

The original textbook that set the standard for introduction to art courses across the country, *Art Fundamentals* has guided generations of students through both the essential elements of art and the rich and varied history of their uses. We have organized *Art Fundamentals* to assist with “knowing” and “feeling” the fundamental concepts of refined creation. Numerous visual examples elevate the lessons beyond mere discussion to demonstrating instead of telling. As always, our intent is to stimulate without locking students into a restricted mind-set or mechanical copying of ideas.

The demand for this twelfth edition of *Art Fundamentals* proves that the study of art foundation is as vital as ever, and this edition aims to meet that need with comprehensive coverage of the art elements, clarity, plentiful illustrated examples, carefully chosen color images, and well-defined concepts. The elements and the principles that aid in their application, as in the past, are still employed by all artists, with the evolution of technologies having expanded and modified the way in which the elements can be put to use. *Art Fundamentals* looks at aspects of the components individually and in context. Although no individual component can be developed in isolation, for all must

work in unison, our intent is for the student to become so familiar with each element that it may be used subconsciously and integrated with the others without struggle.

HALLMARK FEATURES

To help students understand the concepts and apply them, these proven features have been revised and updated:

- A list of keywords, arranged alphabetically, appears at the beginning of each chapter. This placement allows students to preview the keywords before beginning the chapter and reference them while reading the words in context; the keywords are also boldfaced within the text.
- Numerous color illustrations representing a broad array of media and diverse artists, such as Käthe Kollwitz, Amir Nour, Yasuo Ohba, and Ismael Rodriguez Rueda, demonstrate the various concepts and show how other artists have applied them to their work. The twelfth edition of *Art Fundamentals* contains more than 400 images that include Pablo Picasso’s *The Bull*, states I–XI;

Alexander Calder’s *Myxomatose*; Robert Rauschenberg’s *Canyon*; David Hockney’s *Mother I, Yorkshire Moors, August, 1985, #1*; and Katherine D. Crone’s *Tokyo Sunday*. Allow these images to spark curiosity, and have students try to understand what the artists have done in each piece to make it work.

NEW TO THE TWELFTH EDITION

The twelfth edition includes the following revisions:

- Greater emphasis on graphic design, product design, animation, and computer-aided art throughout. Students today are increasingly interested in these more commercial forms of art, and they are now explored with greater emphasis in the prose of the text as well as in the visual examples.
- More contemporary art with the inclusion of several artworks produced within the past several years. These new works represent various mediums—from installation art, to street art, to computer art.

- Throughout the book, many references to contemporary culture and society, such as movies and video games, have been included so that students can easily relate to the artistic content presented.
- For enhanced clarity and cohesiveness, various explanations and other prose have been revised.

SUPPLEMENTS

Additional resources to supplement *Art Fundamentals*, twelfth edition, can be found online at www.mhhe.com/ocvirk1e. The student section of the Online Learning Center (OLC) contains study materials such as quizzes, key terms, and flash cards. Content from the previously published *Core Concepts in Art* CD-ROM is available through the OLC by clicking on *MyArtStudio*, an interactive site that allows students to study and experiment with various elements and principles of art and to view videos of techniques and artists at work. Exercises on the OLC guide students to *MyArtStudio* at appropriate points in the text.

The instructor section includes sample student projects and a link to *The Image Vault*, McGraw-Hill's Web-based presentation manager. A list of images on *The Image Vault* that correspond to images from the textbook is available on the instructor site. Instructors can incorporate images from *The Image Vault* in digital presentations that can be used in the classroom (no Internet

access required), burned to CD-ROM, or embedded in course web pages. See www.mhhe.com/theimagevault for more details.

ACKNOWLEDGMENTS

We would like to express our gratitude to Evan Wilson for the countless hours spent editing and helping to bring this edition to life, to Barbara Hacha for her keen and exacting eye, and to Deborah Anderson for her resourcefulness in searching for new images. And, as ever, we send immeasurable thanks to our reviewers, whose thorough commentary helped us evaluate our delivery of information. The diversity of our reviewers—from longtime fans to instructors who had never before used the book—provided us a broad perspective and great insight into the interests of current students. Like any artwork, revision and critique must be utilized until the text effectively conveys what the author wants to communicate. Our deep appreciation also goes out to the artists, museums, galleries, and art owners for providing us with permissions and materials for the numerous visual reproductions of their artwork. In addition, we are grateful for the hard work done by our publisher, McGraw-Hill, and its Higher Education staff, who have finalized all the details necessary for publication to go forward. Finally, we must thank our many readers and instructors—we hope this edition serves you well.

REVIEWERS

Paris Almond, Truckee Meadows Community College
 James Baken, Rocky Mountain College
 Laurence J. Bradshaw, University of Nebraska–Omaha
 Michael J. Buono, Drury University
 Derrick Burbul, University of Nebraska–Kearney
 Carolyn Castano, Long Beach City College
 Ron Clark, El Paso Community College
 Jennifer Costa, Illinois Central College
 Dwayne Crigger, Missouri State University
 Kathleen Driscoll, Mount Ida College
 Alison Gates, University of Wisconsin–Green Bay
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 Liz Roth, Oklahoma State University
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 Terrell Taylor, Meridian Community College
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 Jason Travers, Lehigh University
 Fred Vodvarka, Loyola University of Chicago
 Cathy Wilkin, Northern Virginia Community College