



## **Looking At Art Value Package (includes Art History Interactive CD- Dual Platform (PC and MAC))**

*By Laurie Schneider Adams*

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### **Looking At Art Value Package (includes Art History Interactive CD- Dual Platform (PC and MAC)) By Laurie Schneider Adams**

This stimulating, full-color concise book covers a wide range of topics designed to stimulate those who are learning how to look at art as well as how to enjoy and interpret it. Unique perspectives on art are presented here to encourage thoughtful examination of art through the lenses of iconography, Marxism, feminism, semiotics, and the various controversies that surround it. Richly illustrated, this book features a range of Western and non-Western artworks, from ancient to contemporary.

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## **Editorial Review**

### From the Back Cover

The arts affect our lives whether or not we ever set foot in a museum. Advertisements use images to sell products; pictures and sculptures stimulate our senses and decorate our urban and rural spaces. These, along with the buildings we inhabit, are manifestations of the visual arts.

This book of eight brief chapters on different aspects of the visual arts is designed to explore the nature of imagery and its relevance to many facets of our lives. Drawing on a wealth of examples from Western and non-Western art through the ages, it examines a wide range of themes, from the relationship between form and meaning, to the methodologies of art-historical analysis, to the controversies that have surrounded certain works of art both past and present.

The author's concise and clear analytical approach to understanding and appreciating works of art helps readers understand the various ways of interpreting images by artists as diverse as Leonardo da Vinci, Vincent van Gogh, and Jackson Pollock. Beautiful illustrations accompany the text, making this book an ideal resource for students, museum visitors, and anyone interested in the arts.

### About the Author

Laurie Schneider Adams received a Ph.D. in Art History from Columbia University. She is Professor of Art History at John Jay College, City University of New York, where she teaches art survey, and at the Graduate Center, where she teaches courses on the Italian Renaissance and on Art and Psychoanalysis. She has published articles on iconography and on art and psychology. She is the editor of "Giotto in Perspective" and of the journal "Source: Notes in the History of Art"; the author of "A History of Western Art", "The Methodologies of Art", "Art and Psychoanalysis", and "Art on Trial"; and co-author (with Maria Grazia Pernis) of "Federico da Montefeltro and Sigismondo Malatesta: The Eagle and the Elephant" and of 5 children's books (with Allison Coudert).

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THE VISUAL ARTS affect our lives whether or not we ever set foot in a museum. Billboards use images to advertise products; pictures and sculptures stimulate our senses and decorate our urban and rural spaces. These, along with the buildings we inhabit, are manifestations of the visual arts.

This is a book of eight brief essays on different aspects of the visual arts. It is designed to engage readers with the nature of imagery and its relevance to their lives. Illustrations are drawn from Western and nonwestern art to give readers a range of the artistic possibilities in widely diverse societies.

Chapter 1 considers the universal appeal of images, while Chapter 2 addresses some of the culturally determined reasons for creating works of art. In Chapter 3, the relationship between form and meaning is surveyed, and Chapter 4 situates the artist in two kinds of context—prevailing aesthetic convention and practical training. The recurring formal theme of the circle, the column as a structural theme, and two iconographic themes—mother and child, and the artist's confrontation with death—are the subjects of Chapter 5.

When we view works of art today, we may not be seeing them in their original setting. In Chapter 6, therefore, we consider art in and out of the context intended by the artist. Since works of art have been analyzed from several different viewpoints, Chapter 7 introduces the major theoretical ways of interpreting imagery, focusing primarily on van Gogh's painting *A Pair of Wooden Clogs*. The final chapter challenges readers to come to grips with some of the controversies in which the visual arts have been involved.

I would like to thank Lee Ripley Greenfield, who first proposed this project, Nell Webb, who oversaw its development, Karen Stafford, who designed the book, and Carol Flechner, who, as always, did a great job of copyediting. For the quality of the illustrations I have to thank Sue Bolsom and Judy Rasmussen. John Adams read the text in manuscript and offered many helpful suggestions along the way. In addition, the manuscript was read and improved by Cordelia Menges, Leola MacDonald, and James Brandi. For pointers on Egyptian art, I am grateful to Ellen Davis.

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