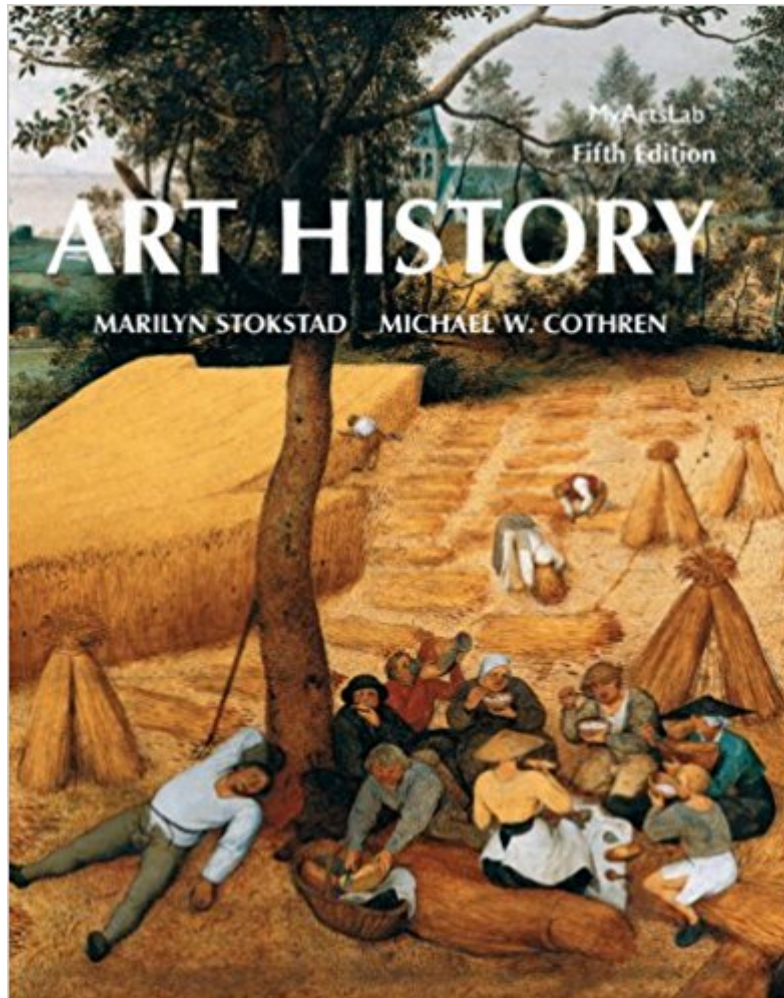


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# Art History (5th Edition)



## Synopsis

The most student-friendly, contextual, and inclusive survey is now personalized, digital, and mobile for today's students. *Art History, 5/e* continues to balance formal analysis with contextual art history in order to engage a diverse student audience. Authors Marilyn Stokstad and Michael Cothren, both scholars as well as teachers, share a common vision that survey courses should be filled with as much enjoyment as learning, and that they should foster an enthusiastic, as well as an educated, public for the visual arts. This revision is the strongest and most comprehensive learning program for measuring student progress and improving student success in attaining the outcomes and goals of the art history survey course. Not only does the text address four overarching goals of the survey course, the new MyArtsLab further develops and reinforces these outcomes and skills with market-leading learning tools such as personalized study plans for each student and multimedia assets geared towards addressing different learning styles and abilities, such as chapter audio, student videos, Closer Looks, architectural panoramas and much more. The end result is a complete learning program designed to increase students' success with a personalized, digital and a highly mobile learning experience. Teaching and Learning Experience

This program will provide a better teaching and learning experience for you and your students. It:

- Personalizes Learning with MyArtsLab: MyArtsLab is an online homework, tutorial, and assessment program. It helps students prepare for class and instructors gauge individual and class performance.
- Creates a Modern Mobile Digital Experience: Make learning easy and convenient with our on-the-go eTexts and key learning applications. Pearson Custom eText provides instructors and students with a whole new online customizable learning experience.
- Includes Tools to Improve Critical Thinking: Key Learning Outcomes encourage students to think critically about visual arts as part of the larger world.
- Engages Students: Updated scholarship, MyArtsLab, and the readability of the text provide a wonderful engaging student experience.
- Provides Outstanding Instructor Support: With a wealth of online resources, instructors have videos, images, and teaching support materials to create a dynamic, engaging course.

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## Book Information

Hardcover: 1240 pages

Publisher: Pearson; 5 edition (2014)

Language: English

ISBN-10: 0205873472

ISBN-13: 978-0205873470

Product Dimensions: 8.8 x 2.3 x 11.2 inches

Shipping Weight: 8.4 pounds (View shipping rates and policies)

Average Customer Review: 4.2 out of 5 stars See all reviews (321 customer reviews)

Best Sellers Rank: #28,789 in Books (See Top 100 in Books) #16 in Books > Textbooks > Humanities > Art History #98 in Books > Arts & Photography > History & Criticism > History #8262 in Books > Reference

## Customer Reviews

Marilyn Stokstad has put together a real masterpiece of art history with her book, *Art History*. In collaboration with Bradford Collins, and with contributed chapters from Stephen Addiss, Chu-ting Li, Marylin Rhie and Christopher Roy, this large volume published by noted art publishers Henry N. Abrams, Inc. is deserving of pride of place on any art bookshelf. The scope of this work is as broad as is the expanse of human history. Indeed, the first chapter begins with a survey of prehistoric art and prehistory. Spanning all the ancient cultures, there are chapters devoted to the art of the ancient Near East, Egypt, the Aegean, Etruscan and Roman art, Christian, Jewish and Byzantine art, Islamic art, the art of India, China, Japan, the Americas and Africa. And from there, it gets complicated! This book tackles all the issues of art: philosophical considerations (the relationship between art and reality, and the meaning and importance of beauty in art), focus on artists in general and in particular, society's relationship to art, including the role of the patron, the importance

of museums, and an investigation that goes behind the phrase, 'I know what I like.' Art history, in contrast to art criticism, combines the formal analysis of works of art--concentrating mainly on the visual elements in the work of art--with the study of the works' broad historical context. Art historians draw on biography to learn about artists' lives, social history to understand the economic and political forces shaping artists, their patrons, and their public, and the history of ideas to gain an understanding of the intellectual currents influencing artists' work.

I've been, along with most of the other Art History professors at my local universities, using Stokstad for many years. It's a well illustrated and understandable text with an excellent overview of Western art. However, the project seems to have run into some difficulty in the last several years, regarding our increasing need to broaden the survey field. When I was an undergraduate, Survey simply meant learning about Western art and its influences from pre-history through the late twentieth century. Since then, it's become more important for our undergrads to understand that Western art isn't the only tradition worth studying and considering, and that our modern influences lie across the globe rather than in a direct and exclusive line of descent from Kritios Boy. Stokstad and Cothren make a valiant effort to include a balanced selection, but the format resists their attempts. What they've done is to insert non-Western art as chapters sprinkled here and there in the narrative - a narrative which otherwise reads as a relatively smooth progression from ancient to modern. It reads as incredibly disjointed, especially approaching the second half of the book. For example, there is a chapter on African art right in the early modern section that samples medieval (way before what we were studying in the last few weeks) up through postmodern (which we hadn't even approached)! My students found this jarring as they attempted to mentally construct a time line for themselves. What makes this worse is that the authors make this mini survey of non-Western art a habit that takes place in almost every non-Western chapter. This is true for NONE of the Western chapters and the departure makes it difficult to contextualize or view the timeline in any constructive way.

Marilyn Stokstad has put together a real masterpiece of art history with her book, Art History. In collaboration with Bradford Collins, and with contributed chapters from Stephen Addiss, Chu-ting Li, Marilyn Rhie and Christopher Roy, this large volume is deserving of pride of place on any art bookshelf. The scope of this work is as broad as is the expanse of human history. Indeed, the first chapter begins with a survey of prehistoric art and prehistory. Spanning all the ancient cultures, there are chapters devoted to the art of the ancient Near East, Egypt, the Aegean, Etruscan and

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