CONTENTS

Foreword by Trish Evans vii

Introduction 1

I WHERE IS ART? 7
1.1 Looking and Seeing 9
1.2 Museums and Sites 15
1.3 History and Aesthetics 23
1.4 What is ‘Art’? Part 1 30
1.5 What is ‘Art’? Part 2 37
1.6 Taking Opportunities 40

II SEEING PAINTINGS 47
2.1 The Thing on the Wall 49
2.2 Making Space 62
2.3 Perspective 68
2.4 The Picture Plane 82
2.5 The Imagined Spectator 92
2.6 Genres 99
2.7 Two Still Lifes, Part 1: Description 112
2.8 Two Still Lifes, Part 2: Interpretation 117
2.9 Relevance and Openness 124
2.10 Iconography 126
2.11 Modernism 130
2.12 Abstract Art 139
2.13 Painting and the Post-modern 146
CONTENTS

III PRINTED PICTURES 151
3.1 Reproductions and Prints 153
3.2 Relief Printing 155
3.3 Intaglio Printing 157
3.4 The Japanese Woodblock Print 162
3.5 Planographic Processes 167

IV SEEING SCULPTURE 173
4.1 Some Problems with Sculpture, Part 1: The Figure 175
4.2 Some Problems with Sculpture, Part 2: The Frame of Viewing 189
4.3 The Classical Canon 201
4.4 The Various Human Image 218
4.5 Empathy and Spirit 230
4.6 Modelling and Moulding 241
4.7 Casting 252
4.8 Carving Stone 262
4.9 Carving Wood 273
4.10 Construction 281

V OBJECTS IN TRANSITION 293
5.1 From Dada to Conceptual Art 295
5.2 The Late Twentieth Century 305
5.3 Revisions and Revaluations 310

Recommendations for Further Reading 320

Index 322

Photograph Credits 334