TO ALL WHO COME TO KNOW THE ARTIST WITHIN

Cover image: Arman. Accumulation of Teapots. 1964. Sliced teapots in plastic case. 16” x 18” x 16”.

For details about the image shown on page iv, please refer to fig 2.4.

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### Part One

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I greatly appreciate the help and encouragement of the many people who have been directly involved in the writing of this eleventh edition. Several deserve special mention for their contributions: Developmental editor Melanie Walker had a great many ideas about how to move this book forward while keeping its basic identity intact. Picture researcher Evi Peroulaki tirelessly tracked down images and fulfilled the increasingly complex legal requirements of today’s copyright-sensitive age. Helen Ronan, Melissa Danny, and Susie May served as project managers, keeping us all on track while preserving a wonderfully civilized attitude.

This book also benefitted from assistance in specialized content areas from Elizabeth East, Charles James, Philip James, and Anthony Lee. Many artists opened their homes and studios to me as I was researching this book; I greatly appreciate their generosity, just as I hope that I have communicated the vigor and inspiration of their creativity.

I also express my sincere appreciation to the instructors who use this textbook as well as the following reviewers. All offered exceedingly valuable suggestions that were vital to the revising and updating of this edition:

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Patrick Frank
We form art. Art forms us. The title of this book has a dual meaning. As humans form works of art, we in turn are formed by what we have created. Several editions ago, the title was changed to Prebles’ Artforms, acknowledging the pioneering contribution of the original authors, Duane and Sarah Preble. They first posited the emphasis on our two-way interaction with works of art, and that emphasis continues to inform every page of this book.

Why study art?

Because at some point in human history, artists have dealt with nearly every aspect of the human experience, from the common to the forbidden, the mundane to the sacred, the repugnant to the sublime. Artistic creativity is a response to being alive, and by experiencing such creativity, we enrich our experience of life. This is especially true of today’s creations, which are more wide-ranging than ever before, and sufficiently accessible to almost any curious person. Artistic creativity is a human treasure, and in today’s art world we can see it in a very pure form.

Beyond fostering appreciation of major works of art, this book’s primary concern is to open students’ eyes and minds to the richness of the visual arts as unique forms of human communication and to convey the idea that the arts enrich life best when we experience, understand, and enjoy them as integral parts of the process of living.

Why use this book?

Because the art world is changing, and Prebles’ Artforms is changing with it. The eleventh edition of this book is one of the deepest revisions it has ever seen. Critical to the revising process have been reviews, e-mails, and conversations with instructors from across the country who helped mold new ideas and redirect the book’s course while keeping it true to its roots. Three recent trends drive this new edition:

- advice from instructors about changing pedagogical needs
- new scholarly research
- recent creativity by artists around the world.

Changing Pedagogical Needs: The most important changes in this new edition are expanded pedagogical features found throughout the book. In response to instructor and reviewer feedback, each chapter now begins with “Think Ahead” statements, which highlight a set of learning objectives specific to that chapter. Then, at each chapter’s close, readers will find “Think Back” points in the form of review questions that reinforce those learning objectives. Key terms introduced in each chapter are now defined in a box, and a “Try This” exercise branches out from the chapter material asking students to think critically and actively apply what they have learned. Throughout the book, vocabulary items are bolded and defined in the text. Finally, the text links even more closely to the Pearson on-line
resource MyArtsLab by highlighting direct connections between the book and that expanded body of material, which includes interviews, podcasts, videos, and interactive exercises.

**Thematic teaching** is another key pedagogical trend that drives several changes in this new edition. The title of this book itself suggested how to accomplish this, because *Artforms* arose from the simple statement: We form art; art forms us. In response to the growing number of instructors who use a thematic approach to art appreciation, the content of *Artforms* has been revamped in several important ways to enable such teaching. First, a new Chapter 2 discusses artistic creation according to six purposes or functions that it fulfills in society. These are Commentary, Delight, Persuasion, Commemoration, Worship and Ritual, and Self-Expression. Several examples of each are given from diverse cultures and times.

Second, our text boxes have been streamlined and refocused around the theme “Forming Art.” In the first half of the book, thirteen biographical essays have been rewritten to show how those artists shape artworks: How they process information, personal feeling, their media, other art, or public input to create their work. These boxes let the artists speak for themselves, as actual quotes by the creators enliven the discussions wherever possible.

In the second half of the book, eleven text boxes approach the theme “Art Forms Us” by examining in more detail how art fulfills the six social purposes introduced in Chapter 2. For example, in connection with the discussion of Realist art of the nineteenth century, an Art Forms Us box presents several works from widely disparate times to show how other artists throughout history have “Formed Us” by making their work a commentary on their times. In Chapter 23, the discussion of politically driven art of the 1930s leads to an Art Forms Us box that discusses other examples of persuasive art, including a piece of sculpture from the London Olympic grounds, a medieval weaving, and
an African staff. These boxes enable students to see common threads among widely diverse periods of creation, and they allow teachers who approach the subject thematically to base their courses around the six functions.

**New Research:** Several content areas have received expanded treatment, in response to new research, audience feedback, or increased public interest. An expanded section on Creativity in Chapter 1 highlights important new findings in that field. New discoveries in Paleolithic Art have yielded new coverage there. The new design fields of Interactive and Motion Graphics have caused a further update of Chapter 11. Recent censorship controversies are included. Altogether, these pedagogical and content changes have lengthened the book by a little over 30 pages, adding depth, breadth, and flexibility to the coverage.

This edition also introduces a large number of new images. In fact, 26 percent of the works pictured in this edition are new, a total of 165. These new images support the new pedagogical approaches, as they refresh the text from various angles. Some are ancient, such as a rock art panel from Utah and a bronze tray from Central Asia. Some are “classics,” such as the *Augustus of Prima Porta* and the *Tempietto* of Bramante. They come from diverse media as well, including works created on the Apple iPad, for example, and a building in Japan whose façade is a giant QR code. Many new illustrations come from widespread cultures, including several important African pieces, continuing the global emphasis that *Artforms* pioneered in 1998.

**Recent Works by Artists Across the Globe:** Nearly half of the 165 new images in this edition are contemporary, meaning that the works are either by living artists, or were created in the new millennium. This reflects my ongoing commitment to contemporary art as the best gateway to art appreciation. It also reflects the fact that I live in the midst of one of the world’s most dynamic art centers, where I personally know many collectors, dealers, critics, scholars, and, yes, artists. In the Postmodern period, many artists work in more accessible languages and styles than in the Modern past. I believe that their contemporary creativity is engaging, wide-ranging, surprising, and thought-provoking. Because of all that, it’s inspiring.

In conclusion, this new edition reflects my desire to connect with the instructors, readers, and students who use this book, and my ongoing involvement in the art world. I want *Artforms* to be the best it can be. To communicate with me more directly with thoughts, suggestions, or feedback, I invite e-mails to pfrank@artformstext.com.

Patrick Frank
Venice, California
This program will provide a better teaching and learning experience for you and your students. Here’s how:

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