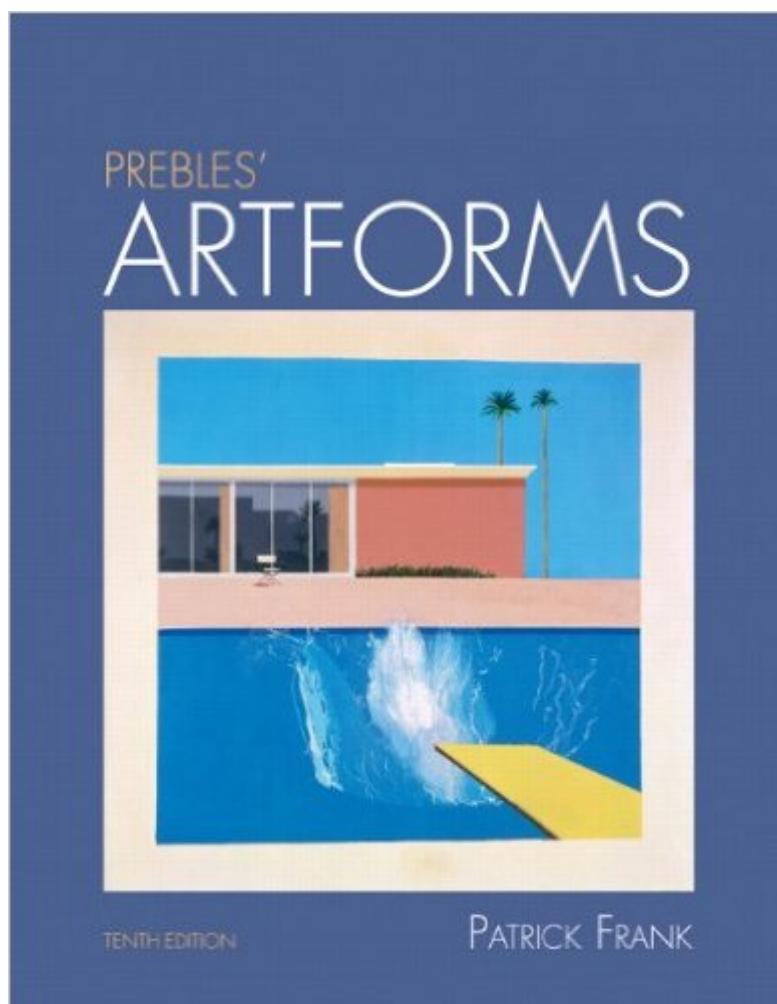


The book was found

Prebles' Artforms: An Introduction To The Visual Arts, 10th Edition



Synopsis

Preblesâ™ Artforms continues to lead the field with its steadfast focus on contemporary art, global artists, and cutting edge technology for the art appreciation classroom. Â We form Art. Art forms us. The title of this book has a dual meaning. Besides the expected discussion of the various forms of art, the title also reflects the fact that art does indeed help to form us as people. As we create forms, we are in turn formed by what we have created. Several years ago, the title was changed to Preblesâ™ Artforms, acknowledging the pioneering contribution of the original authors, Duane and Sarah Preble, to the study of art. Their vision and spirit have touched hundreds of thousands of students who have studied this book. Â Artforms grew out of a desire to introduce art through an engaging visual experience, and to expose students to a culturally diverse canon of work. It is written and designed to help readers build an informed foundation for individual understanding and enjoyment of art. By introducing art theory, practice, and history in a single volume, this book aims to draw students into a new or expanded awareness of the visual arts. Â Beyond fostering appreciation of major works of art, this bookâ™s primary concern is to open studentsâ™ 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.

Book Information

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Customer Reviews

As with the other person's review, I too liked the book. Plus the "A la carte" design makes it easy to take just a few pages around with me.I have nothing against the book's authors or publisher, so please keep that in mind as you read my later paragraphs. In review of the book itself, there's a

chance some of you might find the vocabulary a bit daunting, as the juxtapositions of elongated words are at times unique. I on the other hand rather enjoyed the author's free use of a diverse lexicon. Though I'm pretty sure imact (p132) is a typographical error for impact, unless maybe the author is using an artistic license liberally. But as the other reviewer discovered; the "myartslab" codes-DO NOT WORK-and are useless, unless your instructor takes part in them. The code I received was new, unused, and I also had used a lab code for another book before without problems. For this book however Pearson, the online source company, requires that instructors take part in order to utilize the content at all, period, end of story. Because my instruct does not, I had no instructor "course code" and hence the "student code" was useless. Even though much of the online content has little to do with the instructors. The codes are already only good for one year, for which I also see no logical reasoning. I contacted Pearson directly about their online content. They weren't even friendly, then suggested it was completely the seller's fault-utter nonsense. The packaging for the code says nothing at all on the outside about requiring the instructor ID code to operate, rather it does explain so on the inside-after-you break the seal. All I wanted was to listen to the prerecorded audio files, (the code offers) so why am I denied access to those files after buying their product?

As an art professor who has taught with a number of different art appreciation/intro to art textbooks, I can say there is no single perfect text that fits my needs. I am, therefore, one who teaches the subject matter of art, not just "teaching to the text" as so many tend to do. As to this particular textbook, I do feel it is on the higher end of offerings for such courses. It could use some improvements, such as more visual examples, whether artworks or charts/graphs especially in chapters 3 and 4 so that students can better grasp some of the basic concepts of elements and principles. Also, a nice feature that is lacking here but which exists in Living with Art 9th ed. is cross-referencing of artwork examples so that students better understand the universality of the exemplified concept. Despite the few flaws listed above, the 9th edition is FAR superior in my opinion to the brand new 10th edition. Unfortunately, it is not in my power to decide which edition is used and I must abide by the college's decision. Thus, my students will unfortunately have to pay for a more expensive yet inferior required product. This is not to say that the 10th edition is terrible, though it is now confusingly organized in a few chapters; but I am appalled that the author chose to skim on his treatment of the basic necessary elements of art and to omit texture entirely. And it confuses most students to tell them to study the principles of design when the chapter covering them is now called "How an Artwork is Built" and only mentions the phrase "principles of design" once that is not in any way emphasized though this is what they have been called for eons. Luckily,

the 9th edition still dedicates an entire chapter to all of the elements of art and is well organized in general.

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