did for the most part was sign them, his signature reinforcing the importance people place on the signature itself as being an essential part of the work (ironically, most Old Master paintings, dating to the fourteenth through the eighteenth centuries, are not signed).

Actually, artists for centuries used assistants to help make their pictures. Peter Paul Rubens, an Antwerp painter working in the first half of the seventeenth century and one of the most famous artists of his day, had an enormous workshop that cranked out many of his pictures, especially the large works. His assistants were often artists specializing in flowers, animals, or clothing, for example,

and many went on to become successful in their own right. Rubens would design the painting, and assistants, trained in his style, would execute their individual parts. Rubens would then come in at the end and pull the painting together as needed. The price the client was willing to pay often determined how much Rubens himself participated in the actual painting of the picture, and many of his works were indeed made entirely by him. Rubens's brilliant, flashy brushwork was in many respects critical to the making of the picture. Not only was his handling of paint considered superior to that of his assistants, the very identity of his paintings, its very life, so to speak, was linked to his unique genius for applying paint to canvas, almost as much as it was to his dramatic compositions. His brushwork complemented his subject matter; it even reinforced it. The two went hand in hand, as we shall see later in the Introduction and in Chapter 20.

Warhol was not the first artist to make art that intentionally raised the issue of what is art and how it functions. This distinction belongs to the humorous and brilliant Parisian Marcel Duchamp. In 1919, Duchamp took a roughly 7- by 5-inch reproduction of Leonardo da Vinci's *Mona Lisa* in the Louvre Museum in Paris and drew a mustache and beard on the sitter's face (fig. I-8). Below, he wrote the letters L. H. O. O. Q., pronounced in French *elle a chaud au cul*, which translates, "She has a hot ass." Duchamp was poking fun at the public's fascination with the mysterious smile on the *Mona Lisa*, which had intrigued everyone for centuries and eluded suitable explanation. Duchamp irreverently provided one: She is sexually aroused, and, given the masculine facial hair, she is gay. With the childish gesture of affixing a mustache and beard to the *Mona Lisa*, Duchamp also attacked bourgeois reverence for Old Master painting and the age-old esteem of oil painting representing the pinnacle of art.

Art, Duchamp is saying, can be made by merely placing ink drawing on a mass-produced reproduction. It is not strictly oil on canvas or cast bronze or chiseled marble sculpture. Artists can use any imaginable medium in any way in order to express themselves. He is announcing that art is about ideas that are made visually, and not necessarily about craft. In this deceptively whimsical work, which is rich with ideas, Duchamp is telling us that art is anything that someone wants to call art, which is not the same as saying it is good art. Furthermore, he is



I-8 Marcel Duchamp. Replica of *L. H. O. O. Q. (Mona Lisa)* from *Boîte-en-valise*. 1919. Rectified Readymade; pencil on a reproduction, 7 × 4⁷/₈" (17.8 × 11 cm). The Philadelphia Museum of Art. Louise and Walter Arensberg Collection

proclaiming that art can be small, since *L. H. O. O. Q.* is a fraction of the size of its source, the *Mona Lisa*. By appropriating Leonardo's famous picture and interpreting it very differently from traditional readings (see page 339), Duchamp suggests that the meaning of art is not fixed forever by the artist, that it can change and be assigned by viewers, writers, collectors, and museum curators, who can use it for their own purposes. Lastly, and this is certainly one of Duchamp's many wonderful contributions to art, he is telling us that art can be fun; it can defy conventional notions of beauty, and while intellectually engaging us in a most serious manner, it can also provide us with a smile, if not a good laugh.

Art and Aesthetics

L. H. O. O. Q. also raises the issue of aesthetics, which is the study of theories surrounding art, including what is beauty, and the meaning and purpose of art. Duchamp selected the *Mona Lisa* for

"vandalizing" for many reasons, but one of them had to be that many people considered it the greatest and therefore the most beautiful painting ever made. Certainly, it was one of the most famous paintings in the world, if not the most famous. In 1919 most of those who held such a view had probably never seen it and knew it only from reproductions, probably no better than the one Duchamp used in *L. H. O. O. Q.* And yet, they would describe the original painting as beautiful, but not Duchamp's comical version.

Duchamp called such altered found objects as *L. H. O. O. Q.* "assisted Readymades" (for another example, see *Fountain*, fig. 28.2), and he was adamant when he claimed that these works had no aesthetic value whatsoever. They were not to be considered beautiful, and they were selected because they were aesthetically neutral. What interested Duchamp were the ideas that these objects embodied once they were declared art.

Despite his claim, Duchamp's assisted Readymades can be perceived as beautiful, in ways, of course, that are quite different from Leonardo's *Mona Lisa*, but beautiful all the same. *L. H. O. O. Q.* has an aura about it, an aura of wit and ideas that are specific to Duchamp. As a result, this slightly altered cheap reproduction is transformed into a compelling work of art, in a way that is very different from Leonardo's. And so the qualities that attract us to it, which we can describe as its beauty, could not be further from those of the *Mona Lisa*. Ultimately, beauty can be equated with quality.

Beauty is not just a pretty, colorful picture or a perfectly formed, harmonious nude marble figure. Beauty resides in content and how successfully the content is made visual. This book is intended to suggest the many complex ways that quality, and thus beauty, appears in art. Some of the greatest paintings depict horrific scenes that many people could never find acceptable, but they are nonetheless beautiful—scenes such as beheadings (see fig. 19.3), crucifixions (see fig. 18.4), death and despair (see figs. 24.9 and 24.10), emotional distress (see fig. 26.7), and the brutal massacre of innocent women and children (fig. I-9). Like Duchamp's *L. H. O. O. Q.*, these works possess an aura that makes them powerful and riveting, despite the repulsiveness of the subject matter. They have quality, and to those who recognize and feel this quality, that makes these works beautiful. Others will continue to be repulsed and offended by them, or at best just be uninterested.