INTRODUCTION TO ART



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Introduction to Art

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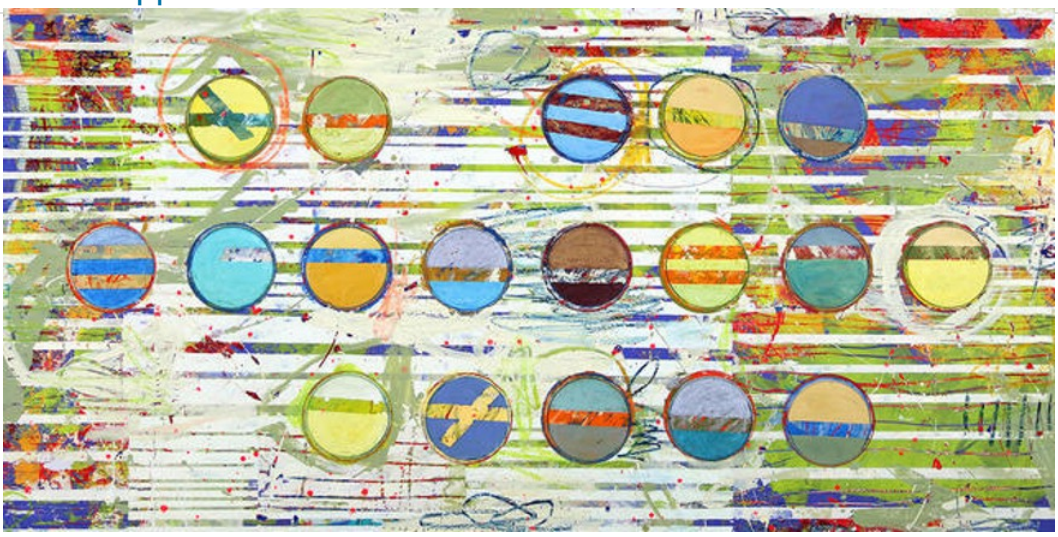
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1.1: What Is Art Appreciation?



1.1 *Fibonacci 413*

What Is Art Appreciation?

Appreciation of the visual arts goes beyond staring at a painting hanging on the wall of a museum—art is in everything and everywhere you look. Opening your eyes to the world of art is essential in understanding the world around you. Art is more than pretentious museums; only a few enter and comprehend. Instead, art appreciation is:

- Gaining the knowledge to understand the art.
- Acquire the art methods and materials to discuss art verbally or by the written word.
- Ability to identify the movements from ancient cultures to today's contemporary art.

Learning how to appreciate art is a necessary cultural foundation enabling people to critically analyze art, art forms, and how cultures used art. All it takes to understand the art is just to look!

Art appreciation centers on the ability to view art throughout history, focusing on the cultures and the people, and how art developed in the specific periods. It is difficult to understand art without understanding the culture, their use of materials, and a sense of beauty. Art is conveyed by the simple act of creating art for art's sake. Every person is born with the innate desire to create art, and similar to other professions, training is essential in honing skills to produce art. Art education broadens a person's comprehension, development, and visions of art. Art brings an understanding of diversity, how people lived in the past, and connects the issues concerning contemporary life and art today.

The history of the world is similarly the history of art, continually intertwined. For millions of years, as humans roamed the earth, evolution, and environment shaped many different cultures depending on location, weather, natural resources, and food. These cultures formed the foundation of all art today. Art appreciation analyzes art using the methods and materials, allowing people to make connections to the context of art and the interactions of societies.

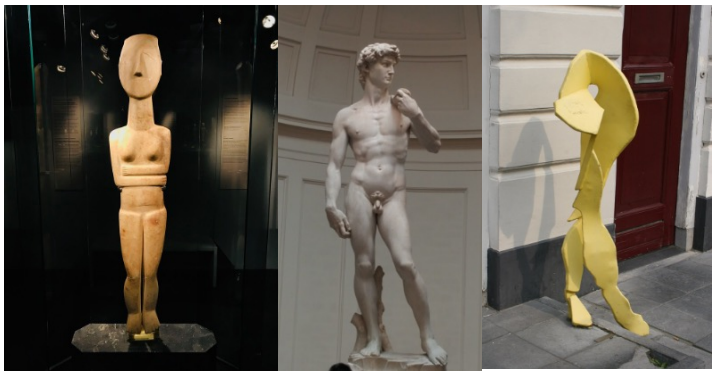
It is difficult to understand the art without understanding the culture.

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1.2: Art of the Past and the Origins of Creativity

A common saying is, 'history always repeats itself'. Art history and art movements also repeat; artists are influenced by the past and present; the Romans copied the Greeks, and earlier styles inspired art movements. The early Cycladic (1.2) carved simple forms with static arms and legs, David (1.3) by Michelangelo uses contrapposto positioning and realistic details, and the yellow modern art sculpture (1.4) is free form yet based upon a human figure and the interpretation in different millennia, referred to as 'artistic' recurrence.



1.2 Cycladic 1.3 *David* 1.4 Yellow Figure

Artists get their ideas from many places, have you ever wondered where? Why are they creating art, and what is the driving force behind their creation? Is it political, sacred, dreamscape, ceremonial, cultural, expression, therapy, illustrative, historical, literature, poetry, musical, theatrical, nature, narrative, exposing, thought-provoking, or experimental, whatever it is, it must come from within the artist. The process is part of the journey, and the journey is the process. If a mistake happens, paint over it. There is no such thing as a mistake in art; it is just not finished. Art is only complete when the artist believes it is finished!



1.5 Painting from the tomb of Petrosiris at Muzawaka

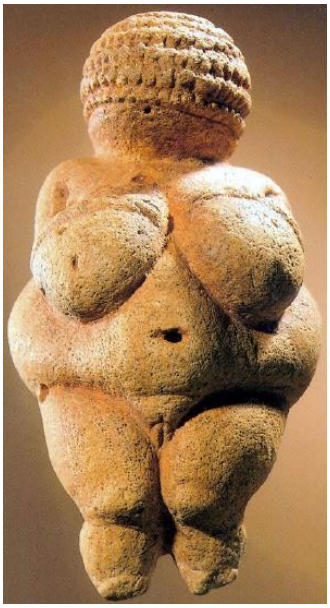
Over 4 million years, humans evolved into the unique Homo Sapiens—modern human brains have increased in size leading to creative and organized groups of prehistoric people. The discovery of fire was perhaps one of the greatest achievements of the Stone Age, and scholarly evidence supports the practice of fire around 400,000 years ago, although some scholars believe it might have been much earlier. The human brain divided between the humanities and science began to evolve as complementary divisions eons ago. Fire is at the heart of our creativity.



1.6 Campfire

Everyone loves a campfire; it brings people together when the skies darken, and long nights ensue. Research indicates that adding protein to a diet allowed the brain to increase in size. Protein, an essential element for the evolution of the human brain, fire likewise allowed the cooking of protein, eliminating the restriction of raw foods. This increase of protein in the prehistoric diet lead to the development of a larger front lobe brain creating more empathy, problem-solving, and social intelligence. Did the stories told around the chiaroscuro firelight, with singing, dancing, and chanting, lead to drawing on the walls of caves or rock outcrops, recording their epic hunts or daily lives? The unification of small nomadic groups of people required rules and regulations which may have begun around the campfire.

According to carbon dating methods, the earliest known artwork is 30,000 years old (Venus of Willendorf 1.7) and associated with those who created cave art. Previously, anthropologists considered Mesopotamia as the "Cradle of Civilization" home to the oldest culture in the world. Cultural anthropologists have defined the Cradle of Civilization to signify the period of written language, agriculture, raising animals, and public buildings. This list was used by most cultures and now defines Ancient Egypt along the Nile, Mesopotamia, the Indus Valley, Ancient China in the Yellow River region, the Central Andes and Mesoamerica as centers where different civilizations started independently.



1.7 *Venus of Willendorf*

Creativity continued to grow among cultures, and depending on the natural resources, grand palaces, tombs, and structures rose out of the earth. Art appreciation usually focuses on Egypt, Greek, Roman, Renaissance, and modern art. This textbook covers cultures well beyond classical art and delves into the numerous societies of people and their culture from the six continents. Exploring art

outside the norm, understand the origins of creativity, and how it connects the art of the past in all cultures across the world is critical in art appreciation.

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1.3: What are BCE and CE?

Over time, ancient civilizations calculated and wrote about the passing of time differently than we do today. In Mesopotamia and Egypt, they based the calendar upon the king, or the seasons set by their various gods. In Rome, time was counted from the founding of Rome and changed periodically by rulers. In Mesoamerica, the Aztec Calendar (1.8) was the system used by the Pre-Columbian people, a 365-day calendar defining a century as 52 years long and based on the sun, a sacred symbol. Since time was established thousands of years ago by many different cultures, one system was not in use.

In the 6th century, Dionysius Exiguus, who was a Christian monk, established the Anno Domino (AD) and Before Christ (BC) as the reference date for the year zero in Europe based on the tenets of Christianity. Other religions also developed their calendars, and some are still in use today. The scholarly alternative to the current Christian designations for time is named Before the Common Era (BCE) and Common Era (CE) and has been adopted by academic and scientific publications and studies to emphasize secularism and inclusiveness. The new designation removed the specific religious designation from the calendar; instead, the new naming convention is more meaningful across the globe.



1.8 Stone of Five Suns

Scholars have readily adopted the new BCE/CE designation for communication and modernizing a worldwide standard. Many cultures today use a dual calendar designation, the BCE/CE standard, and their historical calendars. This textbook uses BCE and CE as a contemporary designation for all cultures around the world. For example, if art were discussed from Mesopotamia 5,000 years ago, it would state "in Mesopotamia, 3,000 BCE…". If discussing Gothic art, it would state "Gothic art, 1342 CE, the architectural style…". Using BCE for all dates to the year zero, and CE for all the dates after year zero is a simple clarification.

All dates, regardless of calendars, are based upon estimations since no one is sure when the year zero started. We are into the 2020th year now and cannot change the system to begin at a new date, and it would cause chaos in the computer systems. Year 2K was enough of a coding problem just moving from the 1900s to 2000, let alone moving the world to a new date.

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1.4: What is an Artist

An artist is any person from any culture engaged in one or more activities to create art or practice art. Artists do not have to be a professional to design art; most of the time, art is very relaxing and enjoyable, creating sense and meaning in one's life. Artists throughout time were generally called an artisan, a term used for someone who labored with their hands producing art. However, art can be utilitarian, although very beautiful. For example, the pots the Jomon culture produced over 10,000 years ago were very utilitarian, yet they added unusual decorations to the outside of the pots with rope impressions in different patterns.

Art historians have divided art into categories called art movements. A famous art movement known to many is the Renaissance. The Renaissance encompasses the art in Italy during the 14th and 15th centuries. The name Renaissance means "Rebirth," and it seemed an appropriate term to describe the dramatic evolution in art. Art movements usually consisted of the same style or philosophy during a period. The movements usually were not named during the time it occurred; later, art historians arbitrarily assigned names based on similar styles and geographical groupings. Art movements have only been classified as movements by the artists or commentators in the last 150 years, beginning with the Impressionists. Most art periods in the last 150 years have been short, around ten years or less, the periods of art before modern art usually lasted 25-50 years.

Not all artists are famous or make a living selling art, but they still create interesting or different art. There are multiple employment opportunities in the art field, for example, teaching, writer, museum curator, art therapists, music, theater, education, and many more. Even the computer industry has designers on staff, so the design of the final product is aesthetically appealing and commercially compelling.

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1.5: Introduction to art historical analysis

Introduction to art historical analysis

by Dr. Robert Glass



Figure 1.5.1: Seated Figure, Djenné peoples, Inland Niger Delta region, Mali, 13th century. Terracotta, 10 x 9 3/4 x 11 3/4 in. (25.4 x 24.8 x 29.8 cm.) The Metropolitan Museum of Art, New York. (Photo: The Metropolitan Museum, public domain) Resting his head on his right knee, arms wrapped around his compact form, this sculpture, as the Met puts it, "simultaneously suggests the knotted tension of anxiety and the sublime absorption of deep prayer."

Why does a work of art look the way it does? Who made it and why? What does it mean? These questions and others like them lie at the heart of art historical inquiry. Art historians use various types of analysis to provide answers. These have varied over time and continue to evolve, but in general, three categories can be distinguished. In the essays and videos on Smarthistory, different types of analysis are used, often without identifying them explicitly. If you become familiar with the three categories below, you will be able to recognize them.

Art as physical object

Oil and pigments on canvas, carved marble, woven fibers, a concrete dome—most works of art and architecture are physical things. As such, a fundamental determinant of the way they look is the material of which they are made. In architecture, the word used for this is simply materials. In art, the term medium (plural: media) is also used.



Figure 1.5.2: Left: Woman with wax tablets and stylus, c. 50 CE. Fresco. National Archaeological Museum, Naples. (Photo: Carole Raddato, CC BY-SA 2.0). Center: Justinian (detail), *Justinian and Attendants*, north wall of the apse, San Vitale, Ravenna, Italy, c. 547. Mosaic. (Photo: Dr. Robert Glass, via Smarthistory). Right: King David (detail), north transept lancet window, Cathedral of Notre Dame de Chartres, Chartres, France, c. 1145 and 1194-c. 1220. (Photo: © Dr Stuart Whatling, via Smarthistory)

Materials have specific properties that dictate the ways they can be manipulated and the effects they can produce. For example, marble will crack under its own weight if not properly balanced and supported, which imposes limits on the sculptural forms or architectural designs that can be created with it. Fresco painting, stained glass, and mosaic are all capable of creating breathtaking images, but their visual qualities differ significantly due to the distinct physical properties and working methods of each medium. This latter aspect—the way a medium is worked or used—is called technique. Together, materials and technique determine basic visual features and the parameters within which an artist or architect must work.

Learning to recognize specific media and techniques and how they have been used historically are fundamental art historical skills. Not only do they allow you to understand the logic behind specific visual qualities, but they may also help identify when and where a work was made since certain media and techniques are characteristic of specific periods and places.

Conservation

Technological advances have led to new methods of analyzing materials and techniques. Today this research is carried out primarily by art conservators. Because art and architecture, like all physical things, are subject to the corrosive effects of time and environment, conservation science is a crucial field. Training in art conservation typically involves coursework in chemistry as well as the practice and history of art.

While the main job of conservators is preservation, their investigative techniques can also benefit art historians. Technologies such as X-radiography, ultraviolet illumination, and infrared reflectography can reveal features of an object invisible to the human eye, such as the inside of a bronze statue, changes made to a painting, or drawing under a paint surface. X-ray fluorescence can identify the pigments in paint or the composition of metals by their chemical profiles. Dendrochronology can establish the earliest date a wooden object could have been made based on tree ring growth patterns. Analysis of materials and techniques using methods such as these can help art historians answer questions about when, where, how, or by whom, a work was made.



Figure 1.5.3: Egon Schiele, *Portrait of Wally Neuzil*, 1912. Oil on panel, 32 × 39.8 cm. Leopold Museum, Vienna, Austria. (Photo via Smarthistory) Here, the sitter leans forward, her large blue eyes slightly out of focus but still arresting, set off by the complementary orange hues of her hair and lips and drawing the viewer into closer contemplation.

Art as visual experience

Most art is visually compelling. While materials and technique determine the range of what is possible, the final appearance of a work is the product of numerous additional choices made by the artist. An artist painting a portrait of a woman in oil on canvas must decide on the size and shape of the canvas, the scale of the woman and where to place her, and the types of forms, lines, colors, and brushstrokes to use in representing the sitter and her surroundings. In a compelling work of art, myriad variables such as these and others come together to create an engaging visual experience.

Visual (formal) analysis

Art historians use visual analysis to describe and understand this experience. Often called formal analysis because it focuses on form rather than subject matter or historical context, this typically consists of two parts: description of the visual features of a work and analysis of their effects. To describe visual properties systematically, art historians rely on an established set of terms and concepts. These include characteristics such as format, scale, composition, and viewpoint; treatment of the human figure and space; and the use of form, line, color, light, and texture.

In describing visual qualities, formal analysis usually identifies certain features as contributing to the overall impression of the work. For example, a prominent linear form might suggest strength if straight and vertical, grace or sensuality if sinuous, or stability and calm if long and horizontal. Sharp contrasts in light and dark may make an image feel bold and dramatic whereas subdued lighting might suggest gentleness or intimacy. In the past, formal analysis assumed there was some elementary level of universality in the human response to visual form and tried to describe these effects. Today, the method is understood as more subjective, but still valued as a critical exercise and means of analyzing visual experience, especially in introductory art history courses.



Figure 1.5.4: Jacques-Louis David, *Oath of the Horatii*, 1784. Oil on canvas, 3.3 x 4.25 m. Painted in Rome, exhibited at the salon of 1785. Musée du Louvre, Paris. (Photo via Smarthistory) David's style is characterized by clean lines and clear composition that emphasize straightforward storytelling.

Style

Formal analysis is a powerful tool for appreciating art. Armed with it, you can analyze any work based simply on the experience of looking at it. But the method is also important for understanding art in its historical context. This is because the visual properties of works made by an individual artist or, more generally, by artists working in the same time and place, typically have common features. Art historians call these shared characteristics style. As James Elkins elegantly phrased it, style is "a coherence of qualities in periods or people." [1] This may include consistency in things like medium, function, and subject matter, but when art historians use the term style, they primarily mean formal characteristics. Style varies by time and place, so like medium and technique, it can be used to determine the origin of a work of art. Because of its complexity, style is a far more specific indicator than materials and technique alone. Early art historians used stylistic analysis to categorize the vast legacy of undocumented art, assigning works to cultures, artistic circles, or individual artists based on their formal qualities. Today, stylistic analysis continues to be used to establish origins when unknown works are discovered or previous attributions revised.

In addition to helping categorize individual works, style has shaped the narratives told by art historians in fundamental ways. Until the mid-20th century, most histories of art focused on tracing stylistic development and change. As a result, many of the period divisions traditionally used for Western art are based on style. Some examples are Geometric, Orientalizing, Archaic, and Classical in ancient Greece, Romanesque and Gothic in Medieval Europe, and the Early, High, and Late Renaissance. Today style is only one of many aspects of art that interest art historians, but the power of tradition has ensured that style-based period divisions and labels remain widely used. Likewise, familiarity with the style of specific periods, places, and artists is still considered fundamental art historical knowledge and often remains the focus of introductory art history textbooks and courses.

Art as cultural artifact

While understanding the physical properties and visual experience of art are important, today most art historical research focuses on the significance of works as cultural artifacts. This category of analysis is characterized by a variety of approaches, but all share the basic objective of examining art in relation to its historical context. Most often, this is the time and place in which a work was created—typically we want to know why and by whom it was made and how it originally functioned. But since works of art and architecture often survive for centuries, art historians may also study a work's cultural significance at later historical moments.



Figure 1.5.5: Buddha Shakyamuni or Akshobhya, the Buddha of the East, Tibet, 11th-12th century. Gilt copper, 58 cm high. The Metropolitan Museum of Art, New York. (Photo via Smarthistory) Buddhas like this were used as objects of devotion and not just as visually pleasing art.

Subject matter / iconography



Figure 1.5.6: Michelangelo, Ceiling of the Sistine Chapel (detail), Vatican, Rome, Italy. Fresco, 1508-12. (Photo: Kent G Becker, CC BY-NC-ND 2.0). Iconographical elements in this fresco include the flowing gray beard and hair of God the Father.

One of the most basic types of contextual analysis is the interpretation of subject matter. Much art is representational (i.e., it creates a likeness of something), and naturally we want to understand what is shown and why. Art historians call the subject matter of images iconography. Iconographic analysis is the interpretation of its meaning. In many cases, such as an image of the crucified Christ or seated Buddha, identifying the subject presents few problems. When the iconography is obscure or treated in an unusual way, art historians try to understand it by studying the historical context in which the image was made, typically through comparison with texts and other imagery from the time. With challenging images, scholars may disagree on which contextual materials are relevant, resulting in conflicting interpretations. For many complex or enigmatic works, the meanings of the subject matter continue to be debated and reinterpreted today.

Function

Another common aspect of art investigated through contextual analysis is function. Historically, many works of art and nearly all architecture were intended to serve some purpose beyond the aesthetic. Understanding function is crucial because it usually plays a role in determining many features, including iconography, materials, format, and aspects of style. At the most basic level, art historians analyze function by identifying types—an altarpiece, portrait, Book of Hours, tomb, palace, etc. Studying the history and use of a given type provides a context for understanding specific examples.

Analysis of function becomes more complex when the personal motivations of the people responsible for making a work are considered. For much of history, this includes not only artists but also the patrons who commissioned works and in some cases,

advisors acting on the patron's behalf. When such agents can be identified, definitively or hypothetically, their motivations become potential contexts for understanding purpose and appearance.

With complex works, this can soon raise interpretive quandaries. Take, for example, Michelangelo's famous frescos on ceiling of the Sistine Chapel. Are these highly original paintings best understood in relation to the function of the chapel (a key ritual site in the Vatican palace), or the concerns of the painter, Michelangelo, or of the patron, Pope Julius II, or of one or more of the Julius's advisors at the papal court? The answer is likely some combination of these, but the contextual materials relevant to each are so vast and diverse that there is no one way to interpret them.

Thinking critically

This raises a final point about analyzing the meaning of art and architecture as cultural artifacts. While art historians rely on facts as much as possible and seek to interpret works in ways that are historically plausible, we recognize that subjectivity is inescapable. As discussed in "What is art history?," we interpret the past in ways that make sense in the present. Today, art historians continue to ask traditional questions like those noted above, but they also ask new ones inspired by social developments such as feminism, globalism, multiculturalism, and identity politics.

So, as you read, watch, and listen, try to recognize the approaches being used and to think critically about them. Is the speaker or writer talking about the work as a physical object, visual experience, or cultural artifact? (Often it will be some combination.) What contexts are being used to explain meaning? Which contexts are not considered? This may leave you with as many questions as answers, but that is good. You are here not only to gain knowledge, but also to develop a curiosity about the world and the ability to think critically about it.

[1] James Elkins, "Style," *Grove Art Online*, *Oxford Art Online* (Oxford University Press, accessed August 15, 2017).

Articles in this chapter:

- Dr. Robert Glass, "Introduction to art historical analysis," in *Smarthistory*, October 28, 2017 (CC BY-NC-SA)

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1.6: How to Compare and Contrast Art

Comparing modern paintings and historic paintings brings an understanding of how the past influences the present. Learning the elements of art, design, and art methods will help you communicate and write with a new language to compare and contrast art. In this textbook, we will be comparing and contrasting ordinary images of horses, figures, sunflowers, and dots. Like a new language, it becomes more familiar the more the terms used in written descriptions. Looking at art is the foundation of learning how to write descriptive essays. The longer you look, the more information you begin to see, like the brush marks. Asking yourself questions about the brush marks can help you define the type of art you are looking at: Impressionism uses significant broad-brush marks with visible slabs of paint. While Renaissance artists used oil paint with almost hidden brush marks giving a life-like look to the painting. These observations will help you decide what period of art painting can belong in when you do not know the answer.

Comparing Horses

The two paintings, *Relay Hunting* (1.9) and *Foundation Sire* (1.10) were created 170 years apart yet are as realistic as photographs taken yesterday. Similar instances, the horses predominantly face away from the viewer displaying the sturdy hind legs and taut muscles. The shining sun marks their coats, reflecting highlights and emphasizing the muscle structure of the animals. Both artists realistically depict the horses causing the viewer to take a second look at the exquisite details of the horses and the surroundings.

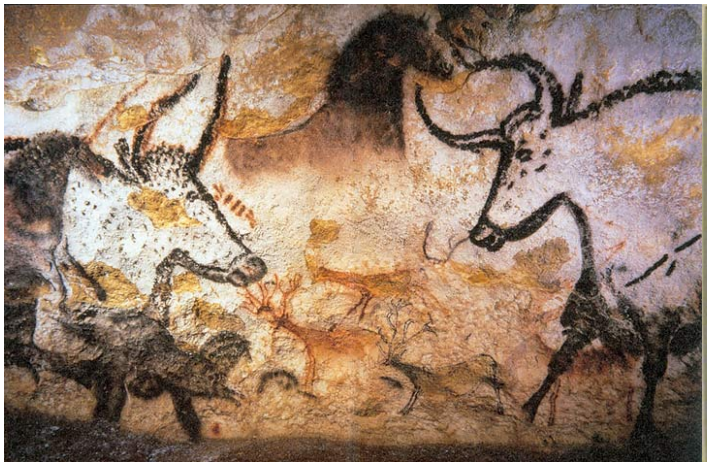


1.9 *Relay Hunting*



1.10 *Foundation Sire*

In realistic paintings, both artists focused on detail based upon their study of horse anatomy. Rosa Bonheur, who painted the three horses in *Relay Hunting* (1.9), actually went to meat processing plants and studied the anatomy of the horses while she dissected the animals. Most artists study human anatomy as part of their education. Understanding the body's muscle and bone structure benefits the artists' ability to draw realistic people and animals.



1.11 Image of a horse from Lascaux Caves



1.13 *Study of Horses*, Leonardo

The representation of horses throughout human time began on the cave wall, Image of Horse (1.11). We see horses immortalized in bronze statues, captured on film, or drawn in *Study of Horses* (1.13). Painted in *Blue Horses* (1.14), etched in *Knight, Death and the Devil* (1.12), and colored. Horses have been a mode of transportation for thousands of years, and the equine image has been traditional portraiture throughout the ages. These pictures of different types of horses demonstrate they can be drawn or painted in many types of styles. The details in the etched Knight, Death, and the Devil (1.12) establishes the artist as a detail orientated person as opposed to the Blue Horses (1.14), which has a looser painting style and bolder colors.



1.12 *Knight, Death and the Devil*



1.14 *Blue Horses*

Comparing Figures

At first glance, *The Birth of Venus* (1.15) and *Rara Avis 19* (1.16) look completely different from each other, or are they? Let us look closer at these two figures—what is the one object in both paintings that is similar? The woman in the center! Both poses are similar, expressionless except what the viewer reads into it, and they display no movement, a very static pose with elongated legs and feet. Neither one of the artists give any weight to the body or use any type of deep perspective space. Both figures have an impossible pose, the shifting of weight over one hip. They both appear to be emerging from the water as if being born from the sea.



1.15 *The Birth of Venus*



1.16 *Rara Avis 19*

They are both colorful and have the impression of a background; land, sea, and trees. However, these two paintings are over 500 years apart, the Birth of Venus by Sandro Botticelli in 1486 and Rara Avis 19 by Jylian Gustlin in 2014. Botticelli painted in oils on canvas, and his Venus is aloof and uninterested in her surroundings. Gustlin works in acrylic and oil paints on board, using the effects of layers to achieve her distinct and intricate paintings. The figures in the landscape frequently show a moody and brooding figure, yet at the same time, depicting a sense of future. One figure set in a literal translation and the other in a modern view, yet each one escapes from reality.

Comparing Sunflowers

These two pieces of art display the gorgeous sunflower at the height of its flowering. The yellow petals open up towards the sunshine, offering seeds to passing birds. The hint of brown color on the leaves tells the viewer that the fall weather is on its way. These two art pieces are about 140 years apart, one is in paint, and the other is painted fabric. The *Sunflowers* (1.17) in the vase is by Vincent Van Gogh in 1887, and the sunflower quilt (1.18) is by an unknown quilter, 2004.



1.17 *Sunflowers*

The two pieces have many similar components, for example, the colors of the sunflowers are yellow, brown seed pods in the centers, both pictures fill the space, and both painted. The differences are more significant because the quilted sunflowers highly contrast against the dark brown fabric; the flowers in the vase are against a pale blue background. The quilt shows flowers arranged in space not anchored to stems or in a vase, as seen in the painting.

The painting process is also different. Van Gogh painted his sunflowers on canvas with oil paints. The painted quilt fabric became the palette for the sunflowers with mostly yellows, with browns, greens, and oranges in a random array of colors for highlights, cut into individual leaves, and arranged on the background fabric. Both pieces are similar works of art created in different periods with different materials.



1.18 Sunflower quilt

Comparing Dots

Dots or points are single primary forms in art. In art, dots can be one or many thousands of dots abstracted into images we may or may not recognize. The dots can be far apart or close together, different colors, monochromatic, or one color. All drawings begin with a single dot from the point of the pencil, and as the pencil moves, it becomes a continuous line of dots, thereby making the dot one of the essential elements in art.

Dots become the focal point of the art, and space in-between the dots are as crucial as the dot itself. The dot can cause tension or harmony depending on the color, size, and how close the dot is to another dot. As dots placed closer together, they start to become an object, a recognizable form.

Yayoi Kusama (born 1929) is considered the 'Princess of Polka Dots' using large distinct polka dots in her two sculptures *Flowers* (1.19) and *Life is the Heart of a Rainbow* (1.20). They are red and white polka dots surrounding the trees or the entire room. The polka dots are distinctly circles, especially in the room, as they are far apart and only in two contrasting colors. The red wrapped trees with white polka dots are closer together but still distinct in various sizes in the high contrast. The dots are not touching, and the negative space between them is about the same size throughout.



1.19 *Flowers*



1.20 *Life is the Heart of a Rainbow*



1.21 *A Sunday Afternoon on the Island of La Grande Jatte*

George Seurat developed a technique of painting with tiny colored dots called Pointillism as he when he branched out from Impressionism. Pointillism relies on small dots of color that blend in the viewer's minds creating a large scene. Up close, each

colored dot and brush mark are visible; however, when the viewer steps back several feet, the viewer is surprised with a lifelike painting. The large-scale piece, *A Sunday Afternoon on the Island of La Grande Jatte* (1.21), transformed art at the turn of the 20th century and inspired artists to work with dots.

The three paintings are all created from dots, small dots, large dots, colored dots on the canvas, on walls, suspended from the ceiling, or suspended in space. The size and color of the dot do matter and can give the viewer a completely different experience.

Art is everywhere you look, everything you wear, and art is beauty. Just look around....

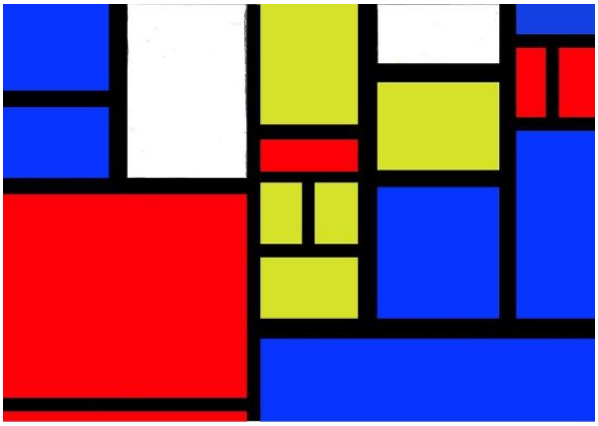
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1.7: What Are the Elements of Art and the Principles of Art?

The visual art terms separate into the elements and principles of art. The elements of art are color, form, line, shape, space, and texture. The principles of art are scale, proportion, unity, variety, rhythm, mass, shape, space, balance, volume, perspective, and depth. In addition to the elements and principles of design, art materials include paint, clay, bronze, pastels, chalk, charcoal, ink, lightening, as some examples. This comprehensive list is for reference and explained in all the chapters. Understanding the art methods will help define and determine how the culture created the art and for what use.

Over the years, art methods have changed; for example, the acrylic paint used today is different from the cave art earth-based paint used 30,000 years ago. People have evolved, discovering new products and procedures for extracting minerals from the earth to produce art products. From the stone age, the bronze, iron age, to the technology age, humans have always sought out new and better inventions. However, access to materials is the most significant advantage for change in civilizations. Almost every civilization had access to clay and was able to manufacture vessels. However, if specific raw materials were only available in one area, the people might trade with others who wanted that resource. For example, on the ancient trade routes, China produced and processed the raw silk into stunning cloth, highly sought out by the Venetians in Italy to make clothing.



1.24 Mondrian composition

The art methods are considered the building blocks for any category of art. When an artist trains in the elements of art, they learn to overlap the elements to create visual components in their art. Methods can be used in isolation or combined into one piece of art (1.24), a combination of line and color. Every piece of art has to contain at least one element of art, and most art pieces have at least two or more.

Elements of Art

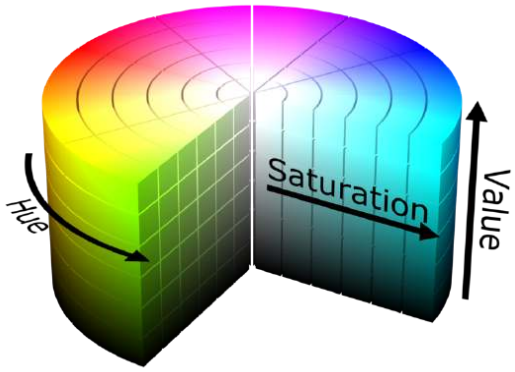
Color: Color is the visual perception seen by the human eye. The modern color wheel is designed to explain how color is arraigned and how colors interact with each other. In the center of the color wheel, are the three primary colors: red, yellow, and blue. The second circle is the secondary colors, which are the two primary colors mixed. Red and blue mixed together form purple, red, and yellow, form orange, and blue and yellow, create green. The outer circle is the tertiary colors, the mixture of a primary color with an adjacent secondary color.



1.25 Color Wheel

Color contains characteristics, including hue, value, and saturation. Primary hues are also the primary colors: red, yellow, and blue. When two primary hues are mixed, they produce secondary hues, which are also the secondary colors: orange, violet, and green. When two colors are combined, they create secondary hues, creating additional secondary hues such as yellow-orange, red-violet, blue-green, blue-violet, yellow-green, and red-orange.

Value: refers to how adding black or white to color changes the shade of the original color, for example, in (1.26). The addition of black or white to one color creates a darker or lighter color giving artists gradations of one color for shading or highlighting in a painting.



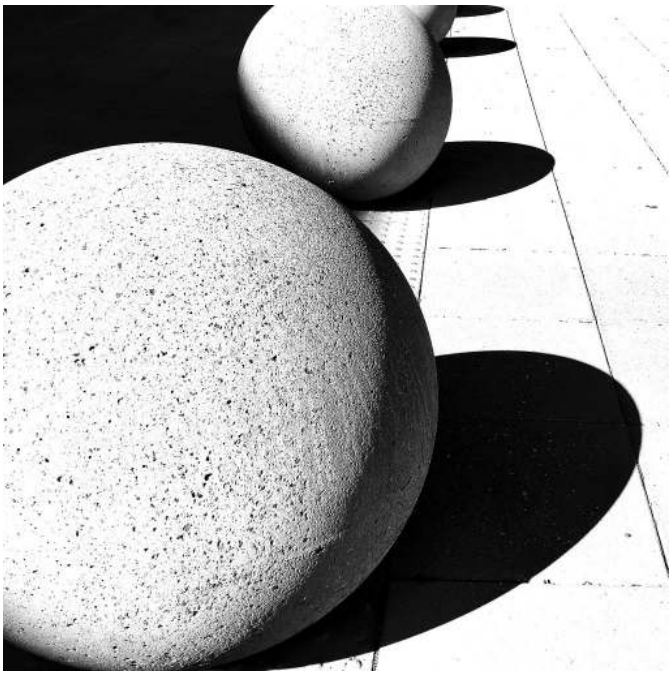
1.26 Hue, saturation, and value

Saturation: the intensity of color, and when the color is fully saturated, the color is the purest form or most authentic version. The primary colors are the three fully saturated colors as they are in the purest form. As the saturation decreases, the color begins to look washed out when white or black is added. When a color is bright, it is considered at its highest intensity.



1.27 Saturation

Form: Form gives shape to a piece of art, whether it is the constraints of a line in a painting or the edge of the sculpture. The shape can be two-dimensional, three-dimensional restricted to height and weight, or it can be free-flowing. The form also is the expression of all the formal elements of art in a piece of work.



1.28 Form

Line: A line in art is primarily a dot or series of dots. The dots form a line, which can vary in thickness, color, and shape. A line is a two-dimensional shape unless the artist gives it volume or mass. If an artist uses multiple lines, it develops into a drawing more recognizable than a line creating a form resembling the outside of its shape. Lines can also be implied as in an action of the hand pointing up, the viewer's eyes continue upwards without even a real line.

1.29 Line

Shape: The shape of the artwork can have many meanings. The shape is defined as having some sort of outline or boundary, whether the shape is two or three dimensional. The shape can be geometric (known shape) or organic (free form shape). Space and shape go together in most artworks.

1.30 Shape

Space: Space is the area around the focal point of the art piece and might be positive or negative, shallow or deep, open, or closed. Space is the area around the art form; in the case of a building, it is the area behind, over, inside, or next to the structure. The space around a structure or other artwork gives the object its shape. The children are spread across the picture, creating space between each of them, the figures become unique.



1.31 Space

Texture: Texture can be rough or smooth to the touch, imitating a particular feel or sensation. The texture is also how your eye perceives a surface, whether it is flat with little texture or displays variations on the surface, imitating rock, wood, stone, fabric. Artists added texture to buildings, landscapes, and portraits with excellent brushwork and layers of paint, giving the illusion of reality.



1.32 Texture

Principles of Art

Balance: The balance in a piece of art refers to the distribution of weight or the apparent weight of the piece. Arches are built for structural design and to hold the roof in place, allowing for passage of people below the arch and creating balance visually and structurally. It may be the illusion of art that can create balance.



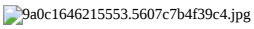
1.33 Balance

Contrast: Contrast is defined as the difference in colors to create a piece of visual art. For instance, black and white is a known stark contrast and brings vitality to a piece of art, or it can ruin the art with too much contrast. Contrast can also be subtle when using monochromatic colors, giving variety and unity the final piece of art.



1.34 Contrast

Emphasis: Emphasis can be color, unity, balance, or any other principle or element of art used to create a focal point. Artists will use emphasis like placing a string of gold in a field of dark purple. The color contrast between the gold and dark purple causes the gold lettering to pop out, becoming the focal point.



1.35 Emphasis

Rhythm/Movement: Rhythm in a piece of art denotes a type of repetition used to either demonstrate movement or expanse. For instance, in a painting of waves crashing, a viewer will automatically see the movement as the wave finishes. The use of bold and directional brushwork will also provide movement in a painting.



1.36 Rhythm/Movement

Proportion/Scale: Proportion is the relationship between items in a painting, for example, between the sky and mountains. If the sky is more than two-thirds of the painting, it looks out of proportion. The scale in art is similar to proportion, and if something is not to scale, it can look odd. If there is a person in the picture and their hands are too large for their body, then it will look out of scale. Artists can also use scale and proportion to exaggerate people or landscapes to their advantage.



1.37 Proportion and Scale

Unity and variety: In art, unity conveys a sense of completeness, pleasure when viewing the art, and cohesiveness to the art, and how the patterns work together brings unity to the picture or object. As the opposite of unity, variety should provoke changes and awareness in the art piece. Colors can provide unity when they are in the same color groups, and a splash of red can provide variety.



1.38 Unity and Variety

Pattern: Pattern is the way something is organized and repeated in its shape or form and can flow without much structure in some random repetition. Patterns might branch out similar to flowers on a plant or form spirals and circles as a group of soap bubbles or seem irregular in the cracked, dry mud. All works of art have some sort of pattern even though it may be hard to discern; the pattern will form by the colors, the illustrations, the shape, or numerous other art methods.



1.39 Pattern

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1.8: The Visual Elements

Line

by Dr. Asa Simon Mittman



Figure 1.8.1: Albrecht Dürer, *The Four Horsemen*, from *The Apocalypse*, 1498. Woodcut, 38.7 x 27.9 cm. The Metropolitan Museum of Art. (Photo: The Metropolitan Museum of Art, public domain)

Line is the most basic visual element. Lines can be used to define shapes and figures, but also to indicate motion, emotion, and other elements.



Figure 1.8.2: Albrecht Dürer, *The Four Horsemen*, from *The Apocalypse* (detail). (Photo: The Metropolitan Museum of Art, public domain)

Contour lines and hatching

In a woodblock print of *The Four Horsemen* from *The Apocalypse* by Albrecht Dürer, contour lines—lines that define shapes—are used to mark the outside of all of the elements of the image.

The outline of the hat on one of the horsemen, for example, is clearly made by a few black contour lines. This simple device is so effective that it is hard to remember that there is no hat here, only a few black marks on a white page.

Note, though, that lines are also used to show shading—the shadows caused when light hits one side of an object, leaving the other in shadow. On the hat, for example, the closely spaced lines, called hatching, show that the left side of his hat is in a shadow. This also helps the hat to look more three-dimensional, giving it a sense of form.



Figure 1.8.3: Roy Lichtenstein, *In the Car*, 1963. Oil and magna on canvas, 172.00 x 203.50 cm. National Galleries, Scotland. © Estate of Roy Lichtenstein/DACS 2018. (Photo: National Galleries of Scotland, via Smarthistory)

Contour lines outline all the figures and forms in the image, creating the illusion of shading and form. In addition, there are horizontal lines in the background. While these create shading, they also help create the sense that the riders are moving rapidly from left to right. Motion lines may be familiar to you from comic strips, but they appear in all sorts of work.

Organic and inorganic (geometric) lines

In the Dürer print, we can also divide the lines into organic and inorganic (or geometric) lines (see the section on shape for more on organic and inorganic). Organic lines are loose, curving lines like those found in nature. In the Dürer print, the lines of the horses' manes and tails, the figures' hair, and the ruffled clouds are all organic. Inorganic lines are generally straight or perfectly curving lines, like those found in geometry. In this image, most of the lines are organic, but the horizontal lines in the background are inorganic.



Figure 1.8.4: Leonardo da Vinci, *The Virgin of the Rocks*, c. 1483-86. Oil on panel, 199 x 122 cm. Louvre Museum, Paris, France. (Photo: Louvre Museum, public domain)

Implied lines

We can also look for implied lines. These are not actually drawn, but we can connect the dots (literally or figuratively) to create the lines in our minds. Leonardo da Vinci's *Virgin of the Rocks* contains wonderful examples of implied lines.

Here, the implied lines are sight lines, which guide us throughout the image. These help us know where to look, and show us what is important in the painting. Follow the gazes of the figures as they look and point at one another. The angel in the red cape to the right looks out at us, and then points at the infant John the Baptist, at the left. He looks at the infant Jesus, who in turn looks back again at him. Above, Mary looks down at Jesus, and also gestures toward him with her hand.



Figure 1.8.5: Leonardo da Vinci, *The Virgin of the Rocks*, (detail with implied lines). (Photo: Louvre Museum, public domain)

Basically, once we make it into the space of the painting by meeting the gaze of the angel, we become locked in a cycle of movement between the holy figures, guided by their sight lines.

Shape and Form

by Dr. Asa Simon Mittman

Shape builds on line and color, as it has to be made of one or both of these. Shape is the property of a two-dimensional form, usually defined by a line around it or by a change in color.

There are two main types of shapes, geometric and organic. While most works of art contain both geometric and organic shapes, looking at those that are more completely divided can serve to clarify these qualities.

Geometric shapes

Piet Mondrian is an excellent example of an artist who used geometric shapes almost exclusively. In his *Composition with Yellow, Blue and Red* (1937-42), Mondrian, uses straight vertical and horizontal black lines to divide his canvas into rectangles of primary colors.

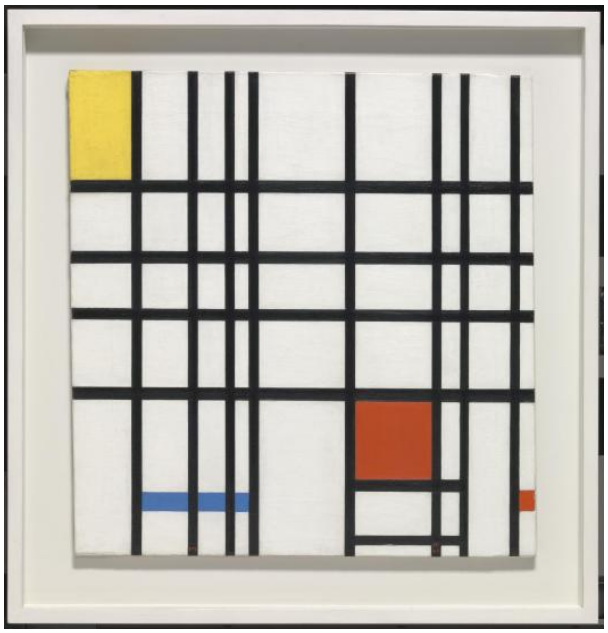


Figure 1.8.6: Piet Mondrian, *Composition with Yellow, Blue and Red*, 1937–42. Oil on canvas, 72.7 x 69.2 cm. Tate Museum, London, England. (Photo via Smarthistory)

Nothing here gives the impression of the natural world. On the other hand, Maori facial tattooing, known as *moko*, uses primarily organic shapes. They are still, like Mondrian's shapes, generally abstract — they do not depict any clear images — but the shapes are like those found in nature, curving, twisting, and spiraling across their wearers' faces. The edges of the lines and shapes are crisp, but the forms are curving and sensuous.



Figure 1.8.7: Early Maori were highly skilled in Ta Moko, the process of tattooing. Location: Te Kuiti, Waikato. (Photo: James Heremaia, WorldWide licence)



Figure 1.8.8: Cueva de las Manos, Perito Moreno, Argentina, c. 7300 BCE. Mineral pigments (iron oxides, kaolin, natrojarosite, and manganese oxide) on cave wall. (Photo: Mariano, CC BY-SA 3.0)

Editors' Note

Shape can be either positive or negative. In this photograph from the Cueva de las Manos, we can see both positive shapes (handprints created by dipping the hand in pigment and then placing it on the stone) and negative shapes (formed by applying pigment over the hand, with the resulting shape defined by the absence of pigment).



Figure 1.8.9: Negative space in the photograph below of the Ancestor Figure (*Korwar*). (Illustration by Dr. Cerise Myers, CC BY 2.0)

We can also speak of negative space, which refers to the area around and between the figure and ground. The illustration above shows the negative space around the Ancestor Figure (*Korwar*) as shown in the photograph below. In a painting or drawing, artists often consider both positive and negative space in balancing their composition, as is discussed in the following chapter.



Figure 1.8.10: Ancestor Figure (*Korwar*), Indonesia, Papua Province (Irian Jaya), Cenderawasih Bay region, in northwest New Guinea, late 19th–early 20th century. Wood and glass beads, 26 cm high. The Metropolitan Museum of Art. (Photo via Smarthistory)

Form

Form is actual, three-dimensional shape, though it is often used to describe the illusion of three-dimensionality, as well. Like shape, form can be geometric or organic.

A small *korwar* — a representation of an ancestor — from Irian Jaya, New Guinea, mixes these form types well. While the figure is predominantly geometric, with the head shaped like a cube and the nose an arrow pointing downward, the curving organic lines around the eyes soften this effect a bit.

Color

by Dr. Asa Simon Mittman

Hue

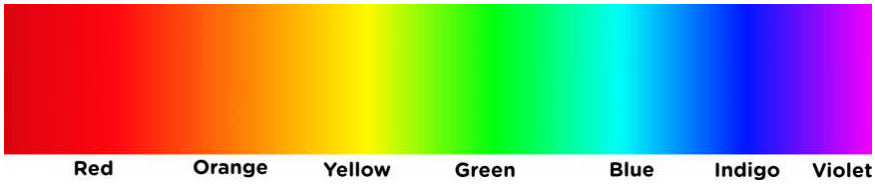


Figure 1.8.11: Colors of the visible light spectrum. (Image: **Meganbeckett27**, CC BY-SA 3.0)

Artists can use colors for many reasons other than to simply duplicate reality including setting moods and highlighting importance.

The colors of the world can be divided in different ways. When we use the term “color” casually, what we usually mean is hue. Hues appear on the visible spectrum. On the spectrum, we see the pure hues. These can be divided into primary, secondary and tertiary colors, as on this color wheel.

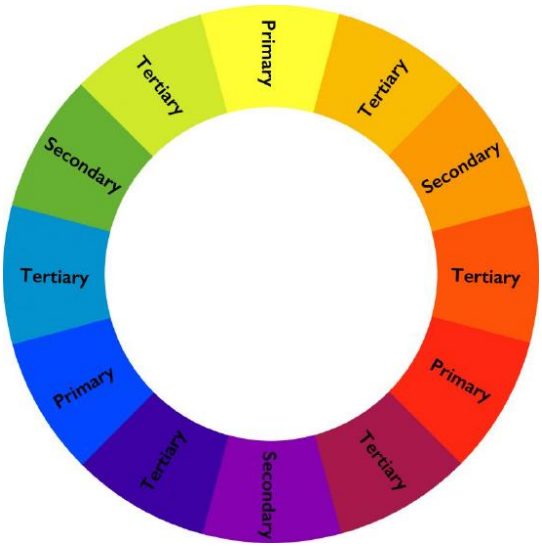


Figure 1.8.12: Color wheel. (Image: public domain)

Primary, secondary and tertiary colors

Primary colors are, for most art media, red, yellow and blue (the exception is the additive color system, which is used in computer screens, theater lighting and the like, and has red, green, and blue as its primary colors). All the rest of the colors can be made from these.

Secondary colors are made by mixing two primary colors: Red and yellow make orange, and so on.

Tertiary colors are made by mixing a primary color with a secondary color.

Complementary and analogous colors

The colors opposite one another (like red and green or blue and orange) are complementary colors, which tend to stand out boldly next to one another. These are therefore often used for university colors and sport team logos. Colors next to one another (like red and orange or blue and green) are analogous colors, and these tend to blend together more smoothly.

Warm and cool colors

The colors on the left of this wheel are called cool colors and those to the right are warm colors. Using cool or warm colors in an image can create moods. Pierre Auguste Renoir used warm colors for his *Mother and Child*, 1886, creating a warm, cheerful, inviting scene. The oranges, pinks and yellows dominate the image.



Figure 1.8.13: Left: Pierre-Auguste Renoir, *Mother and Child*, 1886. Pastel, 79.1 x 63.5 cm. Cleveland Museum of Art, Ohio; Right: David Alfaro Siqueiros, *Peasant Mother*, 1962. Oil on burlap, 249 x 180 cm. Museum of Modern Art, Mexico City. (© David Alfaro Siqueiros) (Photos via Smarthistory)

Diego Alfaro Siqueiros presents a similar subject in his *Peasant Mother* (1929), but through the use of cool colors, instead creates a sad, cold scene dominated by figures of blues and greens. Neither of these artists was worried about portraying the world as it really looked. Instead, they used color to inspire feelings in the viewer.

Value (tint and shade)

Color can also be considered in terms of value, which is the degree of lightness or darkness of a color. If we add white to a hue, we get a tint. If we add black, we get a shade. As we might expect, tints tend to be more cheerful—pastel colors are all tints. Shades tend to be gloomier. Indeed, our terms for moods are based on these properties, so that we say that we are lighthearted, or in a dark temper. There are many tints in the Renoir's *Mother and Child*, and many shades in Siqueiros' *Peasant Mother*.

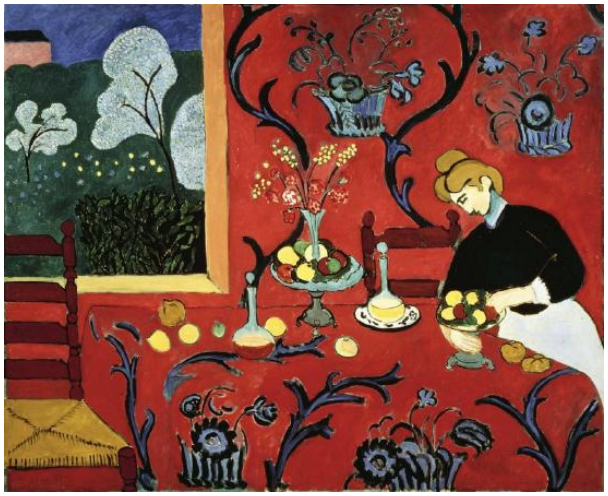


Figure 1.8.14: Henri Matisse, *Red Room (Harmony in Red)*, 1908. Oil on canvas, 180.5 x 221 cm. The State Hermitage Museum, Saint Petersburg, Russia. (Photo via Smarthistory)



Figure 1.8.15: Zhou Chen, *Peach Blossom Spring*, 102.5 x 161.5 cm. Suzhou Museum, China. (Photo via Smarthistory)

Saturation

Finally, intensity or saturation is how bright or dull a color is. Henri Matisse tended to use very saturated colors, as in *Red Room (Harmony in Red)* (1908), whereas in *Peach Blossom Spring* (1533), Zhou Chen relied on a much more muted palette with very little saturation of colors.

The landscape is almost entirely in shades of brown and beige. The grey-green of the trees is low in saturation, leaving the single splash of red on the child's clothes the only moment of high saturation in the image. Therefore, we notice this tiny detail within this large painting. The Matisse painting, on the other hand, is a blaze of colors. The vibrant red of the wall and tablecloth dominates

the image, in sharp contrast with the green grass showing through the window and the blues and purples curving throughout the image.

Contrast

Contrast is the amount of variation between the highest and lowest values in a work. This is perhaps most commonly used to talk about photography, but can be applied to any work. Hiroshi Sugimoto's *Cliffs of Moher* (1989) has very low contrast. There are no dark blacks, no stark whites; everything is in very similar shades of gray.

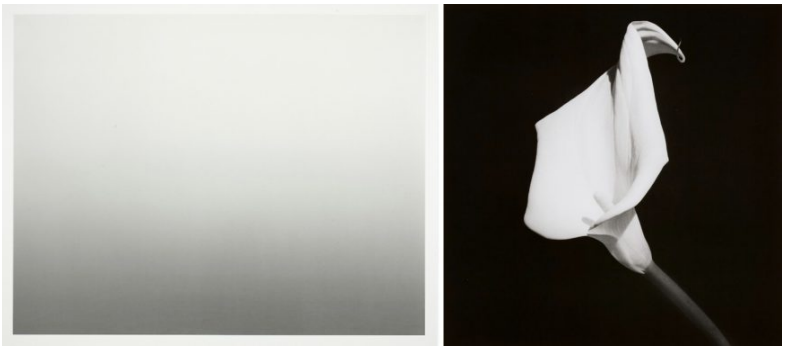


Figure 1.8.16: Left: Hiroshi Sugimoto, *Atlantic Ocean, Cliffs of Moher*, 1989. Offset lithograph, 24 x 31 cm. Art Institute of Chicago, Illinois. (© Hiroshi Sugimoto); Right: Robert Mapplethorpe, *Calla Lily*, 1987. Gelatin silver print, 17.94 × 17.78 cm. Minneapolis Institute of Art, Minnesota (© Robert Mapplethorpe / The Robert Mapplethorpe Foundation) (Photos via Smarthistory)



Figure 1.8.17: Kara Walker, *Untitled (from Testimony)*, 2004. Cut black paper with pencil, pressure-sensitive tape, metal fasteners, and synthetic polymer film on paperboard, 52.7 x 38.1 cm. The Museum of Modern Art, New York. (Photo via Smarthistory)

The low contrast conveys the soft and gentle feeling of a heavy mist over quiet water. On the other hand, Robert Mapplethorpe photograph, *Calla Lily* (1987) has much higher contrast, meaning that the difference in the whites and blacks is much greater. The effect is much sharper and crisper, making this simple flower appear grand and impressive.

Moving yet further, in Kara Walker's silhouette image, *Untitled (from Testimony)*, the contrast is absolute. We see only black and white (and here, some red).

In this case, the artist is using the power of this contrast to draw the viewer's attention to some of the problems in American race relations, and their origins in the institution of chattel slavery. Therefore, while visual elements produce visual effects, their implications can extend well beyond the purely visual.

Space

by Dr. Simon Mittman



Figure 1.8.18: Left: Raphael, *La Donna Velata*, 1514-15. Oil on canvas, 82 x 60.5 cm. Palazzi Pitti, Florence; Right: St. John the Evangelist in the *Lindisfarne Gospels*. London, British Library, MS Cotton Nero D IV, f. 209v. (Photos via Smarthistory)

A convincing illusion of space

Space is used to refer both to depth—real or represented—and also to the general surface area within a work of art. Some periods of art history show a great deal of interest in creating convincing illusions of three-dimensional space in two-dimensional media. Perhaps the most iconic (though certainly not the only) example of this is the Italian Renaissance (c. 1400-1600), when artists very deliberately worked to created convincing illusions of depth.

Look at how Raphael creates an illusion of three-dimensional form in *La Donna Velata*. Through careful variations in value, particularly in shading—the use of darker colors to create the illusion of shadows—Raphael convinces us that the woman in the painting is really there in three dimensions.

Light seems to strike her from her left, casting her right side in shadow. The folds of her voluminous sleeve are a particularly splendid example of the illusion of space. Even examining a small detail of it, it is hard to believe that there is no depth, at all, just thin layers of paint on flat canvas.



Figure 1.8.19: Details of the sleeve, Left: Raphael, *La Donna Velata*; Right: St. John the Evangelist in the *Lindisfarne Gospels*. (Photos via Smarthistory)

For sharp contrast, we can examine a detail of a page of the *Lindisfarne Gospels* . Both images show a person in voluminous robes, looking out at us, but here, the similarities end. Raphael's figure is lit softly, creating highlights and shadows that create a sense of roundness and weight to her body and clothes. The figure of John the Evangelist from the *Lindisfarne Gospels* , on the other hand, is almost totally flat. There is virtually no shading to his body and the folds on his clothes are purely schematic patterns.

If we isolate a small detail of John's sleeve, as we did with La Donna Velata's, it is difficult to even recall that this series of lines and colors is intended to be seen as a three-dimensional form, at all.



Figure 1.8.20: Perugino, *Christ Giving the Keys of the Kingdom to St. Peter*, Sistine Chapel, 1481-83. Fresco, 10 feet 10 inches x 18 feet. Vatican, Rome, Italy. (Photo via Smarthistory)



Figure 1.8.21: Wolf Vostell, *No: Life as a Picture—A Picture as Life* series, 1963. Photograph. (Photo via Smarthistory)

Linear and atmospheric perspective

There are various methods used by artists to create the illusion that their figures exist in three-dimensional space. Among the more effective are linear and atmospheric perspective. Another work from the Italian Renaissance will serve to demonstrate both. Pietro Perugino's *Christ Handing the Keys to St. Peter*, uses both linear and atmospheric perspective to create a very convincing illusion of depth.

Linear perspective is based on the optical illusion that parallel lines seem to converge as they recede into the distance. Railroad tracks are the classic example, as in, Wolf Vostell's photograph from his *No: Life as a Picture—A Picture as Life* series from 1963. If we overlay the lines used on Perugino's painting, we can see how he used this effect. The lines are called orthogonal lines or orthogonals and they meet on the horizon line, at the vanishing point. Note that as all the orthogonals converge, the forms also get smaller.

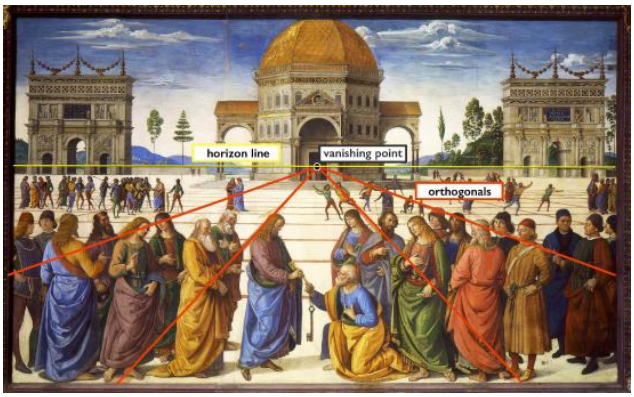


Figure 1.8.22: Perspective diagram, Perugino, *Christ Giving the Keys of the Kingdom to St. Peter*. (Photo via Smarthistory)



Figure 1.8.23: Tobias Verhaecht, *The Clivus Scauri in Rome*. Chalk, graphite and ink on paper, 22 x 17.1 cm. Rijksmuseum, Amsterdam, Netherlands. (Photo via Smarthistory)

Perugino also uses atmospheric perspective. This is based on the optical effect that makes objects in the distance appear paler, bluer, and less detailed that objects that are close to us. Returning to Perugino's painting, we can see that he has replicated this effect, carefully making the figures in the foreground (the portion of the image that appears to be closest to the viewer) bolder in color, the smaller figures in the middle ground paler, and the hills in the background (the portion of the image that appears to be in the far distance) fading off into pale blues.The tool of one-point linear perspective is very simple, and artists can use it to create a convincing illusion of depth with only a few pencil strokes and without the careful measuring and use of a straightedge, as in Tobias Verhaecht's sketch of a Roman ruin. Two- and three-point linear perspective are slightly more complicated, but operate on the same general principles and produce similar results.

An important note

It is important to note, though, that the use of various techniques to create a convincing illusion of depth does not make Raphael or Perugino "better" artists than the anonymous medieval monk who painted the page of the *Lindisfarne Gospels*, nor does it make their works any "better" or more sophisticated. The illusion of depth is one of the many tools in the artist's toolbox, and it is serves some purposes very well, but it is not always the most powerful or effective way to convey an idea and, indeed, can sometimes be in direct conflict with the intentions of an artist.

Surface and Depth

by Art Institute of Chicago

What makes paintings feel as deep as the view from a window or as flat as a wall?

Online Resource: Surface and Depth

Paintings have both a literal surface and a conceptual surface called the picture plane. The picture plane can act like a transparent window, opening onto what feels like deep, three-dimensional space, or—especially in modern art—may emphasize its own flatness as a surface for paint. In a *trompe l'oeil* painting (from the French, meaning to deceive the eye), the space might not be especially deep, but the objects looks real enough to touch and may even break the picture plane. This video examines how artists can achieve these various effects of depth, and their results.



The Art Institute of Chicago, Art Explainer 2: Surface and Depth

The following works from the Art Institute of Chicago appear in this video:

- Poussin, *Landscape with St. John on Patmos*
- Harnett, *For Sunday's Dinner*
- Mondrian, *Lozenge Composition with Yellow, Black, Blue, Red, and Gray*

Texture

by Dr. Asa Simon Mittman

Texture is the feeling of a surface, real or represented. This might refer to the roughness or smoothness of actual objects and art media, or to the illusion of these properties.



Figure 1.8.24: Jeff Koons, *Balloon Dog*, 1994-2001. Transparent color coating, stainless steel, 320 x 380 x 120 cm. (Photo: Kim, CC BY-SA 2.0)

Surface texture

Jeff Koons' *Balloon Dog* has a perfectly smooth, mirrored surface it is difficult to resist touching (though we must). It is this surface texture that turns these replicas of commonplace, short-lived and disposable items (balloon animals) into precious objects.

In contrast, the coarse, bristly surface of an ancient Shang Dynasty Fang-Ding—a ritual vessel used in worshipping dead ancestors—grants the work a vibrant energy, but does not invite our touch.



Figure 1.8.25: Fangding Ritual Food Vessel with Abstract Decor, Shang dynasty, China, 14th-11th century BCE. Cast bronze, 21.7 x 17.1 x 15.2 cm. Harvard Art Museums. (Photo: Harvard Art Museums, via Smarthistory)

The illusion of texture

The illusion of texture is no less important to our experience of works of art.

Dutch still life paintings are justly famous for their careful, illusionistic replication of objects. The smooth silver plates and glass goblet of Pieter Claesz's *Still Life* seem to tease us, as do the rougher cookies and breads, and the crumbly pie. The knife handle, pointing out of the image toward us, seems just beyond our grasp, and therefore makes this magnificent spread all the more tantalizing.



Figure 1.8.26: Pieter Claesz, *Still Life*, c. 1625. Oil on panel, 48 × 76.9 cm. Art Institute of Chicago, Illinois. (Photo via Smarthistory)

Light and Shadow

by Art Institute of Chicago

Online Resource: Light and Shadow

Artists use the contrast between light and shadow to create the sense of three-dimensional form on a flat surface—and to shape viewers' perceptions. They may use light strategically to direct attention, create a particular mood, or communicate a message with an artwork. This video examines how three artists, using painting, printmaking, and installation, have used light to particular effect in their work.



Art Institute of Chicago, "Art Explainer 3: Light and Shadow"

The following works from the Art Institute of Chicago appear in this video:

- *Tanner, The Two Disciples at the Tomb*
- Kollwitz, Battlefield
- Flavin, “monument” for V. Tatlin

Articles in this chapter:

- Dr. Asa Simon Mittman, “Line,” in *Smarthistory*, June 23, 2019 (CC BY-NC-SA)
- Dr. Asa Simon Mittman, “Shape and Form,” in *Smarthistory*, July 11, 2019 (CC BY-NC-SA)
- Dr. Asa Simon Mittman, “Color,” in *Smarthistory*, June 24, 2019 (CC BY-NC-SA)
- Dr. Asa Simon Mittman, “Space,” in *Smarthistory*, July 9, 2019 (CC BY-NC-SA)
- Dr. Asa Simon Mittman, “Texture,” in *Smarthistory*, July 10, 2019 (CC BY-NC-SA)
- Art Institute of Chicago, “Surface and Depth,” in *Smarthistory*, January 26, 2018 (CC BY-NC-SA)
- Art Institute of Chicago, “Light and shadow,” in *Smarthistory*, February 7, 2018 (CC BY-NC-SA)

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- **3: The Visual Elements and Principles of Composition** by Cerise Myers, Ellen C. Caldwell, Alice J. Taylor, Margaret Phelps & Lisa Soccio is licensed CC BY-NC-SA 4.0.

1.9: Principles of Composition

Editors' Note

Elements of art, as described earlier in this chapter, include line, shape and form, color, space, surface and depth, texture, and light and shadow. Design is the way the elements that comprise an artwork fit together as a whole, its composition: how individual components might be organized, and how we can interpret the results of those organizational decisions.

Artists consider how all of these elements interact and work with (or against) one another to produce an end result. These elements can complement one another, as when an artist places cool colors together (such as green, blue, and turquoise) to create a calm feeling. Artists can also pair elements to create interesting juxtapositions, such as contrasting rough and smooth textures, for example, or by pairing complementary colors (those opposite each other on the color wheel) such as yellow and purple. The way an artist organizes the objects or formal elements in an artwork is known as its composition. A formal analysis, which involves looking carefully at an artwork's visual elements independent of its content ("story") or historical context, generally includes both discussion of individual artistic elements and how they are arranged.

Balance, symmetry, and emphasis

by Dr. Asa Simon Mittman

Balance and symmetry

Balance is an even use of elements throughout a work of art. Symmetry is a very formal type of balance consisting of a mirroring of portions of an image. Bilateral symmetry, that is, two- sided symmetry, is the most common, in which two halves of a work of art mirror each other, as in Perugino's painting, *Christ Giving the Keys of the Kingdom to St. Peter* (Figure 3.1.20). In this painting, the symmetry gives the painting not only a sense of balance, but also a sense of calm, stability, and formality. Notice in particular the way that the building and arches in the background are painted to make the work symmetrical.



Figure 1.9.1: Temple of Artemis, Corfu, Greece, c. 600-580 BCE. (Image via Smarthistory)

Just as the structures, themselves, are symmetrical in Perugino's painting, symmetry is also common in major works of architecture, where it lends buildings a tone of stability and power. Classical Greek temples like the Temple of Artemis at Corfu are rigidly symmetrical.

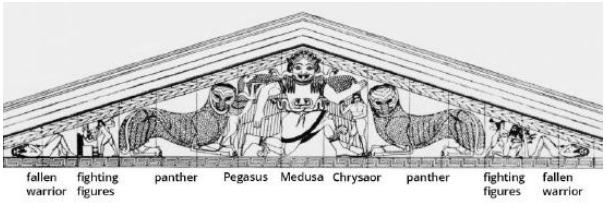


Figure 1.9.2: Pediment detail, Temple of Artemis, Corfu, Greece, c. 600-580 BCE. (Image via Smarthistory)

In this diagram (the temple is now a ruin), even the sculpture on the façade—the front of a building—is nearly perfectly symmetrical. At the outer corners are a mirrored pair of fallen warriors, then two pairs (one now fragmentary) of fighting figures, then two mirrored panthers, and then, in the center, Medusa, with two of her children beside her (Pegasus and Chrysaor).

Even the fearsome Gorgon in the center is presented facing directly outward at us, so that her face can be presented in hideous symmetry, with her great, bulging eyes, grimacing mouth, plaited hair, and even the snakes that emerge from the back of her head carved in perfect symmetry. This work should serve to counter the frequently made statement that symmetry makes works beautiful. While many cultures associate symmetry with beauty, and this temple as a whole might be described as such, a grotesque figure remains grotesque even when perfectly symmetrical.

Radial symmetry



Figure 1.9.3: Garbhadhatu (Taizokai) Mandala (Womb World), mandala of Innate Reason and Original Enlightenment, Japan, Heian period (Tantric Buddhism), late 9th century. Colors on silk. (Photo via Smarthistory)

Radial symmetry is created when an image is symmetrical around a central point or axis, like a sunflower viewed head-on. Radial symmetry creates a strong sense of unity in a work of art, and is common in sacred images.

In a Shingon Tantric Buddhist World Womb Mandala, all points seem to radiate outward from the central figure of the Buddha. The numerous figures around him are bodhisattvas, individuals who have chosen out of compassion to delay their entry into Nirvana in order to help others who are suffering. It is fitting that they are shown as if emanating out of the Buddha, himself, as his enlightenment and compassion are the source and model for theirs. The image also gives a sense that the universe itself is highly ordered.

Asymmetrical balance



Figure 1.9.4: Polykleitos, *Doryphoros (Spear-Bearer)*, ancient Roman marble copy found in Pompeii of the lost bronze original, c. 450-40 BCE. Marble, 211 cm. Archaeological Museum, Naples, Italy. (Photo: Carole Raddato, CC BY-SA 2.0)

However, perfect symmetry is not necessary to create a sense of balance in an image. Asymmetrical balance is created when two sides of an image do not mirror each other, but still have approximately the same visual weight, the same amount of detail or shapes or color, and so on. The Classical Greek sculpture *Doryphoros (The Spearbearer)* by Polykleitos provides a clear example of asymmetrical balance. The figure does not stand in a symmetrical way, but overall, seems even, calm, balanced. In this case, the figure has his weight on his right leg, so this leg is tensed. The left leg is relaxed and bent. Balancing this out, the right arm hangs loosely, but the left arm is tensed. In this way, the body — which itself is symmetrical, or would be if he were posed with his feet side by side, looking straight ahead, with his arms hanging down — is balanced. This pose is called contrapposto, and is often used to give standing human figures a sense of life and animation.

Emphasis

Emphasis consists of drawing attention to one or more points in a work. This can be accomplished through any of the visual elements. In the World Womb Mandala, the Buddha is emphasized through location (he is centered in the image), color (the vivid red petals around him draw the eye), line (all of the rows of figures essentially guide the eye inward to the center through implied lines, and the lines dividing the red petals direct us inward, as well), symmetry (the radial symmetry focuses us inward to the center), and so on. In essence, we cannot help but return, again and again, to the Buddha, the focus of the image and also the focus of Buddhist devotion.

Movement

by Dr. Asa Simon Mittman

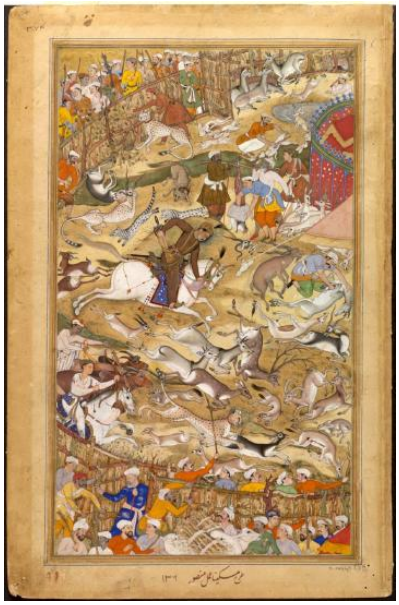


Figure 1.9.5: Akbar on horseback, hunting animals within an enclosure, illustration from the *Akbarnama*, Mughal Empire, India, c. 1590-95. Opaque watercolor and gold on paper, 32.1 x 18.8 cm. Victoria and Albert Museum, London, England. (Photo via Smarthistory)

Movement refers to a sense of motion as the eye is guided through a work of art. This can be accomplished by showing figures in motion, or simply through the visual elements.

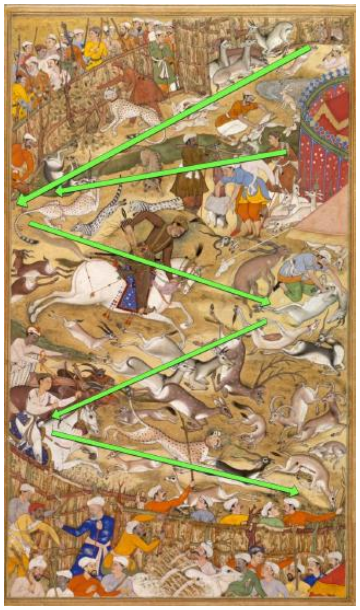


Figure 1.9.6: Akbar on horseback, hunting animals within an enclosure, illustration from the *Akbarnama*. (Photo via Smarthistory)

An Indian illumination—that is, a painting in a handmade book—from the *Akbarnama* showing Akbar hunting in an enclosure demonstrates both types. As with the Dürer woodcut, *Four Horsemen of the Apocalypse*, the rider on his horse charges rapidly from left to right across the image. The smaller animals scatter, darting in all directions and also hunting one another. Their movements create a strong sense of movement throughout the image. However, there are formal elements that intensify this.

Diagonals

Just as the horizontal lines behind the riders in the Dürer woodcut suggested their movement forward, so here, lines and colors help convey the motion of people and animals. There is a strong zigzag that brings us from top to bottom, or bottom to top.

Starting at the top-right corner, the fences form a strong diagonal, accompanied by the slash of green representing a stream. These meet at the left edge, where the momentum then follows Akbar on his large white horse, also emphasized by the line of darker

earth that moves in a downward diagonal from the horse's mouth. This motion then again reverses direction, in a downward diagonal, back to the left edge, which in turn bounces back to the bottom right edge.

Our eyes therefore move throughout the image not only because the figures in it are depicted in motion, but also because of the manipulation of the visual elements.

Proportion and scale

by Dr. Asa Simon Mittman

Proportion

Proportion refers to the relationship of parts of a body or form to one another and of the parts to the whole, for example, the size of the head of a figure in relation to the entire body.

Scale



Figure 1.9.7: Altar group with Oba Akenzura I, Benin, Nigeria, eighteenth century. Brass, 63 cm. Ethnological Museum, Berlin, Germany. (Photo via Smarthistory)

Scale is the relationship of parts of an image to the image as a whole, or to something in the world outside of the image, for example, the size of the figure of a king in an image as compared to the size of the figure of his servant in the same image, or the size of a statue of the king as compared to the size of an actual person. Beginning with proportion, we can look again at *Doryphoros*. We will compare his proportions to those of an *Altar Group from Benin with Oba (King) Akenzua I and Two Attendants*.

The proportions of *Doryphoros* (Figure 1.9.4) were laid out according to mathematical formulas in order to create an image that the sculptor believed presented the "ideal man." *Doryphoros* is about seven "heads" tall, so to speak, whereas the Akenzua is approximately two and a half "heads" tall. *Doryphoros*' limbs fit within the range of average human proportion, whereas Akenzua's legs are considerably shorter than his torso.

While their proportions are quite different, both present figures considered to be ideal by their cultures. *Doryphoros* embodies quite literally the focus on external beauty—according to the tastes of the day—that was prevalent in Classical Greece, whereas the image of Akenzua shows, with the intentional enlargement of the head, the greater importance of the intellect in the culture.

Hierarchical scale

Scale can refer to any relationship of parts to the whole, but one particular type is of great significance in many periods: hierarchical scale is scale based on relative importance. That is, the more important a figure, the larger he or she is in relation to the figures around him or her. This is quite different from the naturalistic scale found in works organized by linear perspective, like Perugino's painting.

Akenzua, for example, is considerably larger than the figures that flank him. These are not children, but adult male attendants. We are not supposed to therefore assume that Akenzua is a giant, but rather, that he is far more important than the other two men. Also note that the other two have rather different proportions: their heads are much smaller in relation to their bodies, and their arms and legs longer. This reminds us that Akenzua's proportions are absolutely deliberate, not the result of incompetence but of a conscious effort to convey a cultural meaning.

Before leaving this work, though, two more details should be mentioned. At their feet are small cats, but these are leopards—traditional symbols of the king—and so even the attendants are comparatively giant. And below the cats are fallen men, bound with their hands behind them, decapitated. The symbolism of decapitation as the ultimate, dehumanizing death highlights the importance of the scale of the head of the king who towers over them.

Pattern, repetition and rhythm, variety and unity

by Dr. Asa Simon Mittman



Figure 1.9.8: Vairocana Buddha, China, 16th-17th century. Bronze, 99 cm. Cantor Arts Center, Stanford, California. (Photo via Smarthistory)

When an image or object is repeated throughout a work of art, or a part of a work, this is called either pattern or repetition.

Repetition and pattern

Repetition can be less structured than pattern, which is more regular. Both can work to create a sense of rhythm, as discussed below. The large base of a Ming Dynasty Chinese Bronze statue of Vairochana Buddha is composed of literally thousands of tiny bodhisattvas (enlightened beings who have chosen to stay on earth to help others achieve enlightenment), which therefore seem to serve to support Buddha figuratively, as well as visually. Their repetition is very regular, establishing a clear pattern. This is also the case in the Buddhist mandala (Figure 1.9.3) from the 9th century. The pattern in both cases emphasizes the unity of purpose shared by these thousands of figures, each an embodiment of the ideal of compassion.

Rhythm



Figure 1.9.9: Hypostyle hall, Great Mosque at Cordoba, Spain, begun 786 and enlarged during the 9th and 10th centuries. (Photo: wsifrancis, CC BY-NC-ND 2.0)

Rhythm is the visual tempo set by repeating elements in a work of art or architecture. The arches and columns of the Great Mosque of Cordoba provide a good example. They are spaced very evenly, setting up an even tone to the building. This is then enlivened by the rhythm created by the striped pattern on the arches.

For contrast, we could look at Jackson Pollock's *Autumn Rhythm (Number 30)*. Pollock was a fan of jazz music, and tried to capture something of its loose, syncopated rhythms. The resulting drip-paintings (they were made with the large canvases lain on the floor of his studio) have similarly loose, improvisational compositions. Despite its lack of formal structure, there is a clear rhythm running horizontally across the painting, and Pollock uses the title of the work to draw our attention to it.



Figure 1.9.10: Jackson Pollock, *Autumn Rhythm (Number 30)*, 1950. Enamel on canvas, 266.7 x 525.8 cm. The Metropolitan Museum of Art, New York. (Photo via Smarthistory)

Variety and Unity



Figure 1.9.11: Garbhadhatu (Taizokai) Mandala (Womb World) (detail). (Photo via Smarthistory)

Variety is the use of different visual elements throughout a work, whereas unity is a feeling that all the parts of a work fit together well. These do not have to be opposites, as a work filled with variety might also have unity. The World Womb Mandala is an excellent example. Unlike the Ming Dynasty Bronze statue of Buddha, where all of the bodhisattvas are more or less identical, the many bodhisattvas on the World Womb Mandala are each individualized. At a distance, they all become one, expressing great unity, but taken one at a time, each as an object of devotional contemplation, they contain more variety than it would at first appear.

Articles in this chapter:

- Dr. Asa Simon Mittman, "Balance, symmetry, and emphasis," in *Smarthistory*, July 10, 2019 (CC BY-NC-SA)
- Dr. Asa Simon Mittman, "Movement," in *Smarthistory*, July 10, 2019 (CC BY-NC-SA)
- Dr. Asa Simon Mittman, "Proportion and scale," in *Smarthistory*, July 11, 2019 (CC BY-NC-SA)
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1.10: Art Materials and Methods

Art Materials and Methods

Art materials and methods are anything an artist uses to create art in any combination. Materials and methods also can be defined as the process of manufacturing or fabrication of a piece of art such as bronze that need to be melted and poured into a mold to be a finished piece of art. The stone must be quarried, transported, and carved before it can be considered a piece of art. Cotton will be picked, cleaned, wound into thread, dyed, and woven into the fabric before a quilter creates a quilt. Mined minerals are ground, mixed, and put into tubes before an artist creates a painting. Art materials are the tools of an artist. This list is by no means complete; however, it does cover most of the art in this textbook.

Aquatint: Aquatint is used in intaglio printmaking to create marks on the metal plate. The plate and paper press together to create a transfer of ink to paper. An artist uses mordant to etch a plate design, and then rosin is used to create a tonal effect. The tonal variation on the plate is the desired outcome.

Atmospheric perspective: The effect of perspective and distance occurs when the mountains in the background are painted a lighter and grayer color than the mountains in the foreground, a common technique by landscape painters.

Bas-relief: A French word meaning to carve in "low relief" in stone, wood, or rock, which gives the carving a three-dimensional look. The word relief is derived from a Latin verb "relevo" meaning to raise. A sculpture looks like it emerges above the background. However, the artist cuts away the background, adding different degrees of depth to determine how far the sculpted section stands out from the background.

Brick: Brick originated in Mesopotamia around 7500 BCE and is still used today in many shapes, made by mixing earth and water. In other civilizations, bricks were made from mud, loam, sand, and water and were sun-dried to harden.

Brush and ink: Brushes were made from many materials including bamboo, wood, bone, feathers with metal tips to control the flow of ink. Iron gall ink is purple-black and made from tannic acids and iron salts from various vegetables. Dip pens were used to transport the ink from the bottle to the paper for drawing.

Camera: The camera is a visual contraption to record images. The word camera comes from the Latin word 'camera obscura,' which means 'dark chamber.'

Carving: Carvers use a tool to shape material by cutting or scraping sections away from the original form making sculptures of wood, stone, clay, bone, ivory, or any suitable material. Several types of tools are used to carve, and different civilizations developed different tools depending on what natural resources are available.

Chalk: Chalk is very similar to pastels, but instead of grinding the rock into a fine powder, the chalk is in its natural state. Chalk is limestone made about 100 million years ago when it was initially under the sea. Today, chalk is mined from the earth, and the chalk is compacted into cylinder shapes familiar in classrooms today.

Charcoal: Charcoal is a common element throughout human life. Charcoal is the byproduct of burning wood.

Chiaroscuro: Chiaroscuro is the Italian word for "light-dark" and is the use of sharp contrasts between dark and light. The bold contrasts produced a dramatic composition and were used extensively by the Renaissance and Baroque artists. Dark colors made their paintings come to life, and the colors made shadows giving depth to the paintings. Dark colors made their paintings come to life, and the colors made shadows giving depth to the paintings. The deep colors contained more than just black, and the artists combined other colors with black depending on the desired outcomes.

Clay: Over millions of years, the earth's crust has been melted, moved, squeezed, cracked, pounded by weather to create a layer of topsoil with various deposits of rock, and clay. The rivers near the first civilizations cut through the topsoil, exposing the layers of clay and providing easy access to the raw product. The fine particles of silt in the clay give the material its plasticity, and when water is added, it is a cohesive product. Silt consists of feldspar (the most abundant mineral on earth), silica, and alkalis like iron which give clay its reddish-brown color.

Collage: From the French word coller "to glue," collage is an art technique of assembling different pieces of art into one cohesive art piece. The most common pieces are newspapers, magazines, paint, photographs, and found objects which are glued down to a piece of paper or canvas. Collage was invented right after the invention of paper in China around 300 BCE.

Composition: In the visual arts, composition refers to the placement of visual elements in a painting or work of art. It also denotes the organization of people, vignettes, and lighting. The composition is essential whether the artist is arranging people, fruit, or the view of a landscape.

Concrete: The use of lightweight concrete has been used for centuries in construction; however, in the last 100 years, it has become more reliable and predictable. Concrete is a mixture of lightweight coarse aggregate with fine aggregates like shale, clay, or slate. The advantages of the newer lightweight concrete include the reduction of load for faster building rates, longer-lasting, and is an excellent thermal protector compared to brick.

Cotton: has been around since 4500 BCE and is used for clothing or weaving. The cotton plant provides a cellulose thread washed and dyed to weave into cotton material. It does not stretch, making it a very durable fabric for clothes.

Drawing: Drawing is the foundation of all art. Drawing is intuitive and part of the function of our brains used to apply marks to a surface. Most people have drawn sometime in their lives, whether in school or at home. Drawing is a simple exercise to convey a thought or share an experience with another person. Drawing can also be challenging and complex, and only with time and practice could one get better.

En Plein Air: A French expression for artists painting out in the open air, also called Peinture Sur le motif, 'painting what the eyes see.'

Foreshortening: The use of foreshortening is a technique to create perspective by exaggerating the part of an object closer to the viewer.

Frescos: Fresco painting is an ancient painting technique created by troweling wet lime plaster on a wall or ceiling. When the plaster dries, the painting becomes permanent and will last until the plaster is damaged. The plaster is painted with a scene after it dries.

Function: When creating architectural drawings, a basic rule of design states form follows function. A visual principle for architecture designates the shape of the building or structure should be principally based upon its planned purpose. To create houses, villages, or the city layout, builders relied on lines, whether straight, angled, curved, or connected, and those planning the city generally used a grid system layout when planning settlements. Architects formulate ideas and define the concepts of the new buildings rendering the multiple layers of a building in three-dimensional concepts scratched in the dirt, written on paper, or today with a computer.

Gesso: Traditionally, gesso was made from a base of white pigment and the addition of chalk and a binder. The gesso was used to prepare the base on wood panels or canvas before the artist applied paint. Modern gesso uses acrylic polymers and latex along with pigments, giving the gesso more flexibility when it is applied.

Glass: Silica is the most common component in glass, an amorphous solid material, also known as sand, and when heated is transparent even with the addition of color. Glass can be floated in a flat frame to make a sheet of glass or blown. Glass blowing has been around for 3,000 years and is the art method of melting glass on the end of a long metal tube and blowing through the tube, causing the glass to expand.

Harmony: Scale is the relationship between the piece of art and its occurrence in the space. It can be significantly larger than life or smaller than life. Proportion is the relative size of the art and the harmony found in the piece.

Jade: The mineral jade is a metamorphic rock made up of different silicates, either nephrite made from a silicate combination of magnesium and calcium or jadeite, also a silicate made from sodium and aluminum.

Linear perspective: A set of parallel lines that recede into the horizon appearing to move closer and closer until they touch. Linear perspective can produce an illusion of three-dimensional space on a piece of paper or painting.

Linen: is made from flax plant fibers and is known around the world for its absorbency and ability to stay cooler in hot weather. It is also the oldest cultivated plant in the world. The durable flax fibers are woven into the most supple, fine, and highly sought-after material ever manufactured.

Lithography: A Greek word meaning "stone" and "writing." Lithography is a print of text or pictures from an etched stone or metal plate and is based on the principle that oil and water do not mix. Using a grease pen, the artist draws directly on the stone, adding acid to etch the unprotected parts of the design into the stone. Mixed ink is spread on the damp stone, and the water is attracted to the non-etched part of the stone, the ink is attracted to the etched portion. The stone and paper are pressed together, and the image is transferred to the paper.

Marble: Marble is formed when limestone is changed by heat and pressure and recrystallizes into a light-colored rock, frequently white. Marble usually is dolomite or calcite in origin and is a combination of recrystallized carbonate elements through heat, compression, or pressure to transform from one type of rock into harder rock. Impurities in the limestone cause the colorful markings. Marble is found in extensive deposits, generally hundreds of feet deep across a mountain. People have mined marble for hundreds of years in mines or open quarries and used the marble in buildings and sculptures.

Marble process: Marble is a metamorphic rock that used to be limestone. The marble usually is dolomite or calcite in origin and is a combination of recrystallized carbonate elements through heat, compression, or pressure to transform from one type of rock into harder rock. Marble was soft enough to carve and a favorite material for sculptors. Marble is mined from quarries and used to create statues with a hammer and chisel to remove unwanted material to expose the figure as it emerges from the marble.

Mass: The mass is the three-dimensional volume of a piece of artwork. It is the volume and density, which give the art a perceived weight. One principle of architecture and a requirement for builders is the concept of the resistance of gravity and how to use natural materials in any culture to construct a building. Isaac Newton showed how gravity works as a force, and Albert Einstein theorized gravity is a curvature of space-time; however, the ancient civilizations did not have that information.

Metal casting process: The most common form of casting metal is the lost wax process and dates back to 4000 BCE. The casting of a bronze statue can be a complicated process; however, many sculptures can be made from one mold. Bronze is perhaps the most popular metal for casting sculpture. Typically, bronze is 10% tin, and 90% copper heated, mixed, and poured into molds. The early civilizations discovered bronze tools and weapons were more effective than Stone Age tools, leading to inventions advancing civilizations.

Modeling process: Modeling clay is any of a group of malleable substances such as plastic or clay, to build a sculpture. Modeling is an additive method as opposed to carving, and the artist adds material to the sculpture.

Mosaic: Mosaics are crafted by creating images using small pieces of colored tile, stone, or glass. The mosaics are used on walls, ceilings, and even floors as they are durable, lasting for centuries. Artists create mosaics by gluing small pieces of glass or stone to a wall and when it dries in place, spreading grout over the top, sealing the mosaics in place.

Paint: Paint is a combination of a binder and color, mixed to form a liquid drying as a solid. Various types of paint were invented throughout the centuries, including oil, acrylic, and watercolor, in addition to the traditional paints of early civilizations. Paint can also be contained in pressurized cans, released when the valve is pushed down, releasing a fine mist of paint.

Paper: Paper was invented in ancient China but did not become popular in Europe until the 14th century. Paper made from linen rags left to rot in large vats of water. They stamped until the linen became pulp, poured into molds, and left to dry. The results were large pieces of paper suitable to use in the newly invented printing press. Paper was also inexpensive to produce and was a way to create information for more people than the expensive vellum.

Pastels: A pastel is a finely ground powdered pigment mixed with some type of binder. Modern pastels invented in the 17th century were manufactured by machines yielding a standard product.

Perspective and Depth: An artist who paints landscapes on a two-dimensional piece of wood or panel uses the illusion of depth, a three-dimensional feeling, and the sense of reality, bringing the viewer into the scene.

Photography: Photography is the art of capturing a picture and producing a photograph from the picture. Photography captures light in a moment of time, recording the lights produced by an image on a highly sensitive material. Photographic plates were used to capture images before film was invented. The glass had an emulsion of sensitive silver salts in a thin layer. When the light hit the plate, it captured the image on the glass. Used widely for professionals seeking details, plates did not distort the image as the film could.

Photomontage: A photomontage is a group of photos made by cutting up photos and gluing them to a piece of paper, or the montage can be made in a digital photo program, like Adobe Photoshop. The montage can look like a realistic, seamless photo or be an abstract composition.

Pointillism: Pointillism is a form of painting using tiny dots instead of brush strokes. Pointillism is applied in small dots of pure color by juxtaposing complementary colors directly on the canvas, combining through the eye of the viewer to form an image.

Silk: is a fiber from the cocoon of a silkworm, which is on a diet of mulberry leaves and then spins a cocoon. The cocoon is washed in hot water, which kills the silkworm leaving a thin prism-like structure called silk thread. Rewashed and spun into silk thread and dyed thousands of colors. The thread ships on the Silk Road around Asia and Europe.

Silk Screening: Silk screening is a process of printing using a silk mesh in a wooden frame to transfer an image onto another surface, like a tee-shirt.

Sketching: Sketching is a freehand drawing representing what the artist is seeing, but not necessarily the finished work.

Stone: Stones are solid pieces of different types of solid mineral matter used for building structures. Stones are readily found throughout the planet, and many civilizations still use stone for construction. Limestone is a sedimentary rock primarily composed of calcite and aragonite and usually has skeletal pieces of marine organisms. Buildings were designed and engineered to accommodate corners, supports, open spaces, columns, roofs, height, width, all dependent on the variety of stones available. Quarry marks in surviving structures reveal how most people used wooden wedges soaked in water to split the stone on its natural fault lines. Stone lasts a long time, and some of the only surviving parts of civilization are the stone sculptures.

Terracotta: Terracotta means "baked earth" in Italian and is used to describe any type of earthenware that is clay-based.

Vellum: Vellum comes from the Latin word "vitulinum," meaning "made from the calf." They used calfskin vellum to produce books or scrolls. Vellum is smooth, durable, and usually white in color, an excellent medium to write on.

Volume: The volume of artwork can also have many meanings, especially if you are comparing a 2-dimensional painting to a 3-dimensional vessel. Volume usually applies to 3-dimensional work and denotes the amount of space it contains. A vessel will usually have the same volume for a vessel of like kind and size and may occupy the same amount of shelf space yet can still have space around it.

Weaving: Weaving is the art of textile production when two yarns are woven at a right angle to each other, producing some type of fabric or cloth. The warp is the yarn attached to the loom, and the weft is the yarn woven through the alternating warp yarns to create a pattern.

Welding: Welding is a sculptural fabrication process joining metal materials with solder and heat. Different sources of fuel can be used for welding, including gas, electricity, and laser. Forge welding has been used for thousands of years by blacksmiths to join iron and steel pieces together.

Wool: is a fiber from shearing sheep, llamas, or yak and woven into clothing that retains its warmth even when wet. The coats of the animals are sheared off, washed, and spun into yarn, which is one of the warmest fabrics even when wet. The wool is dyed and usually woven on large looms.

3-d drawings: Three-dimensional drawings usually represent a building, shape, or object that has more than one dimension

Art appreciation is a journey about learning, the discovery of cultures, and their art, which has survived after they have abandoned long-ago settlements. Art is a form of creative human expression, lasting longer than cultures, buildings, government, or religion and providing a window into the past. Art is a tangible element of a bygone culture we can hold today, even though it is 30,000 years old, a small remnant of past life.

We study art to learn how to be responsible for human cultural art and to accept the diversity of people and their lifestyles. Looking at the past, we can see the influence of civilizations and time on culture and art today. For example, silk was produced and woven in China, but how long did it take to spread across Asia and into Europe? The Silk Road was a commercial enterprise supporting the transportation and selling of art for thousands of miles. Today, the internet is our influence, and we have access to millions of products on our computers. Research is faster and travels in light seconds, letting us see the rest of the world and their art, providing a way to learn and appreciate art and not just pass by with a preconceived judgment. When you understand the culture, you can understand the art, it applies to cave art, and it still pertains today in our technological culture.

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CHAPTER OVERVIEW

2: The Dawn of Art (40,800 BCE – 5000 BCE)

How did humans initiate their desire to create art and why? Undoubtably, this query will never be resolved by cultural anthropologists, however, the more archeological sites discovered and excavated the more our discovery of humans and their creativity continues. When an ancient settlement is established, archeologists take great care in removing artifacts, piecing together what the art meant to the culture. If the foundation of a great building is discovered, researchers study the architecture, imagining how the great buildings were designed and built without the aid of today's technology or heavy equipment. How were the great pyramids constructed? How were the stones moved to build Stonehenge?

2.1: Overview
2.2: Geology of Caves
2.3: Cave Art
2.4: Handheld Art
2.5: Conclusion and Contrast
2.6: Attributions

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2.1: Overview

How did humans initiate their desire to create art, and why? Undoubtedly, this query will never resolve itself by cultural anthropologists; however, the more archeological sites discovered and excavated, the more our discovery of humans, and their creativity continues. When an ancient settlement was established, archeologists take great care in removing artifacts, piecing together what the art meant to the culture. When foundational ruins from a magnificent building are discovered by archeologists, researchers study architecture, imagining how the significant buildings were designed and built without the aid of today's technology or heavy equipment. How were the great pyramids constructed? How were the stones moved to build Stonehenge?

The definition of the word "prehistoric" generally means before the written word by humans. Does that make the history any less valuable? No. The definition, 'pre' means before the first evidence of written language. Maybe there is evidence not yet found about written language. How would that change the definition? Prehistoric times are divided into two periods: Paleolithic beginning about 2.6 million years ago to 12,000 BCE; and the Neolithic beginning 12,000 BCE and continuing until to 4500 BCE. The Paleolithic period experienced climate and geographic changes that ultimately affected all human societies on earth. Based on the tools found in the archeological stratigraphy, the final era of prehistoric time is then further divided into a three-age system: The Stone Age (2.1), the Bronze Age (2.2), and the Iron Age (2.3).



2.1 Stone age tools



2.2 Bronze age tools



2.3 Iron age tools

The Stone Age is the largest of the tripartite system, where humans primarily used stones as tools to make arrowheads, jewelry, small sculptures, and clothing. Lasting about 2.5 million years, the Stone Age ended around 9600 BCE at the advent of human skills in metalworking. Following the Stone Age, the Bronze Age followed characterized by the use of bronze, an alloy combination of tin and copper. Bronze allowed the beginnings of urban civilization, metal tools, government, and proto-writing. The third age, Iron, was the transition to smelting different types of metal to create iron and steel for weapons and tools for agriculture, ending around 600 BCE.



2.4 Rock outcrop

Prehistoric, indigenous cave people generally lived in sheltered places, hunted animals, and drew on rock walls. Despite being called cave people, most of them did not live in caves. Usually, the indigenous people lived in rock shelters or rock outcrops (2.4) with an overhanging roof for protection from the rain or snow but were open on at least two sides. Caves were dark and damp, animals hibernated in them, and caves were not always available. However, people did use caves that were safe or hidden away for multiple purposes (2.5), and in those hidden places, we have discovered a fantastic array of art.

2.5 Altamira bison

What were the prehistoric indigenous prehistoric people like? As explorers of the past, information is gathered based upon the archeological finds unearthed in the caves sealed for thousands of years. The artifacts give us a window to our distant relatives, and perhaps the biggest clue is found in their drawings and paintings left on the cave walls.

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2.2: Geology of Caves

Caves are openings in the earth caused by the erosion of the limestone (2.6). Limestone is a naturally occurring sedimentary rock and makes up 10% of all the rock on the planet. The limestone usually is composed of marine skeleton fragments from coral reefs and grains of silica, chert, clay, sand, and silt. The composition of limestone erodes quickly when in contact with water.

The caves formed when melting glacier water or rain mixed with carbon dioxide forming carbonic acid, which reacted with the limestone causing it to breakdown. Over time, water erodes the limestone creating large areas of the caves that we know today. Rocks are unstable, and usually, cave entrances were blocked by erosion and rock slides, preserving the caves until other civilizations discovered them.



2.6: Limestone worn by wind, sand, and water

Radio Carbon Dating

Many people wonder how scientists establish the approximate dates of ancient art. In the late 1940s, the University of Chicago developed a method called radiocarbon dating, which relies on the amount of carbon located in the object about the amount of carbon in the atmosphere. The carbon, also known as C-14, is continuously formed when the cosmic rays interact with atmospheric nitrogen. Plants absorb C-14 and animals eat the plants; therefore, we all have C-14 in our bodies. Once an animal or plant dies, the C-14 begins to decay and has a half-life of 5,730 years, giving scientists an accurate dating process for objects up to 50,000 years using a mass accelerator spectrometer (2.7) to sample artifacts for dating.



2.7 Mass accelerator spectrometer for radio carbon dating

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2.3: Cave Art

Cave Art

Cave artists invented the art methods and materials we still use today. Although some of the products have been streamlined and placed in paint tubes or formed into sticks, the material to form paint still requires a binder and powdered or ground minerals. The indigenous artists used charcoal from the fire pit to outline an animal on the wall and filled the lines with earthen pigments. Some of the artists incised the rock to make a permanent line, then added pigment to embellish the work.



2.8 Line drawing

The first paintings in caves were line drawings (2.8) made of dark charcoal, a byproduct from burning wood, and used to draw primitive symbols. The indigenous people had access to plenty of charcoal, regardless of where they lived in the world, using wood for the fire was their primary cooking source and how they kept warm. To color the animals on the walls, as they became more experienced, they used additional natural elements found abundantly on the ground or in rocks,

The colors used in the caves are classified as earth tone colors because the artists created their paint from the earth. The prehistoric people started the use of color, and it endures today. The indigenous people probably did not know the color wheel. They mixed the colors they had to obtain secondary colors. Mixing colors with black, white, or grey creates different hues of the original base color. All color has three different properties called hue, value, and intensity, and when artists add black or white to prime colors, the properties are changed. When white is mixed into red ochre to lighten the original color, the value or tint of the original color becomes lightened, mixing black with red ochre darkens the value or shade of the original color. When a color has is mixed with grey, the tone of the color is changed. Mixing red ochre with some black gives the new color some depth and perhaps even made the cave paintings look more realistic in the soft glow of a fire.

Clay-like rocks contain mineral-based oxides, providing a variety of colors; for example, rocks with iron oxide produced a reddish-brown color, and the indigenous artist could form this clay into sticks of “paint” similar to a pastel crayon. The rocks could also be ground into a powder and mixed with a binder. The different colors of “paint” depended on the raw materials they had on hand. The earlier paintings were created with found rocks containing minerals of kaolin, manganese, or iron oxide in primary colors: black, brown, white, yellow, and various shades of red.

Different pigments and colors were used in different parts of the world because the rocks and soil in each area had a slightly different composition. In Australia, the palette included charcoal, yellow ochre, and red ochre. The pigments used in Africa were red and orange made from ochres, whites from zinc oxides, black from charcoal, and browns from hematite as well as a blue color from iron unique to Africa. Kaolin for white commonly used in China and a variety of blacks made from manganese oxides used in France. Most of the rock and minerals used in these paintings are from the local environment. In some areas, the rock used in the drawings traveled from faraway places, denoting signs that trails existed. The indigenous cave dwellers also stockpiled the minerals they needed to make future paintings.

The different colors of “paint” would depend on the raw materials they had on hand. Some of the most common colors are:



2.9 Red Ochre



2.10 Yellow ochre



2.11 Lime white rock



2.12 Umber



2.13 Black carbon

To create paint, cave dwellers ground the rocks or clay by hand. Many caves have hollows in the rock floor with stains that indicate places people used to make a fine powder from the minerals. To bind the powder into the paint, the artist had several choices of natural binders; animal fat, blood, bone marrow, spit or water, making a paste, and forming it into sticks allowing the paint to be applied directly to the walls. Over time they must have experimented with different types of natural resources to create a paint that would spread, adhere to the wall, and fortunately endured for thousands of years.

Pastels, comprised of finely ground powdered pigment, are mixed with some type of binder. The indigenous people, through experimentation, were technically the first to create pastels, although not given credit. Modern pastels, invented in the 17th century, were manufactured by machines, yielding a standard product. However, the indigenous artists frequently took lumps of the color they mixed or formed into sticks, and drew directly on the wall, as we would today with a pastel crayon.

Chalk is very similar to pastels, but instead of a result of grinding rock into a fine powder, the chalk is in its natural state. Chalk is formed from limestone and about 100 million years ago when it was initially under the sea. Today, chalk is mined from the earth, and the chalk is compacted into cylinder shapes familiar in classrooms today. Many of the drawn cave paintings were with the lumps of chalk they found naturally in their environment.

The cave dwellers were extremely creative in the methods they used to apply the paint to the walls. Historians believe paint was applied by patting on or dabbing it on using fingers, pads of animal skin, or clumps of moss. Sometimes more sophisticated “brushes” were made out of twigs and animal hair or fur to apply the paint. They even made spraying implements out of hollow bones to blow the paint through, similar to a straw or blew paint directly from their mouth. These techniques used to make the stencil-looking handprints found in many caves.

The pattern in art applies to the design of the surface of the art. For example, cave art has similar applications of pattern; they all are drawn or carved on rock surfaces. Some of the caves have more texture or rocky, bumpy surfaces, and some of the caves or rocks are smooth or have slight bumpy surfaces. The most important part about the texture in the caves is the drawing surface had enough texture to capture part of the charcoal or pigment, leaving it in the rock and creating a rough design. The drawing is rough to the touch, and this rough-looking pattern is what makes the cave art unique and sets it apart from another art.

Drawing may have helped the indigenous people make sense of their world and offer a way to communicate with others, and in some caves, the drawings were simplistic, others more complex and sophisticated. A simple drawing is depicted in the Coliboaia Cave in Romania, the red ochre drawings contrast against the whiter walls of the cave, but the figures are not complicated. If the caves had been open and exposed to the elements, instead of sealed off, the artwork would probably have been destroyed or subjected to natural forces like mold, causing them to vanish over time.

African Caves

Blombos Cave – South Africa: The Blombos Cave is located on the southern-most tip of South Africa and dated between 70,000 to 100,000 years old. A variety of art discovered inside these caves range from engraved bones, necklaces of marine shell beads, engraved ochre remains, to over 500 fragments of stone tools. The findings inside the Blombos Cave resulted in a paradigm shift in cultural anthropologists' understanding of human behavior. The carved piece of ochre (2.14) demonstrates a repetitive pattern of parallel incised lines in a thick piece of ochre rock. This type of discovery links a relationship to modern human behavior and demonstrates the complex cognitive development of prehistoric humans.



2.14 Carved ochre – Blombos Cave

Apollo II – Namibia: A cave known to natives as Goachanas is located in Namibia, Africa, set up high on a ridge overlooking the Nuob river in the Huns Mountains. It was used for thousands of years by indigenous people and only through British imperialism, was it known to the world. The English name was given to the cave by a British archeologist who was in the cave when he heard the Apollo 11 successfully landed on the moon in 1969. One of the oldest images in the world resides in the Apollo 11 Cave (2.15). The cave is famous for housing one of the oldest pieces of transportable art in the world, a quartzite stone slab drawing of an animal. The "paint" used by the bushman was a combination of ostrich egg yolk and ground ochre. Also discovered was an incised ocher dating to 100,000 BCE, used to draw and paint animals on stone walls. Most of this art was considered mobile art and easily carried from place to place.



2.15 Stone slab from Apollo 11

Asian Caves

Damaidi – China: The Damaidi Cave contains over 3170 sets of petroglyphs and over 8,000 pieces of art, which historians consider to be a selection of the origin of the Chinese characters used in writing today. Although the drawings are similar to other caves with hunting scenes, the Damaidi Cave also displays a cultural interest in the night sky. The cave located on a bend of the Yellow River was home to nomadic people living in the area. They used the caves and outcrops of rock to record their daily life and the living conditions by etching images into the rock and filling them with pigment. If these carvings are the beginning of the written language, it will push the origins of writing, as we know today.

Bhimbetka – India: The oldest cave art in India located at the Bhimbetka rock shelters dating to 30,000 BCE. Displayed on the walls is the culture of India, with people dancing a cultural tradition lasting through the archeological record. The caves have been used for thousands of years, beginning with representations of animals, later depictions of people and musical instruments to the final period of geometric scenes. The walls and ceilings depict art (2.16) in vibrant and compelling paintings portraying their daily life through 30,000 years — the dark orange paint made from hematite, iron oxide, and kaolin combined with animal fat.



2.16 Paintings in Rock Shelter 8

European Caves

Chauvet – France: In 1994, Jean-Marie Chauvet searched and finally found one of the most important prehistoric caves in the world. The cave was sealed for over 36,000 years and held over 100,000 drawings, providing information and giving us more understanding about the lives of the indigenous people of the region.

> *"We found ourselves in front of a rock wall covered entirely with red ocher drawings" as they (Chauvet, Brunel and Hillaire) tunneled their way into the Chauvet Cave for the first time, a world frozen in time.*

Imagine crawling through a hole no wider than a human body, in pitch-black darkness with only a single source headlamp. The air inside the cave is over 30,000 years old, eyes are trying to adjust to the dim light, and then, finally, your first look, the chalky outline of a prehistoric animal. Looking directly into a time capsule, a time when people were hunter/gatherers lived in small tribes and took the time to draw on the walls of caves. Why did the indigenous people draw on the walls? Were their intents religious in nature, art for art's sake, or were they telling stories about their lives?

The Chauvet Cave is unique from other cave art because the indigenous artists scraped or cleaned the surface of the walls before drawing on them. Cleaning the walls allowed the medium (paint) to adhere to the wall, preserving the quality of the drawings over time. The Chauvet Cave is also home to animal drawings that interact with each other, as seen in the painting of lions (2.17). In most caves, animals randomly spread across the walls with little or no interaction.



2.17 Painting of lions

The Chauvet Cave is not the only cave in the world with drawings of animals, nor is it the most unique. The discovery of caves is a difficult task due to the passage of time, rock slides, or vegetation growth that block the entrances from current exploration. The cave is sealed off from encroachment of humans, preventing artwork on the walls and the artifacts from the indigenous people from being destryoed. Many caves have artifacts from the animals that lived in the caves that included their sleeping beds, impressed on the cave floor.

Lascaux – France: Archeologists have been discovering prehistoric caves over the last few centuries; however, some are found entirely by accident. In 1940, a tree fell, leaving a significant deep depression in the ground. Three boys and dog were out for a hike and discovered the hole when their dog fell into the cave. The three boys scampered in after their dog and stepped back 17,000 years in time. The boys and their dog continued to play in the cave for two years before they reported their discovery to an archeologist. The Lascaux Cave in France became an instant tourist attraction and was considered the most significant discovery of cave art to date.



2.18 Wild Horse

The Lascaux Cave is similar to the Chauvet Cave geologically, and the painted animals (2.18) are similar. The Lascaux Caves discovered much earlier, allowed people to enter the unprotected cave. Now they are sealed off to tourists since just breathing can damage the art. A team of artists and engineers used laser photography to map the entire Lascaux Cave, and with a computer-aided program, they built a reproduction site that looks, smells, and sounds just like the original cave. The cave is a large reproduction of the Great Hall of the Bulls and allows people to continually discover the beauty of cave art without the destruction of the original cave.

El Castillo – Spain: Several caves in Spain, including the El Castillo Cave (2.19), were explored to determine if sound or music had a part of the painting ritual in the caves. The research group went into the caves and used items the indigenous people accessed and created music by playing the stalactites. Different stalactites yielded distinctive sounds depending on the size, width, and length of the rock formation. They blew through horns from animals to produce loud bass sounds. The research thoroughly established the concept that indigenous people could and would have produced music, just as they made art.



2.19 Main room El Castillo

One of the paintings was dated to 40,000 BCE and is a primitive red stippled disk. The cave yields many handprints, and a study of the finger length ratios led scientists to consider the stenciled handprints are primarily from women's hands, challenging the belief that only men created cave art.

Oceania Caves

Nawarla Gabarnmang Rock Shelf – Australia: The Aboriginal people are indigenous to the continent of Australia and surrounding islands, descendants of those who migrated out of Africa over 125,000 years, and survived and thrived in peaceful coexistence with the harsh, drylands. They were nomadic tribes moving as needed to hunt and trade, an indigenous people who created extensive murals on the rocks, a tribute to an artistic society.

The Nawarla Gabarnmang Shelter, located in Kakadu Park, Australia, is another example of detailed drawing, painting, and carving on rock surfaces. Carbon dating has shown human occupation of the cave around 43,000 BCE. The walls, ceilings, and columns of the Shelter show mural paintings of detailed images of crocodiles, wallabies, kangaroos, and humans. The artists discovered a mulberry ochre that they made into a paint stick, giving the art its reddish-purple color. The area contains several rock and cave formations, all filled with detailed artwork of the people. The person on the wall in one of the other caves (2.20) appears to be celebrating



2.20 Cave painting

Sulawesi Cave – Indonesia: The Sulawesi Cave in Indonesia has many paintings by indigenous artists from 39,900 BCE, making them some of the oldest in the world. When recent people discovered the cave, they dismissed the age of the cave because they did not believe that art could survive the humid, tropical climate. A recent review of the art and modern analysis demonstrates the art is one of the oldest. The murals covered the ceilings at one time; however, today, only fragments (2.21) remain.



2.21 Handprint Sulawesi Cave (Cahyo Ramadhani, Wikimedia, CC BY-SA 3.0,

South American Caves

Cueva de las Manos – Argentina: Pattern can also refer to repetition, and in the Cueva de Las Manos cave in Argentina, the pattern of handprints (2.22) adorns the wall. The prints were made by people thousands of years ago when they sprayed pigment and water from their mouth over a hand held against the rock. The hand is pulled away, and the paint surrounds the hand giving the impression several people are waving their hands in the air. Most of the prints completed between 13,000 and 9500 BCE, showing depictions of animals and hunting scenes.



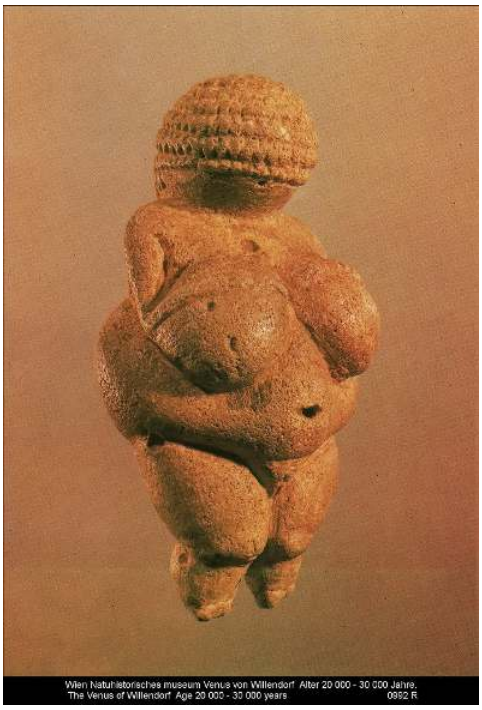
2.22 Handprints

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2.4: Handheld Art

Venus figures: The Venus figures (2.23), also known as a fertility goddess, received the names from archeologists to describe the pocket-sized female like sculptures (2.24). Most figures have been found in caves or locations of repeated campsites by prehistoric people. The figures have dated between 50,000 to 10,000 BCE, typically range in size from 2 cm to 11 cm, carved from bone, antler, or stone. They lack facial features, have small arms and legs, and demonstrate exaggerated features.





2.23 Venus of Willendorf 2.24 Venus of Laussel

Sculpture: Small, picturesque carvings found in the caves or near multi-user campsites. Although very fortunate to discover these 10,000 BCE sculptures, they ask more questions than provide answers. What were they used for? These small pieces, similar to the small animal found in France (2.25), pushed our ideas about prehistoric people and their desire to create beautiful art, probably most of these small carvings have remained unfound.



2.25 La Madeleine Rock Shelter

Tools: Around 2.5 million years ago, stone tools (2.26) began to appear in the archeological record. Hammerstones were the most common tool, followed by ax points for hunting dated 1.75 million years ago. The innovation spread as prehistoric groups tracked

the animals and ran into other groups of humans advancing discoveries. As raw materials are discovered, stone tools evolved with the advent of the invention. Dating back to 50,000 BCE, this hand-ax (2.27) found in Hazar Merd cave, a paleolithic cave in Iraq.



2.26 Flint Hand Axe 2.27 Hand ax

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2.5: Conclusion and Contrast

About 40,000 years ago, indigenous people roamed the planet, living on six different continents and drawing on caves' walls. People decorated their caves' walls for multiple purposes, including communication with others about the animals available for hunting or leaving a message about dangers, or for spiritual meanings. Some of the caves have well-developed images, and in other shelters, the images are more primitive, but all of them display the inhabitant's desire to create. Although geographically scattered around the world, people used similar materials and symbols in their caves, even using their hands as a template to spray pigment around them and leave a record of themselves.

The cave drawings across the world have many similarities, like color, pigment, charcoal, and rock walls. However, there are still several regional differences, as well. Some drawings are more childlike and primitive, and some drawings, such as the fish from the Kakadu, Australia, show great detail, fish with a backbone, fins, and embellishments not usually seen in cave art. The fine lines are delicate and different colors used to define the skeleton of the fish. The caves' art reflected their daily life, ensuring success in hunting, paranormal, religious, or educational stories.

To think of cave art is to imagine a hostile world where people hunt for food, escape from wild animals, seek shelter in caves, and survive as best as possible. Nevertheless, they had time for art, time to make the art materials, and time to improve and perfect their craft. Putting together a few dots on the walls has turned cave art into a line of several hundred thousand art pieces, recently rediscovered so today we can appreciate the art. Unfortunately, cave art cannot be seen in person today because our presence destroys the atmosphere in the caves. Most caves are not open to the public, but many countries have created authentic reproductions for visitors to explore and enjoy the wonders of art from our prehistoric ancestors.

Caves Around the World

Place	Name	Years	Pictures	Materials
Namibia, Africa	Apollo 11	27,500 – 25,500	Red & white paintings, geometric patterns, bees, animals	Charcoal, ochre, kaolin
France, Europe	Chauvet Cave	32,000 – 30,000	13 species of animals, lions, panthers, bears, hyenas, hand prints, scenes	Red ochre, charcoal
France, Europe	Lascaux Caves		2,000 figures, animals, human figures, abstract signs, large animals	Mineral pigments
DeCabrerets, France	Pech-Merle Cave	25,000	Polychrome painting of Dappled/Spotted Horses, hand stencils, abstract signs, dots and circles, engravings	Black manganese oxide, red ochre
Spain, Europe	El Castillo	40,800	Deer, bison, ibex, cows, handprints, red discs	Red iron oxide
Verona, Italy	Fumane Cave	35,000	Animals, abstract signs, unusual figures	Hematite, titanium, red & yellow ochre
Romania, Europe	Coliboaia Cave	32,000 – 30,000	Animals, bison, bears, rhinos	Charcoal
India	Pachmari	9,000 – 3,000	Animals, humans, scenes	Hematite, iron oxide, kaolin

Indonesia	Sulawesi	35,000	Animals, hand prints	Ochre, ironstone, hematite
China	Damaidi Caves	8,000 – 7,000	Chinese characters, people hunting, herding, fighting, sun, moon, animals, scenes	Carving, iron ore ochre
Northern Territory, Australia	Nawaria Gabarnmang Rock Shelf	26,000	Collage of mural paintings with human and spiritual figures, crocodiles, kangaroos, wallabies	Charcoal, ochre of mulberry, red, orange, white, colors
Kakadu, Australia	Kakadu Rock	20,000	Scenes, animals, ceremonials, people	Hematite, Limonite, ochre, Kaolin, manganese oxide, charcoal
RioPinturas, Argentina	Cueva de las Manos	13,000 – 9,500	Hand outlines, animals, hunting scenes	Iron oxides, kaolin, natrojarosite, manganese oxide

1. What were the main types of materials used to draw images?
2. What are the three major colors used in cave art and why were those colors predominant?
3. What similarities are found in cave art around the world?
4. What are some of the differences discovered in cave art in different locations?

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CHAPTER OVERVIEW

3: The First Civilizations and their Art (5000 BCE – 1900 BCE)

By 5000 BCE, people were living around the globe in small family groups, tribes or larger communities. Some people were still in the Stone Age, some were transitioning to the Bronze Age and the rest were well entrenched in the Bronze Age. The Bronze Age reflected a more sophisticated time when civilizations learned to mix copper and tin to form bronze and the ability to create tools and weapons. Agricultural and societal development was distributed through four major areas; Mesopotamia, Mesoamerica, the Andes, and China. Progress in these broad areas included, farming, irrigation, pottery, written word and some form of government.

3.1: Overview
3.2: Aegean (3000 BCE – 1000 BCE)
3.3: Early Egyptian Dynasty (3150 BCE – 2686 BCE)
3.4: Early Mesopotamia (3100 BCE – 2000 BCE approx.)
3.5: Indus Valley (3300 BCE – 1700 BCE)
3.6: Longshan (3000 BCE – 1700 BCE)
3.7: Early Jomon Period (5000 BCE – 2500 BCE)
3.8: Neolithic England (3100 BCE – 1600 BCE approx.)
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3.1: Overview

By 5000 BCE, people lived around the globe in small family groups, tribes, or larger communities. Some people were still in the Stone Age, some were transitioning to the Bronze Age, and the rest were well entrenched in the Bronze Age. Agricultural and societal development was distributed through four major areas; Mesopotamia, Mesoamerica, the Andes, and China. Progress in these broad areas included farming, irrigation, pottery, the written word, and some form of government.

As part of the Neolithic period and the last phase of the Stone Age, clusters of people still employed stone tools; they adopted agriculture, moving from food gathering to food production. The Neolithic use of stones was sophisticated; the people made stone into grinding tools, chopping, and cutting. To harvest or move large rocks, cooperation between groups was necessary. In other parts of the world, civilizations were beginning to form or remained in a hunter/gatherer culture. Still, they may have settled into small communities and utilized their surroundings for food. Historians generally find enhanced information from the more developed civilizations; for example, written language or logograms relay a great deal about daily life instead of the guesswork left by more unaffected artifacts.

As people changed from hunter-gathers to stable population centers and localized food production during this period, they developed suitable methods to control rivers, construct specialized buildings, and sophisticated tools. The development and styles of art changed with refined social and technical skills. The prevailing principles and elements of design used in this set of cultures were a shape, volume, and balance. For example, in the images of the pyramids, the triangular pyramids form the shapes with secondary profiles in the spaces or inverted triangles. The pyramid has outlines or boundaries of multiple meanings.

Archeologists use the clues of shape to identify artifacts; for instance, the Jomon vessels have a definite form; they are primarily round, steep sides with coil rope imprints and an open-top. The shape is an integral part of the design. The different cultures used similar materials to construct buildings or make pots; however, each culture used the materials differently. For example, most civilizations used the riverbed silt for clay; however, their pottery's shape and volume differed. The use of an object determined the amount of work required, and each culture designed the size of their pottery based on the culture's requirements for storage or cooking. Some civilizations made extensive use of rock to create specialized edifices. The stones of the pyramid were cut to balance and form a triangular shape without mortar, a ziggurat in the desert made of mud bricks had stones set in mortar to maintain permanent balance. The enormous boulders of Stonehenge were balanced to distribute the weight across space.

These cultures used natural materials of clay, marble, and stone found locally or transported by some mechanism over long distances for buildings, everyday requirements, and artwork. Clay was the most abundant and located along the waterways, a convenient and natural material to gather and use. The use of clay pots was significant in human development and provided the ability to cook the raw grain. The vessels are also an essential tool for archeologists to reconstruct how these ancient cultures lived. Early vessels were probably coil pots, clay rolled into a long piece and coiled into layers and tempered in open fires, later evolving into more sophisticated methods with potters' wheels and kilns. In some regions, marble was quarried, providing a hard, long-lasting material for buildings or sculptures, particularly in the cultures around the islands in the Aegean Sea. In addition to clay, stone was the other common material easily obtainable in many locations and used to carve sculptures, stack into buildings, or create walls. Many parts of the ancient buildings remain today, providing a method for archeologists to study the civilizations.

This chapter, *The First Civilizations and Their Art (5000 BCE – 1900 BCE)* discusses seven different growing civilizations or tribal groups, including:

Civilization	**Approximate Time Frame**	**Starting Location**
Aegean	3000 BCE – 1000 BCE	Aegean Sea, Sea of Crete, Greece and Turkey
Early Egyptian Dynasty	3150 BCE – 2686 BCE	Nile Valley, Egypt
Early Mesopotamia – Sumerian, Akkadian	3100 BCE – 2000 BCE approx.	Arabian Plateau
Indus	3300 BCE – 1700 BCE	Pakistan/India
Longshan	3000 BCE – 1700 BCE	China
Early Jomon Period	5000 BCE – 2500 BCE	Japan

Neolithic England	3100 BCE – 1600 BCE approx.	England

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3.2: Aegean (3000 BCE – 1000 BCE)

Aegean (3000 BCE – 1000 BCE)

The ancient Aegean civilizations inhabited the area on or near the Aegean Sea, located between today's countries of Greece and Turkey, encompassing over 2,000 islands, Crete the most significant island. Two dominant cultures established themselves in the geographic location; the Minoans (2600 BCE-1400 BCE) who lived on Crete, also controlling both Rhodes and Thera, and the Cycladic (3200 BCE-1050 BCE) who lived in the south on a group of islands near the gateway of the Aegean Sea. Both ancient civilizations are the precursors of the well-known Greek civilization. The Minoan and Cycladic cultures used the seas extensively for travel, trade, food, and materials of daily life as well as transportation to other islands for commercial trade. Food grown on the islands included figs, grapes, wheat, assorted vegetables, and a wide variety of different spices and herbs.

All the islands have beautiful, natural formations of white marble (3.1) to quarry for stone building and statues and the Aegean's took advantage of this natural resource using marble extensively. The Cycladic people are known for their small carvings of pure white marble funerary statues (3.2). The figurine of a woman has a modernist look to the figure with delicately carved features. This geometric sculpture displays her arms across her chest, has broad shoulders compared to the body, and lacks any facial features other than a prominent nose. The paint has since worn off the statue, which was carved first and then painted, a standard process of the day.



3.1 Marble quarry





3.2 Cycladic female figurine Figure 3.3 Marble seated harp player

Another statue is the marble seated harp player (3.3) about 12 inches high and delicately carved from local marble. This piece represents the first known musician figurine found to date and is seated in a chair, the harp delicately balanced on his lap extending the overall shape of a person into a musician.

One of the most famous discoveries from the Aegean period in the 1960s was the Minoan settlement of Akrotiri on the island of Santorini. Akrotiri became a strategic location on the trade routes resulting in the rapid growth of the island into a sophisticated settlement. However, the Theran volcano erupted and buried the settlement around 2000BCE, preserving the remains (3.4).



3.4 Akrotiri ruins

Researchers found many frescoes on the walls of Akrotiri, paint pigments made from minerals helped preserve the images. The art method behind frescos is painted on wet plaster. Then when it dries, it is a permanent part of the plaster wall. However, the artists in Akrotiri started with the wet plaster and did not seem to mind if the surface dried, they kept painting. Unfortunately, some of the frescos crumbled from the walls. The Spring Fresco (3.5) painted with primary colors and black, white, and brown, perfectly preserved along three walls. Instead of a literal or natural implementation of the landscape and flowers, the scene is abstracted, an unusual application. It is unknown what the purpose of the room was or why the brightly colored fresco located in this area.





3.5 Spring Fresco 3.6 Cycladic “frying pan”

The different islands in the Aegean area produced pottery with unique decorations using geometric forms and spirals (3.6) A dark color was painted over a light clay pot then covered with white paint. The Minoans made high-spouted, giant jugs, and drinking vessels with long spouts. Later they refined their designs and added more sophisticated designs with multi-colored images. The overall shape of their clay vessels would change depending on the current needs of the vessels. The Cycladic frying pan shaped vessel is adorned with spirals and incised decoration.

READING: Santorini Archeology

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3.3: Early Egyptian Dynasty (3150 BCE – 2686 BCE)

The Egyptian culture was born on the banks of the Nile River and lower delta where water was plentiful and supported life for thousands of people. The fertile soil provided productive land for farming due to the harnessing of the Nile River. Around 3500 BCE, the Pre-dynastic people were the first civilizations in Egypt who united Lower Egypt, including the delta, and Upper Egypt, the narrow upstream part of the valley where most of the early Egyptians lived. They evolved into the Early Egyptian Dynasty, a refined civilization, exploiting copper and other natural resources and adept at farming, irrigation processes, and flood control, generating a surplus of food supplies. Without the need to continually search for food as hunter-gathers did, the Egyptians now had time to direct their talents into the arts, producing some of the most exquisite early civilization surviving artifacts.

The Early Egyptian Dynasty's belief in multiple gods drove the ingenuity to construct massive tombs for the pharaohs, ensuring the survival of their souls in the afterlife. Ample supplies of stone for building the massive pyramid structures and carving the temples were available. Each pharaoh fabricated a more elaborate tomb than the previous ruler. Artists recorded the pharaoh's life on the walls of the tombs in elaborate low-relief painted carvings, the heads of people always carved in a sideways profile, even though their body may be facing forward, a prominent Egyptian art method.

One of the oldest pieces of Egyptian art, the Palette of Narmer (3.7), was found buried in the Temple of Hierakonpolis, an important site in Egyptian history and the foundation for the Egyptian dynasties that followed. The Palette of King Namer contains images historians believe portrays the unification of lower and upper parts of Egypt into one dynasty. The Palette, made of black slate with low-relief carvings is decorated with the names of the kings and insignias representing both Lower and Upper Egypt.



3.7 Palette of Narmer

In 2611 BCE, Pharaoh Djoser had a step pyramid built for his tomb on the Giza plateau, a sandy desert with a dry climate located on the west banks of the Nile River. It began as a traditionally built mastaba (a rectangular house of eternity, built of mud bricks and a flat roof), however, after his 19-year reign, the design and architecture changed, and it became the first stepped pyramid tomb. The new tomb provided the foundation and design for future pharaohs and how the pyramid tombs will be constructed from this day forward. It was the first time stone is incorporated into buildings; the stone a substantially more durable material compared to the mud bricks used in mastabas. The step pyramid of Djoser (3.8) was a six-stepped pyramid with multiple rooms and temples, standing just over 200 feet, the largest most massive building of its time with perfectly balanced placement of each step to support the next step. The Egyptians were masters of design (3.9) and engineering, placing the tomb chambers for Djoser underground, hidden in a maze of hallways to discourage tomb raiders.



3.8 Djoser pyramid



3.9 Djoser statues

The oldest and largest surviving sculpture in the world is the Great Sphinx (3.10), located on the Giza Plateau. The face of the Sphinx believed to be the face of Pharaoh Khafra, whose tomb is the second largest pyramid and located directly behind the Sphinx. The Sphinx is a mythical creature with a human head (King Khafra) balanced on top (3.11) of a massive lion's body. The body carved from seven layers of geologically layered bedrock at the site, shaped like a lion lying down with his front paws extended. The head was carved from the natural limestone blocks and added to the body.



3.10 Great Sphinx



3.11 Sphinx head

READING: Sphinx Project

There are three large pyramids in the Giza Plateau (3.12) built by the Early Egyptian Dynasty pharaohs, the largest known as King Khufu's Pyramid (3.13), and two slightly smaller pyramids for King Menkaure and King Khafre. There are also several smaller pyramids for the queens and sisters of the kings scattered around the three more massive pyramids. The pyramids are all aligned to the north, the largest pyramid used over 2.3 million stone blocks. These massive stones weighed from 2.5 to 9 tons each and were carved from a quarry then transported to the building site at Giza. Each pyramid contained burial chambers; however, the king

generally buried in the exact center of the tomb, protected at the access point by a sliding granite block system to elude thieves. The pyramid built over 30 years and historians still do not have a real theory about the building process or how the stones were moved and lifted.



3.12 Giza pyramids



3.13 King Khufu's pyramid

One of the best examples of Early Egyptian Dynasty carvings is the Menkaure and Khamerernebty statue (3.14). The statue is dated to 2490 BCE and carved from slate depicting the pharaoh Menkaure and his queen, discovered in the early 20th century in a hole left by tomb raiders. The Menkaure piece represents the entire body from the top of their heads to their feet yet excludes the back half of the couple. Carved in the round from a solid piece of slate, one can walk around the statute. It forms the back of the statue, rendering the statues encased in a frozen form. The two figures are three quarters released from the stone in the front, and although there is no space between the two figures, this is the first time actual life-like statues in seen in a proper perspective. They each have a foot extended forward, giving movement to the statue.



3.14 Menkaure and Khamerernebty



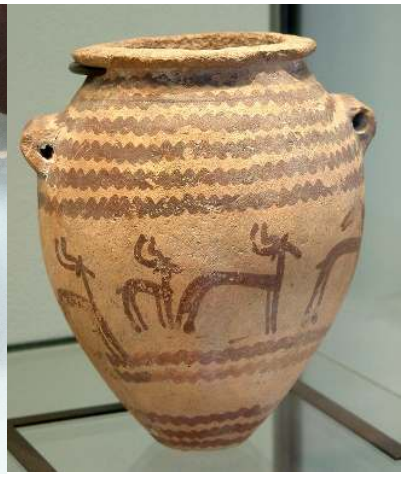
3.15 Statue of Ti

One of the most beautifully decorated tombs is the well-preserved Tomb of Ti, an old mastaba. On the walls leading to the burial shaft of Ti's sarcophagus were outstanding carved relief scenes of everyday life in the Early Egyptian Dynasty. On the central portion of the offering, the hall depicts a hippopotamus hunt with Ti standing in a reed boat overseeing the hunt, surrounded by water with fish, crocodiles, and hippopotamus. The larger than life-size statue of Ti (3.15) was found outside of one of the doors.

Egyptians used pottery for utilitarian purposes, holding food, water, and oil, but also made pottery for decoration. Most of the clay used for pottery was a reddish-brown color and came directly from the Nile River silt. The abundant clay often used to produce plates, bowls, serving platters, and vessels. The potter's wheel came into use around 2700 BCE; however, it rotated by hand and not by the foot. The Egyptians still used pinch pot or coil pot methods on the potter's wheel. The serving plate (3.16) is decorated with typical images in the period of a hippopotamus and a crocodile while the jar (3.17) displays encircled gazelles.



3.16 Egyptian plate



3.17 Egyptian jar

The Early Egyptian Dynasty created a very sophisticated culture built upon farming and trade, relying on the supportive environment of the vast Nile River basin. Their primary diet was wheat, which they made into bread and beer, along with other crops of onions, garlic, cabbage, lentils, plums, and grapes. They raised cattle, goats, pigs, ducks, and sheep for milk, meat, and hides. Processing wheat for bread and beer required fermentation, and breweries discovered in ruins dating back to 3500 BCE, the oldest known breweries in the world. Over several centuries, the united Egyptians became a cultural and economic powerhouse

using the Nile River to its fullest capacities. The ancient Egyptians were indebted to the Nile River, and their coexistence was a necessity for survival.

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3.4: Early Mesopotamia (3100 BCE – 2000 BCE approx.)

Mesopotamia, also known around the world as the Cradle of Civilization, is located in the fertile crescent. This area today is known as Iraq and the western parts of Iran. The Mesopotamians harnessed the great Tigris and Euphrates Rivers flowing out of the Zagros Mountains in the east, creating a sizeable civilized farming community. They invented the wheel, controlled floods, constructed irrigation canals to exploit the water for their city needs, and had a written language called Cuneiform.

Mesopotamia was not a united area like Egypt but played host to several civilizations. One of the most significant civilizations was the Sumerians, who lived in the southern region near the mouth of the Persian Gulf. Multiple gods represented by Sumerian rulers controlled daily life in the independent city-states.

The most significant natural resource in Mesopotamia was the land located between the two large rivers and the water from those rivers, providing the opportunity to grow bountiful crops of staple foods such as barley, sesame seeds, and dates. Because the area lacked wood from forests, minerals, or natural stone, the Mesopotamians made mud bricks from the soil in the fertile valley. Some of the massive ziggurats made from mud bricks still stand today, 5,000 years old.

Mesopotamians were known for building giant ziggurats, including the Ziggurat of Ur (3.18), the best-preserved temple built by King Ur-Nammu. The temple was a massive step-shaped pyramid almost 30 meters tall, located in the center of town and used for administration as well as a shrine to the moon god, Nanna. The construction used mass-produced mud bricks, each weighing almost fifteen kilograms, to build the solid core of the base. The exterior facings of the bricks were frequently glazed and engraved with astrological symbols and names of the kings. The ziggurat is slightly pyramid-shaped at the lower portion; however, the top section is flat with multiple layers of terraces decorated with trees.



3.18 Ziggurat of Ur

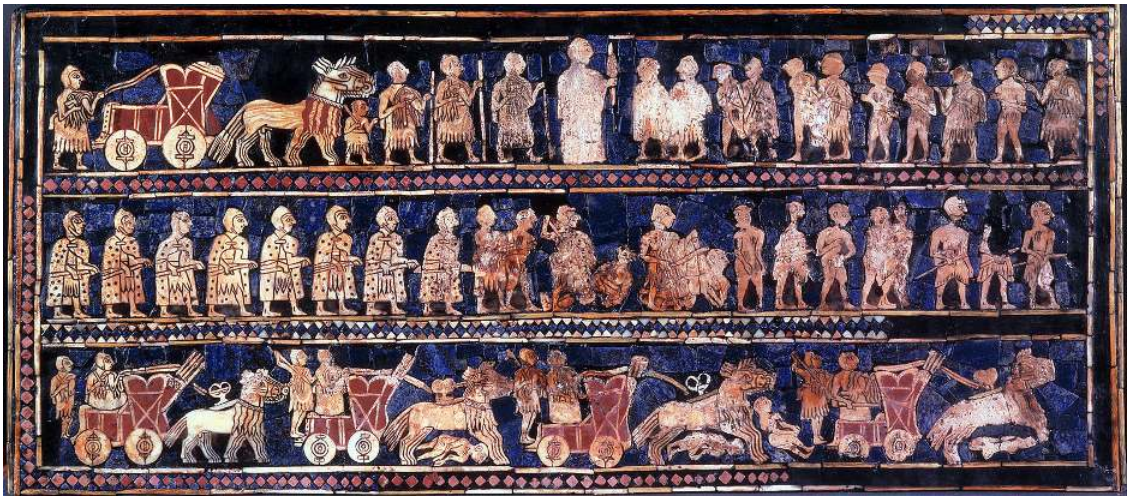
The crumbling remains of the White Temple Ziggurat were finished in 3000 BCE using only mud bricks. The Sumerian city of Uruk would have placed the ziggurat in the heart of the city with a population of 40,000 people, and the entire city built out of mud bricks with ziggurats towering into the sky. Although the building materials were considered fragile, the Sumerians erected the large temples that survived for thousands of years.

Cuneiform was developed as the standard written language of the area and is one of the earliest known writings. The Mesopotamians used a specially shaped reed stylus and stamped into the wet clay tablet to record information. Cuneiform began as symbols or pictographs and evolved into writing. Archeologists have unearthed over one million of the six-inch thick slabs of clay tablets used every day to record events or as receipts by merchants, for example, how much beer allocated to different groups (3.19). Around 3,000 BCE, the writing became more organized and evolved to be read from left to right and bottom to top. The clay tablets sometimes fired to make permanent records merchants would retain, or the soft, malleable clay reused for everyday writing.

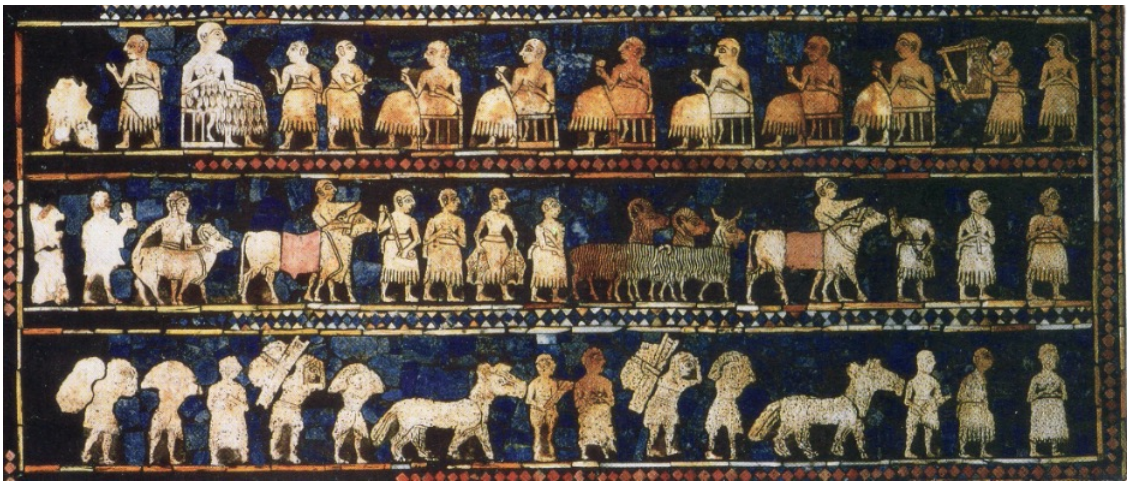


3.19 Beer allocation

Constructed of wood with red limestone, lapis lazuli, and shells, the *Standard of Ur* is from one of the royal tombs. The trapezoidal box has two sides, one of the oldest pictorial narratives ever discovered. The box on each side is divided into three sections and read left to right and top to bottom, depicting a story about the king. The artist has incorporated all the figures on a single plane; however, the king is significantly bigger than the other people, denoting his importance. One side of the box (3.20) depicts the triumph over an unknown enemy, depicting a variety of soldiers and captives. The second side (3.21) displays the stability of peace, banquets, and celebrations. This exquisite piece of pictorial art became the standard format of cuneiform over 2000 years.



3.20 *Standard of Ur* in War



3.21 *Standard of Ur* in Peace

Discovered beneath the floor of the Temple Eshnunna, were statues (3.22), over seventy-five centimeters high and beautifully carved from gypsum, inlaid with black limestone and seashells. The statues represented the people of Mesopotamia and demonstrated the type of clothing worn. Men wore long, fringed skirts with belts that presumably held the skirt cinched around the waist, and women wore long flowing robes with bare shoulders and long hair. The statues are perfectly balanced, standing erect on small platforms, both figures appear to be looking skyward, possibly praying as their hands are clasped together in front at chest height.



3.22 Temple of Eshnunna statue

The Akkadians, a tribe of Bedouin people from the Arabian Desert, began to surface in southern Mesopotamia around 2400 BCE. Initially, they blended into the Sumerian culture, even adopting the same deities; finally, the Akkadians increasingly replaced the Sumerian government and language, taking control of the Mesopotamian valley. Over time, the political power of the Akkadian Empire rose to control the region.

One of the significant surviving artifacts from the Akkadians is the *Stele of Naram-Sin* (3.23), representing the Akkadian king defeating a tribe of people from the Zagros Mountains. As a common practice, the hierarchy clearly shows the king almost twice as tall as the soldiers. The stele is nearly one meter high and carved in low relief.



3.23 *Stele of Naram-Sin*

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3.5: Indus Valley (3300 BCE – 1700 BCE)

The Indus River drains from the expansive Himalayan Mountains into the Indus Valley, where the Harappan civilization flourished in what is Pakistan today. The fertile plains and water of the Indus River were the people's most significant natural resources. Initially, the Harappans migrated over the mountains from the desert lands of Iran and discovered a location with ample water and farming land becoming one of the great civilizations of the Bronze Age. As a thriving civilization, the Harappans were masters at urban planning, and with the abundance of water, they constructed water resource systems for all the cities, including reservoirs (3.24), bathhouses, and restrooms. Their well-developed cities, demonstrated the use of mathematics, developing a system of weights and measures to build structures and roads. This highly complex society had domesticated animals, farmed the Indus River delta with cotton, peas, and barley crops. They were also traders and had a merchant class of seafaring boats sailing along far-reaching trade routes.



3.24 Reservoir

The Harappan people created seals with figures depicting over 400-600 distinctive scenes from different cities within the Indus Valley. The seals were discovered in Mesopotamia and outside of the Indus Valley, indicating trade with other civilizations. The seals had a recorded or pictorial language as displayed by two long-horned buffalo, each facing a person who appears to be kneeling before the animal (3.25), although today's historians cannot decipher them.





3.25 Cylinder seal 3.26 Pottery fragment

The Indus Valley people created many objects of art, including the use of bronze, gold, and terra cotta formed into utilitarian and decorative clay, painted with red slip and black pigment (3.26). Unlike their neighbors, the Egyptians, the Indus people, did not carve elaborate statues of kings or gods. Instead, they carved small figures of people and animals, made of clay, stone, or bronze,

also producing many figurines depicting girls dancing in several poses. The *Dancing Girl*(3.27) was created from bronze using the lost-wax method, and the small, ten-centimeter-high statue displays a girl standing in a natural pose as though in action. The second girl (3.28) has a demure pose, or perhaps she is waiting for her turn. Both figures demonstrated the people's ability to use bronze and dance was probably an essential part of their culture.





3.27 *Dancing Girl* 3.28 *Dancing Girl 2*

Unlike their contemporaries, the Indus Valley civilizations did not build massive monuments to the gods or bury leaders in golden tombs, they believed in an afterlife but were more devoted to their lives here on earth, taking a practical approach. A luxury building was the Great Bath of Mohenjo-Daro (3.29), one of the earliest known public baths with a channel down the middle of the city streets to drain water from rain and the baths. They were designed with efficiency, removing the water out of the city, similar to our current underground sewer systems in our cities today.



3.29 Great bath

The cities designed for efficiency and sanitation are similar to our cities of today. There were water wells spread around the city for the people to use for bathing and cooking. The cities built on top of raised platforms with drains below taking the water away from the buildings, the streets were laid out similarly to our cities today, with straight streets at right angles to each other. Their homes built out of mud bricks all made to a standard size throughout the valley. Also discovered in their homes were beads, utilitarian pottery in many shapes, and textiles made from cotton, depicting a thriving economy and extensive trade with Mesopotamia and Egypt by boat and land.

As discovered everywhere, great civilizations also decline, and Harappan people in the Indus Valley became susceptible to environmental changes. Around 1700 BCE, the thriving Harappan civilization collapsed, and over time, their great cities were buried in silt, lying dormant until the discovery in the 1920s.

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3.6: Longshan (3000 BCE – 1700 BCE)

The Longshan culture was composed of multiple Neolithic communities inhabiting the valleys along the Yellow River in northern China. The river brought the torrential waters from the Himalayan mountains, both flooding the valleys and bringing the silt to create the fertile farmland. Additional cultural groups existed in other areas of today's China, beyond Longshan during this period, and each had its unique characteristics. The Longshan were productive farmers, and historians excavated significant numbers of farming tools used to harvest and prepare millet and rice to support the growing populations.

From 2600 to 2000 BCE, the small towns became overly populated, and communities grew outward, building additional settlements, each of the villages surrounded with walls made of rammed earth. Archaeologists noted a potential conflict between settlements forcing the need for some sort of protection. Constructing with rammed earth was the preferred method of building any structure, houses, walls, or civic buildings. Wooden frames outlined the building, and small rocks and dirt were inserted between the frames and tamped down, making a thick, sturdy wall. This model of rammed earth wall construction became the model for the early sections of the Great Wall of China (3.30).



3.30 Early section of the Great Wall of China

Remnants of silk fabric found in tombs led historians to believe this was the period when the production of silk began on small farms. Specialized tools to create silk thread excavated at archeological sites show the beginning of the long-term dominance of China's silk industry that expanded later on the well-known silk road.

The quality of the surviving pottery from this period was exceptional and unusual for Neolithic cultures. Pottery was created in multiple sizes and shapes using a quick speed potters' wheel. Archaeologists also found multiple updraft kilns, an advanced model for Neolithic cultures, and helping produce the unique Longshan black pottery (3.31) in mass production. The particular goblet represents another achievement, very thin goblets in multiple forms; a flared brim on the top, the cup, and a multiple-shaped stem. Known as eggshell pottery (3.32), it was highly polished and served as an example of their advancement using the high-speed wheel.



3.31 Black pottery



3.32 Eggshell goblet

The Longshan and other settlements in China started many of the unique advancements of the Neolithic period. They created mass manufacturing techniques, developed a new material for fabric and clothing, built secure walls and buildings, and had a stratified society and military.

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3.7: Early Jomon Period (5000 BCE – 2500 BCE)

In the Jomon Period of Japan, some small permanent settlements established, yet they continued to be hunter-gatherers. Their houses were shallow pit houses in groups of 10-12 homes per site. Although agriculture was not evident in the early Jomon civilization, they had plentiful hunting (deer, boar) and gathering (nuts, berries, fruits), plus fishing and mollusks. The separation of Japan from the Asian mainland probably kept the civilization a hunter/gatherer society instead of evolving into a farming society like China. It also may account for the lack of invasion by other civilizations, keeping the Jomon in their current hunter/gatherer state as the Early Jomon did not start to transition to farming until around 1000 BCE.

“Jyoumon” translates to patterns of cord.

One of the oldest Jomon sites is in Kasori, near Tokyo. The site included a large shell midden (discarded shell mounds), debris piles similar to our modern dumps giving researchers a window into food sources and daily living materials seen in the uniquely decorated pottery for practical use for cooking and storing. Much of the information from the Jomon period is speculation based on artifacts because the Jomon did not have a written language, yet are considered to be Japan’s first primary culture. Excavation at the Sannai-Maruyama archeological site in Japan revealed a large prehistoric town. They found fishing hooks, spears, net sinkers, and dugout canoes during the excavation. There was even a paw print indicating that the Jomon may have had dogs as pets.

The main staple of the Jomon diet was the chestnut, and archeologists discovered large chestnut orchards in the Sannai-Maruyama area. They used the wood of the tree for building, and one surviving structure supported by six large chestnut logs and stood three stories high. Jomon houses (3.33) were labeled pit houses because they dug down, similar to having a basement but only one level. The first houses had one central support pole and were round in size, evolving into a square shape with six support posts, a central beam, and thatched grass roofs. The floors made of earth and stone, similar to cobblestone walkways, the indoor fire pits providing warmth and a place to cook.



3.33 Pit houses recreated

The Jomon were the first people to make clay vessels and some date to 10,000 BCE. Around 3100 BCE, the Jomon people began making clay vessels in different shapes. They created unique patterns in the wet clay by imprinting it with coiled rope and sticks. Most of the pots have flat bottoms and round sides to provide the utilitarian necessities of the people. The pots were initially coil pots (3.34), made with coils of clay starting at the bottom and molded together to form a pot. Once the pot was smooth, they used a cord to press into the wet or damp clay, creating cord markings. There are hundreds of different designs on the pots (3.35), a reflection of people’s desire to create beyond the practical use of a pot. Pottery was dried and then fired in a low-temperature bonfire. In the later years of the Jomon Period, the corded imprints on the vessels started to disappear, replaced by form and function of a pot.

READING: Sannai Maruyamma Site



3.34 Jomon pottery 1 3.35 Jomon pottery

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3.8: Neolithic England (3100 BCE – 1600 BCE approx.)

On the Salisbury Plains in England stands Stonehenge (3.36), one of the most famous megalithic monuments from ancient times. The Neolithic people were nomadic but transitioned to farming after discovering wild cereal wheat could be harvested and the seeds used to plant the next year again. Hunting was a supplementary food source and provided the necessary elements for clothing, bones for tools, and fat for cooking. The area also had abundant water, timber, and stone for construction and housing, provisions needed by the Neolithic people who inhabited the area, probably lived in small groups or tribes organized into clusters of houses with roofs, doors, and flooring. There is evidence of shelving for storing food, and skins laid on the floor for sleeping.



3.36 Stonehenge

Stonehenge itself is an art form consisting of giant stones carved into individual posts and supporting lintels. Construction of Stonehenge started in 3100 BCE as an earthwork enclosure with a circular ditch surrounding the henge; along the ditch, multiple graves discovered by scientists. The henge complexes built in the traditional bank-and-ditch methods, a circular ditch excavated with simple tools, and the dirt banked up around the outside of the ditch. This ditch is common to all henges and a tell-tale sign of henge construction for archeologists. Early builders of henges may have used wood instead of stones. Archeologists estimate the complete construction of Stonehenge lasted hundreds of years after the initial henge formed; however, it was a very complex effort by peoples with few tools. The megalith stones had to be quarried, transported by land, river, and sea.

There are two distinct circles of stone; the outermost stones are the enormous sarsen stones, and the smaller bluestones from the inner circle. Archeologists believe the sarsen stones, weighing approximately 25 tons each and four meters high, are sandstone from an area called Marlborough Downs, twenty-nine kilometers away from the construction site. The eighty smaller bluestones were added to the site abound 2300 BCE, each stone weighing two to four tons, and archeologists estimate the stone was from Wales, over 250 kilometers away. The most massive stone, known as the Heel Stone (3.37), is over 30 tons and stands on the main avenue to the site, the use of the stone unknown. However, during the summer solstice, the sun rises behind the stone and shines into the circle.




3.37 Heel Stone 3.38 Mortise and tenon joints

As evidenced by all the stone debris in the fields surrounding Stonehenge, the massive stones were shaped by hand using hammer stones. Great rocks tools helped to chip away at the stone for shaping, and smaller stones fashioned into tools used to smooth the surfaces before they lifted them into place. The Neolithic people set 30 stones in a circle using a post and lintel construction technique. Stonecutters carved a mortise and tenon joint (3.38) on the top of the stones to secure the capstones in place. How the stones raised is still unknown; however, archeologists believe a large hole dug next to the stone and the stone raised into the hole becoming upright. The hole may have been lined with wood so the stone could easily slide into the hole and then packed with rock and dirt, or some archaeologists think they may have used an A-frame structure and ropes to help set the rocks into place.

“Stonehenge” is not the only henge structure in England. The Neolithic people used wood and stone to build henges, and they are scattered all over England, Scotland, and Ireland. The impact on Neolithic society is not well known. There is no written word to decipher the stone henges, but scientifically we know that the stones aligned to the solstices of the sun. Because none of the Neolithic inhabitants of Britain had any known or surviving recorded language, there is very little known about its history or culture.

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3.9: Conclusion and Contrasts

Many of these ancient societies settled and thrived along major river valleys like the Nile in Egypt, the Yellow in China, or the Tigris in Mesopotamia, using the rich, fertile valleys to develop agrarian societies. Art developed along with the access to materials in settled communities through practical, decorated pottery or elaborate structures and buildings. A ruler class of kings or priests began to dominate the early cultures concentrating on the control of wealth and power in the province of a few. Specialized artisans grew; not only did the society need practical pottery or housing, but the wealthy also wanted a reflection of their power. Stone, marble, and clay became materials for ornate and decorative examples of the creative work reflective of the civilizations.

The table demonstrates how different civilizations used their natural and abundant resource; clay. Some of the cultures, like the Longshan, had sophisticated potter's wheel and kilns to support extensive manufacturing of pottery while others like the Early Jomon still made coil pots fired in open pits.

Civilization	Raw Material	Product	Process	Finish
Aegean	Pottery making centered in Crete. The clay had a high iron content giving it an orange-red color.	Early jugs had round bottoms and yellow surfaces. Spouted, oval shape bowls, nicknamed sauce boats, usually had a reddish or dark overall wash.	Clay prepared by putting it in settling tanks to refine it. Potters wheels, fired in ovens	Incised ornamentation with spirals or simple geometric patterns. Dark paint on light-colored clay with a white coat, or mottled red and black appearance.
Early Egyptian Dynasty	Made of reddish-brown clay called Nile silt.	For everyday purposes, they were left undecorated. The red color of the fired pot was from oxidized iron compounds. A whitish color of clay was from lime.	Hollowed out a lump of clay and pinched it to get final form. A flat tool used to press against the clay to make very thin-walled pottery.	Decorations incised or painted. Slip made of a pigmented mixture of water and clay applied to the surface to add color. Wash was red ochre. Images of geometric forms, people, ibexes, flamingos.
Mesopotamia	Mixed clay and water then let clay age a few weeks for easier use.	Made pots, bowls, urns. Brushes made of animal hair to apply the glaze. Created a matte finish by rubbing with stones. Pinch potting, slab, coil building.	Potters' wheel was hand-turned for uniform thickness.	An important part of the culture. Fired in open hearths with somewhat controlled heat.
Indus Valley	Clay made of river silt.	Metal dishes made from copper, silver, bronze. Bowls, dishes, cups, vases. Favored using goats as decoration as well as humped bulls, pumas, birds.	Clay pots made on the wheel turned. The finished pot put in a hot oven to harden.	Most pots plain but some pots decorated in red and black. Patterns of leaves, flowers, other lines. More exceptional pots were colored blue, red, green and yellow.
Longshan	Clay made of river silt.		Fast running pottery wheels, updraft kilns, significant manufacturing	

Early Jomon	Clay made of river silt.		Fast running pottery wheels, updraft kilns, significant manufacturing	
Neolithic England	Made clay mixed with adhesive materials of mica, lead, fiber, crushed shells.	Bowls, jars, vessels with narrow mouths and long necks, vessels with spouts. The primary purpose of storing items, boiling food, burying the dead.	Open-pit fired. Built from the bottom with coil on coil then smoothed to form the pot.	Surface patterns made with twisted rope or cord.

1. Why was clay found in different colors?
2. What are the different methods used to make pottery?
3. What kinds of decorations did different societies use to embellish their pottery?
4. Why did different cultures use diverse methods to work with clay?

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CHAPTER OVERVIEW

4: Learning to Build and the Evolution of Tools and Symbolic Statues (1900 BCE - 400 BCE)

From the time of the first civilizations, people continued to adapt and explore their environments, Innovations lead to inventions making life easier and aiding in the emergence of new cultures. Simultaneously, throughout the world, ancient civilizations were constructing large structures without the aid of modern building equipment.

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4.1: Overview

From the time of the first civilizations, people continued to adapt and explore their environments. Innovations lead to inventions making life more comfortable and aiding in the emergence of new cultures. Simultaneously, throughout the world, ancient civilizations were constructing large structures without the aid of modern building equipment. As the ruling class grew in power and wealth, their requirements for magnificent temples, palaces, and monumental structures increased. Food production sustained more than the local populations, and new specialized occupations were formed. Farmers, soldiers, and merchants supported the communities. At the same time, increasingly new artistic skills were required to create the magnificent buildings demanded by the leaders — requirements for specialty raw materials for artistic projects generated trade routes and military incursions into neighboring territories.

The civilizations in this period constructed colossal structures. With the sophisticated technology of the modern world, we cannot understand how the ancient civilizations moved, lifted, and raised the large structures still existing 3,000 years later. How did they manage to quarry and cut stone without explosives or mostly powered saws designed to cut granite or marble? To move a 2-ton rock today, a worker uses a tractor with a forklift, powerful enough to elevate and move stone; however, lacking mechanical equipment for the heavy lifting, how did they excavate and move 2-ton stone a mile or more and then lift it to soaring heights? Ancient civilizations have always been innovative with structural designs, whether refining the rock outcrop where they would live, gathering wood and reeds to erect a home or constructing massive stone buildings, all based on the stability of the engineering from natural materials. Even with over three thousand years of weathering, earthquakes, vandalism, war, and rampage, many structures or their basic outlines are still there for us to enjoy today.

The types of construction varied based on the natural materials, and during this period, the significant configurations of any building comprised of wall systems and open roofing — the walls in any building needed to be strong enough to support themselves and the roof. If the roof span were too large, the roof would push the walls out, causing them to collapse. Therefore, the load-bearing walls could only support small windows or doorways, or they would collapse.

Wood, brick, stone, or mud bricks were stacked and piled, reaching the desired height and adding a lightweight roof made from wood. This type of construction was common, and many of the buildings made of stone or brick are still standing today, minus the roof structure. Wood did not last as long as a stone, and the wood rotted away under the weather conditions or fires over thousands of years. Another type of construction used for large structures was the post and lintel system comprised of two pillars of stone and a third stone laid across the first two. At the Palace of Karnak, they carved columns out of stone and laid a large piece of stone across the top. This system was robust, but only for short distances and would collapse if the span were too high.

This chapter, *Learning to Build and the Evolutions of Tools and Symbolic Statues (1900 BCE – 400 BCE)*, describes the materials and methods for the buildings the civilizations constructed and the art principles the architects might have employed.

Civilization	Approximate Time Frame	Starting Location
New/ Middle/Late Kingdom Egyptian Dynasties	1366 BCE – 332 BCE	Nile River, Egypt
Aegean	1700 BCE – 1450 BCE	Crete
Mesopotamian: Assyrian	2500 BCE – 1400 BCE	Tigris River, Iraq
Mesopotamian: Babylonian	1654 BCE - 911 BCE	Iraq
Mesopotamian: Persians	518 BCE – 330 BCE	Kur River, Persia
Phoenicians	1200 BCE – 539 BCE	Syria
Etruscans	900 BCE – 600 BCE	Italy
Shang and Zhou Dynasties	1766 BCE – 256 BCE	China
Late Jomon	1500 BCE – 300 BCE	Japan
Chavin	900 BCE – 200 BCE	Peru
Olmec	1500 BCE – 400 BCE	Mexico

Early/Middle Pre-Classic Mayan	2000 BCE – 400 BCE	Belize

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4.2: Middle, New, and Late Kingdom Egyptian Dynasties (1366 BCE – 332 BCE)

The Egyptians continued as the powerhouse of the Nile River and tomb builders for the kings. Their standardized written language was into literary texts, and many technical innovations introduced around Egypt. The horse and chariot, musical instruments, bronze works, pottery, and looms evolved into modern machines. This period marked the height of the Egyptian Empire with great pharaohs, including Hatshepsut, Thutmose 3, Akhenaten (4.1), and Tutankhamen. After 600 BCE, the Persians controlled Egypt, and the great Egyptian Empire slowly eroded.



4.1 Statue of Akhenaten

> *Karnak means "the most select of places."*



4.2 Temple of Karnak

As part of the Valley of the Kings, the Temple of Karnak (4.2) located on the Nile River in Upper Egypt, one of the largest religious centers ever built, covering 200 acres and in use for over 2,000 years. The structure is massive Notre Dame, St. Peters, and St. Marks cathedrals could all fit within its walls. The grand room at Karnak was the 5,000-meter Hypostyle Hall with 134 carved

columns, each one twenty-four meters high, made of stacked sandstone transported from Gebel Silsila, over 100 miles. The stone was probably floated down the Nile until it reached the temple for placement. The Hypostyle Hall (4.3) is still the most significant religious sanctuary in the world.



4.3 Hypostyle Hall

The Temple at Karnak was an enormous, open-aired religious site, constructed over 1500 years by many pharaohs, and dedicated to the supreme deity Amon-Ra. The entire temple brightly painted with many colors, and the grand opulence in the colorless desert must have been remarkable to see in person. Many theories surround the building of Karnak, and they focus on the use of ramps or pulley systems. No theory is substantiated, and it still is pure speculation on how the temple was constructed.

The giant obelisk (4.4) of Queen Hatshepsut remains standing today, weighing 325 metric tons and over 29 meters tall, the obelisk was made from a single block of granite and transported to the site. Once at Karnak, the obelisk was carved on all four sides depicting the story of Queen Hatshepsut as Pharaoh. Four obelisks originally installed, all from the pink granite quarried and moved for miles, the installation process still a mystery.



4.4 Obelisk of Queen Hepshetsut

The Valley of the Kings (4.5) located on the Nile River in Upper Egypt, adjacent to the Temple of Karnack. The Valley of the Kings was used for the creative, extraordinary burial tombs of the pharaohs and dynasties in Egypt after the building of pyramids

waned. The magnificent tombs were cut directly into the sandstone hillsides and elaborately decorated with murals to relate the story of the pharaoh buried deep inside.



4.5 Valley of the Kings

One of the most famous burial tombs is that of the famous Queen Hatshepsut (1508-1458 BCE). Hatshepsut (4.6) was the fifth pharaoh of the 18th dynasty of Egypt, reigned for 22 years, and regarded as one of the great female leaders in the world. The tomb is also one of the most beautiful in Egypt with gardens of Frankincense trees and other rare plants. The tomb (4.7) was completed within 15 years of starting and had a three terraced entrance past colonnades, courtyards, and porticos.



4.6 Queen Hatshepsut

> *"Welcome my sweet daughter, my favorite, the King of Upper and Lower Egypt, Maatkare, Hatshepsut. Thou art the Pharaoh, taking possession of the Two Lands"*



4.7 Queen Hatshepsut tomb

Inside the tomb were elaborate low relief carvings (4.8) painted with exquisite colors depicting the life of the Hatshepsut. Generally, the people are portrayed in a side view, especially the head. If a person painted from the front, the head always turned in profile. As delicately as they are carved, they were precisely painted as well. Painted reliefs exposed to the elements can deteriorate quickly when exposed to the elements; however, the images were hidden deep underground and preserved for the future. The artist had a variety of colors available from local rock and minerals at their disposal.



4.8 Low relief carving

The Egyptians believed in mummification, a process involving embalming and wrapping the body in preparation for the sarcophagus. The internal organs were removed from the body during the embalming process. The heart, embodiment of the soul, was the only organ left in the body for the journey to the afterlife. Each organ placed in a different canopic jar (4.9), made from clay, and placed with the body during burial. The jars all had different lids and were ornately decorated with animal or human faces (4.10) to signify the different gods who looked after the organs.



4.9 Canopic jar falcon head



4.10 Canopic jar human head

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4.3: Aegean (1700 BCE – 1450 BCE)

The largest concentration of people was on the island of Crete, home to the Minoans. They were a chief exporter of wine, crafted work, jewelry, oil, and importers of raw materials to support the growing number of people on the island. They built one of the finest fleets of merchant vessels for trading with other civilizations in the area; Egyptians, Mesopotamians, and Indus Valley people.

The Palace of Knossos (4.11), located on the north side of Crete, was an important trade route on the Mediterranean Sea. At the peak of the Aegean culture, 1700 to 1450 BCE, Crete was a city-state with 100,000 people living around the palace. The Palace of Knossos is one of the Aegean's best-preserved palatial buildings, a well-designed facility covering over 80 hectares with several smaller communities surrounding the palace. It was used extensively for 700 years except when two significant earthquakes severely damaged the area; however, the city always recovered and rebuilt. At the center of the palace, the architects designed a central courtyard with four large wings extending outward for the royal family. The entire palace was the political center of the Minion culture and perhaps even a ceremonial center.



4.11 Palace of Knossos

The palace was constructed with stone on the floor and timber frame construction for the walls, giving flexibility in the advent of earthquakes. Stone was stacked in-between the timber frames for the walls on the first floor and wood used for walls on the second floor, ceilings, roofs, and doors. Most walls of the palace were covered with mere plaster and painted; however, specially designated walls coated with a second layer of lime plaster and frescos painted into the plaster. The frescos were elaborate scenes of everyday life, including animals, sea animals, and people. The famous dolphin fresco (4.12) is a depiction of various fish, a reflection of the sea around them.



4.12 Dolphin fresco

The Palace of Knossos was grand; however, unlike other civilizations who generally used grand scale buildings for religious practices, the Palace of Knossos was built on a subtler scale for multiple uses. Specific columns were the trunks of cypress trees, painted red (4.13), and set on stone bases with capitals, the red color providing a high contrast against the stone color and the mountains. The lighting of the interior was achieved with clerestory windows high on the walls or selective light wells or vertical shafts from the roof, allowing light into the areas without windows. The Minoans created large storage rooms and inserted compartments directly into the floor to hold pithoi jars (4.14). The jars held both dry materials as grains or wet liquids of oil or wine. The wide-mouthed jars were huge and immovable, and if they sunk the vessels into the floor, it made for easier access.



4.13 Knossos columns



4.14 Storage rooms

An engineering feat at the palace was a water management system, actually three separate systems: one for drainage, one for wastewater, and one for water supply. They built aqueducts to bring the water from a spring about 12 miles away, and the water supplied to the city through a terracotta pipe gravity-fed system. The clay pipes are similar to the clay pipes used today to join our houses to the city sewer system. The queen's bedroom had a water-flushing toilet in the adjoining bathroom. The throne room (4.15) was a chamber containing an alabaster seat built into the north wall of the room. Installed in front of the throne was a small round tub or a lustral basin used for ritualistic cleansing. The room had access to the central court through an anteroom (waiting room) with benches the two griffin frescos (4.16) laying down facing the throne.



4.15 Throne room



4.16 Griffin fresco

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4.4: Mesopotamia (2500 BCE – 330 BCE)

Mesopotamia was the ancient region on the eastern side of the Mediterranean, today's Iraq and parts of Iran, Syria, and Turkey. The ancient Mesopotamians evolved into three distinct cultures: Assyrian, Babylonian, and Persian. The Assyrians settled in the northern half of Mesopotamia, and the Babylonians settled in the southern half. At the same time, the Persians began settlement in the area of Iran, not coming to power until 700 BCE. The ancient capital city of Ashur was the largest city of the Assyrian Empire, boasting a thriving trade platform, government, and the religious capital to crown their kings and tomb burial. The Babylonians built great ziggurats for their gods, and the most significant temple was for their supreme god, Marduk. The Persians built the great city of Persepolis, which means “city of Persians.”

Assyrian (2500 BCE – 1400 BCE)

The Temple of Ashur (4.17) was built around 2500 BCE and occupied until 1400 BCE by the Assyrians. The ancient city of Ashur located 400 kilometers from what is now Bagdad along the banks of the Northern end of the Tigris River. Ashur was the capital for the Assyrians, the center of trading, and the political heart. With a massive ziggurat dedicated to the god, Ashur, the city built with two double walls almost 4 kilometers in length, a moat in-between, and several gates leading into the city center. Most of the buildings made from mud brick stacked on foundations of quarried stone are still standing today, thanks to the Assyrians who were master builders of arches.



4.17 Relief of God Ashur

The historical site of Nimrud in what is now Iraq was originally built during the 800s BCE. The Assyrian empire built this massive temple and palaces for the Assyrian king Ashurnasirpal II (883-859 BCE) as the capital. The walls were filled with enormous relief's depicting the story of the king and his position in Mesopotamia. Local gypsum was quarried and transported to the site, cut and positioned into place before artisans carved the elaborate imagery of warfare, hunts, magical protective figures of gods. The reliefs were originally painted with bright colors; however, the paint has disappeared. The palace also produced Nimrud bowls, which were bronze vessels, carved ivory inlaid furniture, and multiple pieces of jewelry.

Babylonia (1654 BCE - 911 BCE)

Ancient Babylonia built brick towers or ziggurats using them as a city center, Etemenanki, the largest of the 20 giant ziggurats. Cuneiform tablets describe the tower with seven terraces, 91 meters tall, the ground floor measuring 91 meters by 91 meters. The highest terrace on the ziggurats was dedicated to the Babylon God Marduk as well as rooms for the other important gods, Ea: water, Nusku: light, and Anu: heaven. The stairs encircled around the entire structure, giving a spiral look to the overall ziggurat. The Persian King Xerxes destroyed the building in 484 BCE during two revolts against the Babylonians, and their culture faded soon afterward, no remains of the tower are left today.

> *The word ziggurat translates from Akkadian zaqaru which means to rise high.*

Persian (518 BCE – 330 BCE)

Founded in 518 BCE, by Darius the Great, Persepolis (4.18) was the home of the Persians. Located on the river Kur and built against the east side of Kuh-e Rahmet (the mountain of mercy), the other three sides contained by retaining walls, creating a level terrace for the city center. The combination between natural terrain and retaining walls produced a large flat surface visible for miles, the terraced plan ingeniously designed and generally easy to defend. Unlike the Temple of Karnak with massive stone columns, the Persian architects designed a lightweight roof of wooden lintels, reducing the overall number of columns needed to support a massive roof. This new style of building was open and encouraged the flow of natural light, creating a structure for the seat of government and spectacular receptions of the kings and festivals for the empire.

> *Persepolis literally means "city of Persians"*

READING: Persepolis



4.18 Persepolis

The temple plans included mammoth staircases, gathering rooms, throne rooms, and several extension buildings for those supporting the temple. There were three walls in all; the first was seven feet tall, the second wall was 14 feet tall, and the third wall was thirty feet tall, surrounding the entire city. Persepolis was built using the abundant gray limestone from the surrounding area as well as mud-brick common in the Mesopotamian area. Access for water retrieved from an elevated cistern carved into the hillside caught water from rain. Like other buildings at the time, they had dug extensive tunnels to control and move sewage and water.



4.19 Gate of all Nations

The remains of Persepolis (38.1 square meters) display the location of large numbers of enormous buildings built on the surviving foundations that exist today. Fifteen of the massive pillars also still stand today and are located near the main gate to the city, known as the Gate of all Nations (4.19). Two large sets of stairs flank the grand entrance, the stairways were known as the twin masterpieces of proportion and are perfectly symmetrical (4.20). The Persians were masters of low relief carving as seen in the ornamental stair rails and banisters covered with low relief carvings and statues and the enormous winged bulls visible in multiple locations, primarily on columns. In 330 BCE, Alexander the Great sacked, looted and burned Persepolis. After the fire was out, only some columns, doorways, and stairways were left standing.



4.20 Entrance to Persepolis

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4.5: Phoenicians (1200 BCE – 539 BCE)

The Phoenicians were an ancient civilization living on the coast of the Mediterranean Sea in what is now Lebanon. Eventually, some of the settlements even extended along the coast of North Africa. They were known throughout the Mediterranean as the "Purple People" which referred to the color of the clothes they wore. The Phoenicians had a monopoly of the color purple made from a divertive of the Murex snail, selling highly prized purple fabrics along the trade routes. They also invented the "bireme," a multi-manned powered boat to easily traverse throughout the Mediterranean. Their settlements were politically independent city-states, similar to the Greeks, and their alphabet became the ancestor to most present-day European alphabets. The ancient Phoenician city of Amrit lies on the Mediterranean Sea in what is today, Syria. Two rivers run through the city, providing easy access to the sea for the seafaring Phoenician traders. There are two critical architectural remains at Amrit, the Phoenician temple and the stadium.

A large court carved from the bedrock measuring 47 by 49 meters and over 3 meters deep, was excavated in the 1950s, the remains for the Temple of Amrit (4.21). The center of the court held a sacred spring covered with a portico. Composed of stones and tapered towards the top, the burial towers, called spindles, jut upright out of the ground at 7.5 meters high.



4.21 Temple of Amrit

The Phoenician stadium (4.22) was built in 1500 BCE and lay 200 meters northeast of the temple. The rock-carved stadium is 230 meters long and about 40 meters wide, similar to the dimensions of the Greek Olympic stadium. Carved from a natural U-shaped hillside, the stadium held up to 11,000 people at one time. Most of the stadium has degraded over time; however, seven rows of seating still exist and are preserved today. The stadium had two entrances, a tunnel running to the interior from the outside, probably the entrance for the athletes. Other nearby buildings may have been a gymnasium and an outdoor practice area. Experts believe that the stadium was for competitions and funeral games, and the events preceded the Greek Olympic games.



4.22 Amrit stadium

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4.6: Etruscan (900 BCE – 600 BCE)

The Etruscans lived westward of the Tuscany region of what is now Italy, their culture influenced by the trading contacts with the Aegeans and Phoenicians. The Etruscans lived in different settlements along the coast of the Mediterranean Sea, high up in the cliffs, surrounded by tall and thick fortress (4.23) walls. They were an advanced civilization and the only urban city-state in pre-Roman, Italy, even developing their written language. The Etruscan reign started around 900 BCE reign and only lasted 300 years before the Romans sacked and destroyed most of the towns, forcing the Etruscans to flee to the north or be absorbed by the Roman culture.



4.23 Etruscan village

The Etruscans constructed magnificent tombs dug into the cut rock or hillsides and lavishly decorated them with murals and everyday items for traveling to the afterlife. They incorporated stacked stone into the tomb and the roof. The shapes of the tombs varied depending on status or wealth, and how many individuals buried, large tombs held multiple generations while smaller tombs made for one or two individuals. In Tarquinia, there are over 6,000 tombs (4.24) in the necropolises, over 200 tombs found with painted frescos and household items left for the afterlife. The thousands of tombs in the Tarquinia site appear to be designed by city planners, laid out in a grid with several parks or small squares of open space. The tombs are built similar to homes, with main crossbeams, gabled roofing, stone pillars, and benches (4.25). Several niches were carved into the stone to place items for the afterlife.

READING: Etruscan Necropolises of Cerveteri



4.24 Etruscan tomb



4.25 Inner tomb

The Etruscans painted frescoes on the walls and ceilings in over 200 of the tombs depicting everyday life in Tarquinia. Looking at the frescoes provides a glimpse into their culture, what they ate, and their clothing. There are also plants and trees in the background, giving us an idea of the local plants growing in the area 2500 years ago. The scenes in the frescos (4.26) are fun and lively, showing the right side of life with plenty of food, drink, and music.



4.26 Tarquinia fresco

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4.7: Shang and Zhou Dynasties (1766 BCE – 256 BCE)

In China, the Xia dynasty was one of the first ancient civilizations to be described in historical records. There is some archeological evidence showing the Xia dynasty existed from 2100 to 1600 BCE as they settled on the Yellow (Huang) River. The Xia dynasty eventually evolved into the Shang dynasty (1766-1046 BCE) and the Zhou dynasty (1046-256 BCE), controlling a significant area and considered the birth of Chinese culture.

As with most other ancient civilizations, the Chinese dynasties located along significant rivers, including the Yellow and Yangtze rivers, natural water supply in the valleys from the heavy snowpack in the Himalayan Mountains. The snow melts, and summer rains frequently flooded the valleys causing deadly deluges and depositing silt. One difference between China and Egypt was the typography, Egypt had a gentler slope for the river, and even though it would flood, the Egyptians were able to control the river with small levees and irrigation processes. However, in China, the amount of water flowing out of the Himalayas caused torrential flooding (4.27), difficult to control for irrigation with ordinary methods. The Yangtze and Yellow river flowed from the Tibetan Plateau to the China Sea across thousands of miles.



4.27 Yellow river

The Yellow River is Asia's second-longest river, and the Shang and Zhou dynasties took advantage of the flooding and developed a method to control the raging waters for irrigation, constructing the first 10-meter high earthen dam in 591 BCE. The Shaopi Reservoir is still in use today, one of the longest-used dams in the world, the Zhou credited as the early hydraulic engineers. The dam gave them the freedom to design a sizeable irrigation system to grow rice in paddies. The dam and irrigation system were so large it significantly diverted parts of the river for their agricultural needs to increase the crop yields.

Similar to other cultures, the Shang constructed specialized tombs for those of elite status, including the tomb of Lady Fu Hao (4.28). The wooden walls and lacquered coffin disintegrated when excavated; however, the bronze, jade, bone, and pottery objects buried with her as grave goods, were preserved. Along with the remains of Lady Fu Hao, archaeologists found the remnants of six dogs and sixteen skeletons historians believe were her slaves who sacrificed.



4.28 Lady Fu Hao

The early Zhou dynasty coexisted with the Shang dynasty towards the end of their reign and shared the same language until the Zhou conquered and overthrew the Shang. The Zhou continued to thrive and prosper, planning and building more settlements that spread throughout the eastern plains. Advances in agriculture spurred population growth, and with the discovery of iron in the mountains, the use of iron increased as the bronze age gave way to the iron age. They developed methods of extracting and melting iron a full millennium before Europe.

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4.8: Late Jomon (1500 BCE – 300 BCE)

The middle and late Jomon period in Japan brought about more significant expansion of settlements and new techniques with wet rice farming and bronze metallurgy. Trees were plentiful in the surrounding areas, and the Jomon people became skilled woodworkers, building permanent settlements using wood from the plentiful and long-lasting chestnut trees. The wooden frame houses they constructed with wood techniques used the mortise and tenon joint construction, similar to modern methods. They were also master carvers and used wood for canoes and storage pits for food.

The typical Jomon house (4.29) was a large pit with a central upright pillar surrounded by supporting pillars to hold a thatched roof. Thatched roofs made from dry straw, reed, or other vegetation helping shed water off the roof. Early homes were round in nature, similar to the Native American teepee design with one central pole for center support surrounded by other supporting poles. As innovation in housing architecture advanced, so did the Jomon houses. They evolved into square or rectangular shapes with a roof support system of posts. The earthen floor was tamped into a hard surface and usually covered with woven rugs. Indoor fire pits were common for cooking and warmth.

READING: Jomon Culture



4.29 Jomon house

The Sannai-Murayama site was a long-term city center. It hosted a large building three floors high and is considered an engineering feat for this civilization. The structure (4.31) is constructed from ancient chestnut trees, which grow tall and straight, quite large in diameter. The holes for the uprights from the massive tree trunks were more than 6 meters across and 2 meters deep.



4.30 Sannai-Murayama building

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4.9: Chavin (900 BCE – 200 BCE)

Chavin culture developed during 900-200 BCE high in the northern Andes Mountains of Peru in the Mosna Valley. Settled by the Chavin, the highland plateau area is located 3150 meters above sea level, where the Mosna and Huachecsa rivers merge, forming a vibrant agricultural location. The natural resources allowed the Chavin to flourish, farming maize, potatoes, and quinoa as main staples, developing extensive irrigation canals on the steep hillsides to water the crops and allow for drainage when it rained, especially during the exceptionally wet rainy season.



Figure 4.31 Chavin de Huantar

In 900 BCE, the Chavin erected Chavin de Huantar (4.32), a religious and political center. Constructed from stone, the temple (4.33) boasted several terraces, central squares, and landscaped gardens. The temple was located above the heat of the jungle and below the snow of the mountains. The temple had the shape of a large pyramid with a flat top surrounded by lower terraces, used as a center for gathering and worship. Several figures and animals in low relief were carved into the stone. The interior of the temple had a multitude of tunnels and mazes connecting galleries in complete darkness due to a lack of windows. There were small tunnels allowing water or air movement creating an acoustical musical simulating the spoken words of the gods to the people in the audience sitting in the amphitheater.

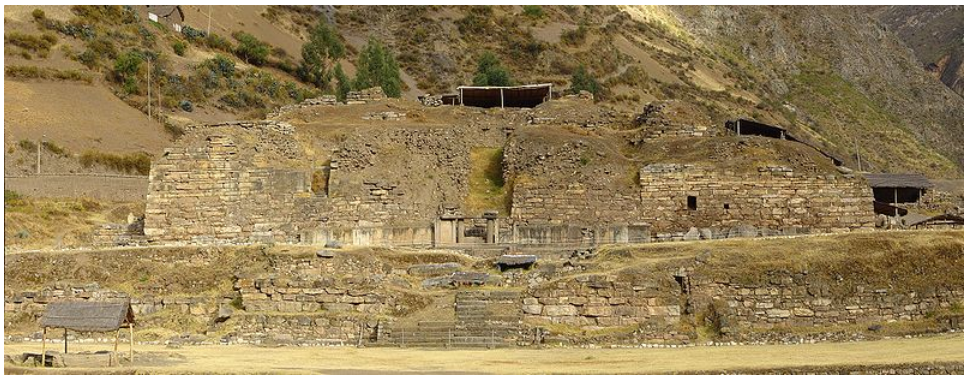


Figure 4.32 Temple pyramid

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4.10: Olmec (1500 BCE – 400 BCE)

As with most other civilizations, the Olmec civilization began where there was water, establishing their location on the alluvial fan of the Coatzacoalcos River basin. The Olmec's erected three large sites around 900 BCE, La Venta, the largest and most prominent. La Venta became the center of Olmec culture, and they developed a government, traded with other locations and established religion, and became one of the first significant cultures in Mesoamerica.

The grand earthen truncated mound (4.33) was the most massive structure on the Mesoamerican peninsula, rising over 34 meters from the natural level countryside and the center of the city. Researchers initially believed the pyramid was built rounded to reflect the local mountains; however, using modern research tools, the pyramid was rectangular with stepped sides and eroded by time. There are several other pyramid-shaped mounds situated in clusters for over one mile. In the same area, archaeologists found multiple elaborate tombs and the ornate, oversized mosaics (4.34) made from large blocks of serpentine rock, buried under several feet of soil.



4.33 Grand Mound



4.34 Oversized Mosaics

The Olmecs were the first people in Mesoamerica to create the massive stone monuments found on Mexico's southern Gulf Coast. Eighty stone monuments found at La Venta, including seventeen of the famous monumental carved stone heads. These giant heads (4.35) carved from the large basalt boulders with facial features resembling the people of the community. The heads all have helmets or ball caps and may represent the idolization of the ball game the Olmec played. The heads are roughly 2.80 meters high and 2.15 meters wide and carved from basalt. The quarry for basalt rock was in the mountains over eighty kilometers from La Venta, and it is still unknown how the Olmec moved the massive stones and then carved them with small hand tools. The Olmec also carved smaller figures, believed to be for ritual ceremonies, either from granite or jadeite, a blue-green colored and highly valued stone.



4.35 Olmec head

Seven altars made from basalt found at La Venta, are approximately 2 meters high and 4 meters wide in size. Altar 4 (4.36) has a person or deity located just inside a cave-like structure holding a large rope wrapped entirely around the base. The altar has carved fans, eyes, and shows a person sitting in the mouth of a creature. La Venta was the capital of the Olmec people based on the sheer number of artifacts uncovered at the complex. It was a system of control by the hierarchy of a king or priest. No known written language exists from the Olmec; however, there are some glyphs arranged in 21 columns on a stone excavated from a river bed, which gave researchers clues into their culture.



4.36 Altar 4

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4.11: Early and Middle Pre-Classic Mayan (2000 BCE – 400 BCE)

The Early/Middle Pre-Classic Mayan civilization (2000-1000 BCE) remains somewhat of a mystery, although we do know they were agriculturalists in the lowlands of western Mesoamerica on the Pacific Ocean. During the Middle Pre-Classic, the Mayan started expanding northward to accommodate the population growth, becoming traders, engineers, and builders of towering temples. They had a many god society ruled by chiefs who maintained authority with rituals and feasts. Fishing and maize agriculture provided the necessary substance to sustain a sizeable flourishing number of people. The location, near the equator, was covered with tropical rainforests and rivers the Mayan harnessed with canals and irrigation.

They erected large temples and central plazas in their city centers using tools made of stone, wood, and the abundant materials from the jungles. The Middle Pre-Classic Mayan (1000 – 400 BCE) became an important trading partner with the Olmec as the Mayans began to expand northward based on their ability to cultivate food, supply water, have an organized government, and provide housing for thousands of people. They made clay pottery with simple designs, carved rocks with portraits of their rulers any carved stone stele, yet still lacked any formal writing.



4.37 Potbelly statue

An important Mayan site was La Blanca, the trading and cultural center to the Mayan people. La Blanca was the most critical site of the Middle pre-classic Mayan and constructed on the Rio Naranjo, where it emptied into the Pacific Ocean in today's Guatemala. The site was 100 acres with 40 houses and four extra-large mounds of earth covering the ruins of temples and city dwellings. One of the temples was almost 18,580.6 sq. Meters and over 25.9 Meters high, making it one of the higher structures in Mesoamerica.

- Large mounds cover the site today, and excavations have found several artifacts. There are residential areas, burial areas, and canals for water movement, weapons, garbage pits, and human remains. La Blanca was the largest salt producer in the Mesoamerican peninsula, and they used platforms to dry the salt. There are also salt cooking vessels made of clay. Potbelly sculptures of human figures (4.37) whose hands hold their oversized stomachs and the roundheads have closed puffy eyes carved from basalt rock. The figures were large and small, and the use or meaning of the statues is still unknown.

READING: https://www.archaeological.org/proje...lancaguatemala

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4.12: Conclusion and Contrast

For the ornate marble and stone buildings, elaborate sculpture, bronze tools, and weapons, the trade routes over land and sea grew, and control of a specialized material added economic advantage. The Phoenicians controlled the production of the color purple, while the pure white marble was quarried from mountains in the Aegean. Artisans incorporated the different materials and areas within a culture became known for a uniquely designed vessel or innovative shape of a weapon, or new methods to stack stones in ever-larger buildings. During this period, the language developed into symbols allowing information to be recorded. Linguistic symbols were incorporated into the artwork, identifying a ruler, incising a saying, or painting a story.

Contrasting the Buildings of Early Civilizations

Civilization	Building	Construction Material	Decorations
Middle/New/Late Kingdom Egyptian Dynasties	Temple of Karnak and the Valley of the Kings	Stone blocks, stacked sandstone, cut into hillsides	Carved scenes, painted, low relief carvings
Aegean	Palace of Knossos	Stone floor, stacked stone support, wood frame, plastered	Elaborate frescos Red columns Elaborate throne room
Assyrian	Temple of Ashur	Mud brick on quarried stone foundation	Low relief carvings
Babylonian	Etemenanki Tower	Unknown	Unknown
Persians	Persepolis	Limestone blocks, mud brick, wooden lintels	Low relief carvings, statues, elaborate stairways, stone columns
Phoenicians	Amrit and Olympic Stadium	Carved from bedrock, stacked stone	Carvings
Etruscans	Tarquina and Cerveteri Cemetery	Cut rock in hillsides and stacked stone	Painted with frescos
Shang and Zhou Dynasties	Shaobei Dam	Earth	Packed earth, blocks
Late Jomon Period	Sannai-Maruyama	Wood beams, posts, supports, thatched roofs	None known
Chavin	Chavin de Huantar	Stone blocks	Low relief carvings
Olmec	La Venta	Stone blocks	Carved sculptures
Early Pre-Classic Mayan	La Blanca	Stone blocks	Carved sculptures

1. Select three cultures and define how they moved the raw materials for the structure.

2. How did the cultures in the Western Hemisphere carve into the hard stone?

3. What is the Hypostyle Hall and how was it constructed?

4. How did the Etruscans paint the frescos?

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CHAPTER OVERVIEW

5: The Transition of Art (400 BCE – 200 CE)

Some civilizations were long lasting, others have almost disappeared, however, they left a record of their civilizations through sculptures. Depending on natural resources available, each culture used a variety of materials to create sculptures, some sculptures were practical and usable while others were merely decorative. Sculptures made of marble or stone came from quarries in nearby mountains, the raw marble or stone cut out by stonemasons and transported to the site where the figure would emerge under the guidance of the stone carver. Other sculptures were formed from the abundant clay found in alluvial plains, using the clay to build up layers to form an image.

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5.1: Overview

During this period, art moved beyond the immense structures erected for a king or priest or decorated pottery. Art became aesthetically enjoyable by many, not just pragmatically serviceable. Classical Greece constructed temples throughout their territory following similar design, made from marble and painted in bright colors for all the observe. Greek sculptors studied anatomy, creating natural-looking figures, and in by the Hellenistic period, they made exquisite, realistic sculptures. Much of Roman art was based on copies of Greek art using both bronze and marble for their sculptures while adding more realism; wrinkles, scars, or other imperfections. Wall paintings and mosaics became a common form of detailed art.

Although the Romans controlled a majority of the area around the Mediterranean and parts of North Africa, the Sahara Desert provided a barrier to the rest of Africa. African cultures used the natural resources found in abundance for their artwork. However, the warm, humid weather created an environment that caused much of their artwork to deteriorate, making it difficult to find in many of the regions; clay figures are one of the exceptions. In Asian countries, images were made reflecting their love of nature and morality based on prescribed methods for poetry, music, painting, or sculpture. In the Western Hemisphere, cultures created art based on transformed figures, lines blurred between the human and world of nature using metals, stone, jade, and clay, all adorned with bright colors.

Some civilizations were long-lasting, others have almost disappeared, however, they left a record of their civilizations through surviving sculptural elements. Depending on natural resources available, each culture used a variety of materials to create large and small sculptures, and some sculptures were practical and usable while others were merely decorative. Sculptures made of marble or stone came from quarries in nearby mountains, the raw marble or stone cut out by stonemasons, and transported to the site where the figure would emerge under the guidance of the stone carver. Other sculptures found were formed from the abundant clay found in alluvial plains used the clay to build up layers to form an image or made from metals like gold shaped into representative figures. Terracotta was a common material used for sculptures since it was plentiful for most civilizations. The Terracotta Warriors and the Nok statues were both constructed from terracotta found near the burial sites.

During this period, art began to flourish, and the scale and proportion of the work and its relationship to 'normal' proportion became important. The terra cotta warriors and horses are almost precisely in proportion to a normal-sized person, giving the illusion of an 8,000-person army. If some of the warriors were half the size of the other warriors, it would look out of proportion to the viewer and would not have the impact of similar-sized statues. Even the horses and carriages were life-sized, which gave them an appearance to be waiting for the warriors to engage them on the battlefield.

Each culture developed processes they used to effectively and efficiently create artwork, whether it was modeling, carving, or casting.

Modeling process: Modeling clay is similar to kneading dough for bread; the strength in one's hands and arms can model the clay into any shape over time. The wetter the clay, the easier it is to shape; however, it is also very fragile, and the right consistency is crucial if the statue is to maintain its desired form. The Nok hand-modeled their very complex figures, firing them in a hot kiln making the statue durable.
Carving process: The clay used for the terracotta warriors was yellow earth clay, abundant in China. Its adhesive quality and plasticity made the clay perfect for the life-size warriors. The basic construction of a Warrior included three main parts: the legs, the body, and the head. Many details carved into the uniforms and faces give the illusion of a vast army with no two alike.
Metal casting process: A model in clay formed to represent precisely the shape the artist is to cast, then a thin coat of wax is poured over the clay covering the entire piece. The next step involves a plaster covering over the wax to enclose the wax. The wax mold is heated, and the wax melts out, leaving a perfect replica of the clay piece. Melted bronze is poured into the mold and then cooled into a perfect bronze piece, as seen in an intricate Hellenistic statue or a Yayoi bell.
Marble process: The Greeks preferred marble as their stone for carving, a workable stone. Usually, the towering columns or statues were made in several pieces, attaching separately carved parts like arms with dowels. The sculptor worked first with larger tools making broad strokes and refined the tools to different sized chisels and drills, finishing with emery powder. The Greeks seldom polished their statues; instead, they painted them with bright colors that have long faded.

In this chapter, *The Transition of Art*, the sculptures created in seven cultures are examined.

Civilization	Approximate Time Frame	Starting Location
Roman Empire	27 BCE – 393 CE	Rome
Classic and Hellenistic Greece	510 BCE – 31 BCE	Athens
Noks	700 BCE – 300 BCE	Nigeria
Qin Dynasty	221 BCE - 206 BCE	China
Yayoi Period	300 BCE – 300 CE	Japan
Nazca	100 BCE – 800 CE	Peru
Moche	100 CE – 800 CE	Peru

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5.2: Roman Empire (27 BCE – 393 CE)

Roman Empire (27 BCE – 393 CE)

The Roman Empire spread across three continents, surrounding the Mediterranean Sea, consuming many cultures with its massive and highly trained army, a formidable opponent to other civilizations. The Romans created heterogeneous and outstanding art and brought significant architectural and engineering achievements throughout the empire, weaving cities together with a network of roads, constructing canals, heated water systems, sewers, water aqueducts, coliseums, earthen dams, and public baths throughout the empire.

> *The roads were built using concrete and stones and are still visible today, hence the saying: all roads lead to Rome.*

The Romans were very advanced in creating sculptures and using masonry techniques in construction. Other ancient societies used large blocks of stacked stone to build their massive structures, while the Romans developed a compelling cement product and did not need large blocks of stone for buildings. Although earlier cultures invented brick, the Romans refined brick into a slimmer, more extended version and moved the capability around the world. Mobile kilns allowed them to make bricks for construction wherever they were building in the empire. They usually stamped the brick with the mark of the legion responsible for the building. With the cement, they used tufo, a grey, porous rock from volcanoes commonly found in the area and easy to cut into bricks and peperino, a form of green/brown rock from volcanoes also easy to cut and polish. With the smaller bricks cemented together, they were able to embellish the monuments and grand structures with slabs of marble.

Initially, the Romans acquired marble from the Greeks, then discovered in the town of Carrera in Northern Italy, a white marble as good or sometimes better than Greek marble. This quarry is over 2,000 years old and still used today, providing Carrera marble to artists around the world.



5.1 Colosseum

Travertine, a yellowish limestone located in several areas nearby Rome, became another popular stone of Roman construction, including the Colosseum, giving the building its golden appearance.

The Colosseum (5.1), built-in 80 CE, is located just east of the Roman Forum and opened with a celebration of one hundred days of games. The Colosseum was host to gladiator wars, animal fights, and other spectacles in a building so advanced, it contained bathrooms, drinking fountains, and seating for over 50,000 people. The basement (5.2) formed a staging area for participants and animals for the day's events, over the basement was a wooden floor covered with sand.



5.2 Interior of Colosseum

The Pantheon (5.3) in Rome was built in 126 CE using granite, tough rock with a grey or pink color. The Pantheon has columns of red granite at the entrance to the grand staircase. An oculus in the center of the perfectly round dome allows the only light into the building. The domes (5.4) made with poured concrete into a coffered ceiling molding, becoming lighter as it rises. The Pantheon still standing today after 2000 years, a testament to the building process of the Romans.



5.3 Pantheon



5.4 Pantheon dome

The Arch of Titus (5.5) was erected in 82 CE to commemorate the death of Titus and celebrate his many victories, including the Siege of Jerusalem. The arch is an example of both historical relief and a general model for many triumphal arches, including the Arc de Triomphe in Paris. The chariot panel (5.6) depicts Titus on his chariot with the goddess Roma, the other figures representing the people of Rome. The carved panels give an impression of space, while the figures are positioned and shaped in different spatial relief; the first time Roman reliefs created this type of illusion.



5.5 Arch of Titus



5.6 Chariot panel

Built-in 113 CE to honor the victory of Emperor Trajan and Rome in the Dacian Wars, Trajan's Column (5.7) was a war memorial celebrating the two most significant achievements of the Roman Empire. The standing marble column is 35 meters high, with a spiral frieze depicting the two wars and 2350 detailed figures carved in low relief into the marble encircling the column. At one time, the carved army held metal spears and swords. The 200 meters of store carvings (5.8) is a complete visual record of the Roman army, each section of the massive stone column was carved and then hoisted into place with an extensive pulley system. The interior spiral staircase has 185 stairs leading to the top, reducing the overall weight of the stone, and giving access to the higher sections. The focus on Roman construction techniques is an example of the method used to impress and inform the public about the Roman army and its successes.



5.7 Trajan's Column

The Temple of Venus and Roma (5.9) was the largest temple in Rome, located near the Colosseum, and it was dedicated to the goddesses Venus Felix and Roma Aeterna. Started under the directions of emperor Hadrian, construction began in 121 CE and completed in 141 CE. The stage for the building was 145 meters long and 100 meters wide, while the building on top of the stage was 110 meters long and 53 meters wide. The temple had two main chambers with a statue of Venus in one chamber and Roma in the other one. Located back to back, the chambers of Venus overlooks the Colosseum and Roma looks out at the Roman Forum.



5.8 Column carvings

The short side of the temple has ten white columns, and the long side has eighteen white columns every 1.8 meters in width. In the chamber of Venus, there is an altar where newlywed couples made sacrifices, and beside the altars are enormous statues of Marcus Aurelius and Faustina. Over time, fires, earthquakes, and looting destroyed much of the original building. In 630, one of the popes removed the gilt-bronze tiles from the roof to adorn St. Peters in Rome, and in the Middle Ages, most of the marble was taken to build projects in other places.



5.9 Temple of Venus and Roma

The variety and sophistication of art are what sets the Roman Empire apart from everyone else during the Classical Roman times, 100 BCE-315 CE. The Roman sculpture is divided into four categories including, portraits, busts, equestrian, and whole statues (especially the rulers in power). Many sarcophagi or tomb sculptures are adoring the final resting place of the rich or famous. Reliefs and historical reliefs were very popular and can be viewed on any Roman building. Copies of Greek sculptures began to surface, although the Romans tended to replicate the person as opposed to the Greeks, who favored a perfect sculpture piece. Roman artists worked to impress the people and display the majesty and power of the leaders. Ancient Roman artists carved their sculpture based upon classical Greek sculptures yet portrayed a flair for expression in the faces. The faces (5.10) are passionate, determined, regal, beautiful, and domineering, a trait appearing in many pieces of Roman art.

5.10 Menander of Ephesus



5.11 Statue of Augustus



Augustus was the commander of the army for the Roman Empire, and the statue commemorating his victories located in the plaza. Augustus (5.11) is depicted wearing the military clothing of the army and raising his right hand as if addressing the troops before combat. The distant and tranquil look on his face, with the deeply draped clothing, signifies a warrior worthy of a marble statue and is reminiscent of the stance of Mars, the Roman god of war.

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5.3: Classical and Hellenistic Greece (510 BCE – 31 BCE)

Greece was almost the most perfect place to live during in 400 BCE; Athens was moving towards democracy, art was prospering, and the weather was exceptionally conducive for farming, The late Classical period in Greece was a time of change and progress in art, realistic statues were emerging with a human form unlike the upright, stiff statues of the past. The feet were separated with one leg in front of the other, almost like the statue is walking, hands in movement with the torso slightly turning to one side, the human sculpture appeared to curve, reaching out, and perhaps walk right off the platform.

The statue (5.12) of Hercules by Lysippos—Alexander the Great's official sculptor—was one of the most famous sculptures of the late Classical period. This massive marble statue is stately and muscular, yet a weary depiction of Hercules who is leaning on his club after killing a lion. The muscles in his body are slightly exaggerated to show an elite man, beyond what a human male would look like almost like the perfect human.



5.12 *Hercules*

The Hellenistic period of art began in the 1st century CE and continued until the collapse of the Greek civilization in the 6th century. The Winged Victory of Samothrace (5.13) is a marble sculpture of the Goddess Nike or victory. This magnificent masterpiece is well over 2.5 meters tall and is missing the arms and head, her clothing seemingly blowing in the wind adding to the appearance of movement. The triumphant spirit and divine movement of the statue appear to be ready for immediate flight off the podium.



5.13 *Winged Victory of Samothrace*

A Hellenistic bronze sculpture from the 4th century, the face of the weary boxer (5.14) looking back, perhaps thinking about what he should have done. The boxer is shown with curly hair and matching beard, his body leaning forward with his elbows on his knees, hands in front, bruised and bleeding from the fight, showing his exhaustion. Every detail is perfectly aligned to his profession, his broken nose, the many scars that cover his body, and the leather gloves used to damage his opponent's face.



5.14 Greek boxer

A Hellenistic sculpture, Ludovisi Gaul Killing Himself and His Wife (5.15) is a scene showing a man in the act of plunging a dagger into himself, committing suicide while clutching his dying wife’s limp body collapsing at his side. The original Greek statue

was made of bronze in 230 BCE and later destroyed; however, the Romans sculptured a copy of the original in marble during the 2nd century, preserving the highly detailed statue.



5.15 *Ludovisi Gaul Killing Himself and His Wife*

Two previous temples were constructed and then destroyed on the present site at Didyma, and the Hellenistic Didymium (5.16) is the third and final temple dedicated to Apollo. The temple was designed to be as large as the nearby Temple of Artemis and was twice the size of the Parthenon in Athens. The design was based on an enormous platform, over 5,500 square meters, and installed on the platform were 122 columns, every 2.5 meters in diameter. The completed walls rose to a height of 28 meters, and the pillars supported a coffered roof covering the entire platform.

In Greek temples, the inner chamber (adyton) was generally built directly on the platform; however, at Didyma, an underground spring was considered sacred, so the adyton had to be at ground level. The architects created two long, narrow, vaulted tunnels leading from the top of the temple platform down to the grassy floor of the adyton. The design let them build a traditional looking temple while preserving the sacred spring, and although the temple appeared fully roofed, the inner chamber was open to the sky. The temple is adorned with marble relief carvings on columns (5.17) and walls.



5.16 Didymium

The temple was the site for religious festivals, offerings, and sacrifices, and because this temple became essential to the people of Rome, Emperor Trajan built a new sacred road connecting the temple to the town. A succession of emperors continually added to and changed the site, which is why it was never totally completed; however, the temple had an extensive influence on the political and religious affairs of the region.



5.17 Didymium column

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5.4: Nok (700 BCE – 300 BCE)

The Nok culture emerged around 700 BCE in Western Africa, located in the current day Nigeria, vanishing around 300 BCE. The Nok was one of the most advanced cultures in the sub-Saharan area to fabricate life-sized terracotta figures (5.18). Many of the sculptures have not survived the environment or have been broken, shattered by other people, or looted by treasure hunters. The surviving human statues are very stylized, yet the animal figurines are very realistic, both exhibiting elaborate structures and decorations. Many of the terracotta figures discovered during mining excavations in Nigeria and further excavations found iron smelters located in the same place as the figures, dating to the same era. The Nok were also early makers of iron tools, iron was found in nearby rocks, and by crushing and heating the rock, the iron melted and was used to form tools and art.

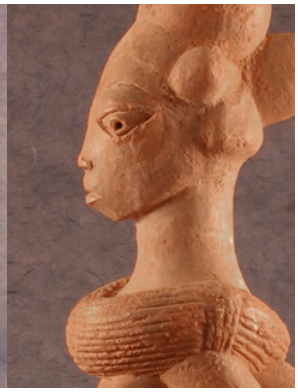


5.18 Seated figure

Researchers believe the Noks constructed the sculptures using the coil method, the clay from the alluvial river mud consisting of coarse grain, very abundant in the area the Nok lived. They made life-sized human heads and bodies in unusual positions and with a significant amount of adornment (5.19). After the statues were almost dry, the figures were covered with slip and then burnished to create a smooth, glossy surface. All of the figures are hollow and had additional openings, possibly to allow the work to dry or for metal jewelry as a decoration. Covering the pieces with leaves, twigs, and logs, and then setting fire to burn for several hours, hardened the terra cotta statues.



5.19 Figure on horseback



5.20 Female head

Researchers have found that the figures always had large heads and almond-shaped eyes complete with openings for the eyes, mouth, and nose, presenting a natural appearance (5.20). Many of the figures posed inactive positions, dancing with rattles, figures in a row with ropes around their waists and necks, or someone playing a drum and singing. Although we do not know why they made the figures or what they used the figures for, they came in multiple sizes ranging in size from 2cm to life-size.

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5.5: Qin Dynasty (221 BCE - 206 BCE)

When Emperor Qin Shi Huang united seven states and established a powerful central dynasty, the Qin Dynasty became China's first imperial dynasty, lasting from 221 BCE to 206 BCE, a mere 15 years. The economy stabilized with standardized weights and measures, coins with a square hole in the center, and the declaration of Qinzhuan, the standard language font, generating an imperial system and form of governing controlling China until 1912 CE. Located in Lintong County just east of Xian, the emperor took extreme measures to build his mausoleum, a mound larger than the great pyramids in Egypt at 55 meters high and 2000 meters wide, constructed by over 700,000 workers. In 1974, farmers digging a well discovered some buried clay pieces, leading to the excavation of the site buried for 2,000 years. Uncovering the tomb revealed over 8,000 life-size terracotta warriors (5.21), horses, and carriages (5.22).



5.21 Terracotta warriors



5.22 Rear view of warriors

The clay warriors were produced separately, and no two are alike (5.23), computer-aided facial recognition software identified the distinctiveness in each face. The warriors were assembled and grouped by rank and position and dressed in the proper uniform.

How the statues constructed remains theoretical today with varying opinions; however, most researchers believe artisans used coiling clay strips to form most of the body, and the arms were attached later. Details were carved into the figure, and they were set aside to dry. The head might have been molded or made by coiling and facial definitions added before the head was attached to the body, then the entire figure was fired in a large kiln.



5.23 Individual soldiers

All the warriors, horses, and carriages were hand-painted (5.24), the hair and beards were black, the clothing decorated with eight different colors and multiple hues. The lacquer used to cover the paint like a hard resin, and when it dried, the lacquer formed a bright sheen. Lacquer is made from the sap of lacquer trees, and it would have taken 25 trees to cover just one warrior or 200,000 trees to cover the figures in the entire tomb. Unfortunately, most of the color on the warriors had faded to gray, sometimes caused by time, but generally, when the statues were excavated and exposed to the dry air, the colored lacquer curled and fell off. Today, The Terra Cotta Warriors are one of the most significant finds of the 20th century.



5.24 Painted warrior

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5.6: Yayoi Period (300 BCE – 300 CE)

The Yayoi Period followed the Jomon Period in Japan. The Yayoi civilization thrived from 300 BCE to 300 CE as Yayoi people developed rice paddy flooding techniques and mastered methods of iron and bronze casting using resources that were readily available from the surrounding rock. They lived in small communities and grew rice along rivers and coastal plains, constructing groups of pit houses with thatched roofs and dirt floors, similar to the Jomon. As the population increased, society became more complex, and social classes began to develop.

Yayoi pottery (5.25) produced long-necked jars, basins, wide-mouthed pots, and bowls on pedestals with added geometric patterns for decoration. They were probably made with the coil method and slip added to create a fine clay surface — the ceremonial vessels decorated with red pigment as well as simple patterns.



5.25 Yayoi pottery



5.26 Dotaku

Men and women wore necklaces and bracelets of beads, shells, and small bells made of bronze. They knew how to smelt iron and make simple tools, weapons, and farming implements. The bronze mirror and sword were significant symbols of the culture. The dotaku (5.26), a thin, elongated bronze bell made in molds were 10 cm to 127 cm tall and decorated with a lattice pattern with decorative bands of animals and nature. The primary purpose of the bells is unknown; however, there is evidence of their use in agricultural rituals.

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5.7: Nazca (100 BCE – 800 CE)

The Nazca lived in the river valleys of the mountains along the coast of Peru, a civilization flourishing on the high desert plateau in a city called Cahuachi—the line builders. Cahuachi was the ceremonial center of the Nazca people between 1 CE and 400 CE, where they drew geoglyphs on the desert floor, visible only from other mountains or in the air. The giant geoglyphs are 15cm deep grooves cut into the brown, dry dirt, remarkedly the grooves never crossing over each other. The geoglyphs were stylized with an unknown meaning, as seen in the spider (5.27) or the hummingbird (5.28).



5.27 Spider



5.28 Hummingbird

The large glyphs resemble animals found on the pottery the Nazca created. The Nazca molded double spouted bottles, vases, bowls, and cups based on mythical creatures similar to the lines in the desert, adorning the pottery with visual depictions of the creatures. The double spouted bottle of polychrome pottery (5.29) beautifully decorated has a limited base palette of multiple hues, the unique creature (5.30) painted with the same colors. The Nazca were skilled artists and also known for their intricately woven

textiles. Yarn spun from the wool of the alpaca and llama or cotton was woven on a back-strap loom similar to how artisans weave today.



5.29 Spouted bottle



5.30 Mythical pottery

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5.8: Moche (100 CE – 800 CE)

The Moche civilization prospered along the coast and inland valleys of Peru from 100 CE to 750 CE. The Moche people were not a vast empire; instead, they were groups of people sharing common culture rich in iconography and architecture. The agricultural society used irrigation canals to divert water from the rivers running out of the Andes Mountains for their crops, sustaining the population.



5.31 Huaca del Sol (Temple of the Sun)

The Moche left behind two 50-meter-high large pyramids (5.31) made from over 140 million adobe bricks with multiple levels, a pitched rooftop, and ramps for easy access. The pyramids were probably used for tombs; however, the Spanish invaded, taking any trace of artifacts from the tombs.



5.32 Gold headdress

The sophisticated culture of the Moche produced art expressing their daily lives with detailed scenes of ceremonies. The Moche have accomplished artists and metal workers, using gold for headdresses (5.32), chest plates and icons, a gold whistle (5.33) representing a warrior, and inlaid with turquoise. Clay portrait vessels (5.34) were made in molds and decorated with reds and cream colors to resemble a warrior or other figure.



5.33 Gold whistle

5.34 Portrait vessel

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CHAPTER OVERVIEW

6: The Sophisticated Art of Cultures (200 CE – 1400 CE)

Civilizations have emerged, expanded and collapsed over the last 40,000 years in previous chapters. Civilizations have ascended to power independently due to geographic location (Jomon) or learned to coexist together (Mesopotamia). To become a civilization, people must be capable of social development, sustainable farming/harvesting, obtaining access to water, organizing a government, emanating progress and innovation, and possessing an enlightened culture. The word “civilization” is derived from the Latin “civilis”.

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6.1: Overview

Civilizations have emerged, expanded, and collapsed over the last 40,000 years in previous chapters. Civilizations have ascended to power independently due to geographic location (Jomon) or learned to coexist together (Mesopotamia). To become a civilization, people must be capable of social development, sustainable farming/harvesting, obtaining access to water, organizing a government, emanating progress and innovation, and possessing an enlightened culture.

The word "civilization" is derived from the Latin "civilis".

This period produced an explosion of sophisticated and beautiful artwork across worldwide civilizations, art that conveyed a sense of completeness, pleasure when viewing the art, and a cohesiveness to the art. Saint Mark's Basilica in Venice, Italy, displays unity with symmetrical balance radiating from the front doors and large dome in the center yet demonstrating a fantastic variety in the use of sculpture placed on the façade and diversity of the colors and materials used during construction. The basilica also had a set of repeated arches and domes contributing to a grander appearance when approached from afar. This fraudulent representation was to deceive the enemy.

Paint in this period was a combination of products, a binder, and color, mixed to form a liquid drying as a solid. Egg tempera paint was standard, a mixture of egg yolk, water, and mineral pigments. The minerals were taken right out of the earth and carved into sticks ready to mix with the egg yolk. A new technique in painting was adapted in the early 1st century BCE to paint portraits. Encaustic painting was a technique of the addition of mixing wax with egg-based tempera to create paint. Some cultures even used encaustic paint by painting the vivid colors on wooden boards and attaching the boards to mummies wrapped in linen, producing an eerie lifelike portrayal of the person inside.

During the Romanesque and Gothic periods, vellum was the primary medium used to produce books or scrolls, smooth and durable, usually white, and an excellent medium to write on. Vellum is from the Latin word "vitulinum," which means "made from the calf." However, vellum was also a limited commodity, and writings were reserved for the elite and clergy.

Paper was invented in ancient China but did not become popular in Europe until the 14th century. Paper usually made from linen rags left to rot in large vats of water were crushed until the linen became pulp, poured into molds and left to dry. The results were large pieces of paper suitable to use in the newly invented printing press. Paper was also inexpensive to produce and was a way to create information for more people than the expensive vellum.

Brush and ink artwork started in Japan and China and spread to the rest of the world. They made bamboo brushes with tight tips and created ink from charred wood, adding water to create the proper flow and consistency. Calligraphy became a significant art form during the Song Dynasty. Iron gall ink was used in Europe from 500 CE to 1800 CE and was the standard ink for writing or drawing. Iron gall ink is purple-black and made from tannic acids and iron salts from various vegetables. Dip pens were used to transport the ink from the bottle to the paper for drawing.

Linen is made from flax plant fibers and known around the world for its absorbency and ability to stay cooler in hot weather. Wool is a fiber from shearing sheep, llamas, or yaks. Wool is woven into clothing that retains its warmth even when wet. Cotton has been cultivated since 4500 BCE and used for clothing or weaving. Cotton was the standard fabric in the Middle Ages and handwoven on a wooden loom. The silkworm spun a cocoon of silk, which is washed and spun into thread on looms creating silk fabric. China first developed silk and traded it extensively with other civilizations giving the famous trade route, the Silk Road, its name.

The mineral jade is a metamorphic rock made from different silicates. Jade is usually a light green when carved and was used to create jewelry, daggers, ornamental statues, and considered rare and difficult to carve. In those civilizations with access to jade, the carved jade ornaments reserved for the elite, important ornamentation in Mesoamerican cultures.

Civilizations in *The Sophisticated Art of Cultures (200 CE – 1400 CE)* continued to grow and used many different varieties of resources to develop and create their artwork, leaving outstanding examples of their capabilities and artistic styles.

Civilization	**Approximate Time Frame**	**Starting Location**
Late Roman Empire	3rd C – 6th C	Mediterranean Sea Countries
Byzantine	330 – 1453	Constantinople
Islamic Golden Age	mid 7th C – mid 13th C	Saudi Arabian Peninsula

Viking	Late 8th C – late 11th C	Scandinavia
Romanesque	1000 – 1150	Western Europe
Gothic	12th C – end of 15th C	France
Igbo	10th C – 13th C	Nigeria
Djenne	9th C – 15th C	Mali
Gupta Period	320 – 550	India
Khmer Empire	802 - 1431	Cambodia
Song Dynasty	960 – 1276	China
Asuka, Nara, Heian Periods	538 – 1185	Japan
Rapa Nui	7th C est. – ongoing	Rapa Nui Island (Easter Island)
Ancestral Puebloans	700 – 1300	Southwest United State
Mayan Classic Period	250 – 1539	Yucatan Peninsula
Incan Empire	Early 12th C – 1572	Peru
Aztecs	14th – 16th	Mexico

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6.2: Late Roman Empire (3rd C – 6th C)

One of the most powerful empires to date was the Roman Empire, at one period, ruling the entire Mediterranean Sea. Pagan power and religion shaped this passionate empire, and at the waning end of their reign, Christianity began to absorb the citizens, creating important religious centers. The Romans were known as engineering masters, and many of the buildings, aqueducts, sewers, and coliseums used through the late Roman Period. As mighty as the Romans ruled for centuries, they also beginning to collapse.



6.1 Catacombs

During the establishment of Christianity, the catacombs became the perfect hiding places for the icons and paintings of the new religion. Several catacombs (6.1) throughout Italy were underground burial sites Jews followed by the growing Christian population beginning in the 3rd century. Romans generally were cremated, their ashes stored in urns. As inhumation became fashionable, catacombs were carved in the soft tufo rock underground. Both Jews and Christians found the tunnels useful for burial and a place to display religious artwork and later religious ceremonies.

In the tombs, art was a fresco style combined with a layer of mosaics, a long-used art process. The catacombs were the birthplace of iconic religious symbols (6.2) as the simple image of the ceremony for eucharist bread, evolving into art in grand cathedrals later in the millennium. Gold glass (6.3) was another typical decoration and frequently used as grave markers. The highly decorated glasses and drinking vessels used gold leaf between layers of glass. When the person was deceased, the gold image was cut from the glass and used to identify the person grave.



6.2 Fresco



6.3 Gold glass

There are many reasons why the Roman Empire collapsed, one theory when the capitol of Rome moved to Byzantine (Constantinople), the position and status of Rome weakened, and multiple outside invasions hastened the decline. The Romans controlled a vast land holding, one that was difficult to protect, and the clash between paganism and Christianity also proved catastrophic, especially when the leader Constantine I converted to Christianity.

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6.3: Byzantine (330 CE – 1453 CE)

In 330 CE, Constantine the Great as leader of the Roman Empire, moved the capital of Rome to Byzantine, which he renamed Constantinople after himself. The new “Roman Capital” signified the beginning of the Byzantine period extending from 330 CE as Christianity grew and replacing the Roman Empire until the fall of Constantinople in 1453 CE. Some eastern orthodox religions still use Byzantine art forms, and excellent examples remain today across Europe and into Western Asia.



6.4 Saint Mark’s Basilica

The artistic influence of this period extended around the Mediterranean Sea through Egypt and North Africa until the 7th century. Many examples of architecture survive, some of the ancient buildings including part of the Great Palace in Constantinople and the church of Hagia Sophia. Byzantine art was almost all based on religious expression and provided magnificent mosaic work for worshipers to gaze upon.

Architecture and art flourished in this period as the empire’s wealth grew. One of the most important aspects of Byzantine art was the use of the icon, images of holy figures made for veneration. The architects of the Byzantine era moved from flat or “A” shaped roofs to the doomed, interior design of the cross-in-square plan. The curved and vaulted ceilings made outstanding places for fresco and mosaic decorations in an iconographic scheme. The entire church became a labyrinth of art, including a stern father figure portrayed as the center of the ceiling (and life) supported by angels and saints with ordinary people in the lower parts. Saint Mark’s Basilica (6.4) in Venice, Italy, has multiple small domes instead of one large dome, incorporating many mosaics into the gilded ceilings (6.5). Hierarchy in art illustrated the supreme being as the highest or tallest person represented in the art, remaining a prevalent concept for thousands of years.



6.5 St Mark's interior dome

Byzantine art became the standard of early Christian art, underemphasizing individual features, and standardizing facial features. Most arts lacked any dimension, and this gave figures a flattened look. Even draperies displayed painted flat lines with areas of no color or little color rendering them formless. (6.6). The three-dimensional form of a figure was shaped into a spiritual, ethereal look, enhanced by brilliant color. Faces had huge eyes and a penetrating gaze giving a stern look to the images. Byzantine art moved from the appearance and reality of classical arts to a more abstract or caricature expression. In the Byzantine era, the use of large sculptures diminished downsizing to small, personal pieces. Paintings and mosaics were not limited to churches, and small representations made for wealthy individuals.



6.6 Flattened image

Clinging to the cliffs on the outskirts of the empire in Greece was the Hosios Loukas Monastery (6.7), a perfect example of the middle Byzantine era when the monks used money donated by wealthy patrons to build ancient churches. The stone and tile domed roofs created a spiritual ladder to heaven; the ceilings soaring upwards in the church are covered with iconic mosaics. Faces on the people have wide staring eyes expressing a spiritual connection, giving a sense of the highpoint of austerity. The mosaics in Hosios Loukas (6.8) were innovative and contributed to future mosaic designs. The use of space and tiny pieces of mosaic created beautiful, almost painter-like quality. The scenes are illustrated with few props, merely covering the religious with draped clothing and surrounded them with dazzling gold mosaics.



6.7 Hosios Loukas Monastery



6.8 Mosaic ceiling

Previously, scrolls recorded and documented religious and civil information. Bound manuscripts were a significant innovation of the period. Many documents still survive, including copies of Aeneid and the Iliad, medical treatises, and old and new testaments of the bible. Manuscripts (6.9) illuminated with icons illustrating the text usable for devotion or study by the priests or wealthy. In the 13th century, the Crusade invasions disrupted the flow of government and finished the Roman Empire. The Ottoman Turks contributed to the final collapse of the Roman Empire when they invaded Europe.



6.9 11th century manuscript

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6.4: Islamic Golden Age (mid 7th C – mid 13th C)

The Islamic Golden Age started in the mid 7th century CE on the Saudi Arabian Peninsula and lasted until the mid 13th century, expanding into Northern Africa, Spain, and Western Asia by 750 CE. Many caliphates ruled the lands and were responsible for scientific and cultural changes and a thriving economy. As the Dark Ages swept across Europe, the Islamic Empire had the most prosperous people in the world with large cities, streetlights, medicine, hospitals, scientists, mathematicians, education, and healthcare.

The leaders wanted to supply a library with wisdom, and scholars were sent around the known world to collect all the books they could find. When the scholars returned, they assembled in Baghdad at the House of Wisdom to translate all the known information into Arabic. These new books (6.10) were available to anyone who wanted to learn and made a significant contribution to their economic success. A modified, more accessible writing system developed simultaneously, and paper was introduced, making it simpler to write and sell a book.



6.10 Book page

The government highly prized the scholars and spent sizeable amounts of money to create books, translate information into Arabic and Persian, and make information available to many. The use of paper came from China in 770 CE, making it easier to manufacture paper than the parchment they were using. During this period, Christian monasteries in Europe only had 4-5 copies of the laborious handmade bible, and the Islamic government was mass-producing books using assembly-line methods to hand copy the manuscripts, making numerous copies. They created a process to make paper from linen and taught the rest of the world how to produce paper. Scholars translated information from Greek and Roman, Indian, and Chinese, Egyptian, and Phoenician civilizations and sent the newly translated documents around the Islamic Empire for people to study. Saving much of the information from other cultures like the works of Aristotle, the library preserved many great books of literature. Manuscript illumination was a respected art form, and calligraphy and miniature painting became an integral part of the manuscripts.



6.11 Prepare medicine

Science and mathematics also flourished and developed significant concepts. Islamic art followed the principles of quasi-crystalline geometry. Symmetric polygonal shapes used to create patterns without gaps could be indefinitely repeated, without repeating the actual pattern. Because of their extensive writing and documentation processes, all of their discoveries in mathematics, medicine, physics, and biology were recorded and disseminated. There were complex theories recorded as well as a procedure as simple as how to prepare medicine from honey (6.11).

Their art also included innovative and creative processes in ceramics, textiles, paper, glass, and metalwork. Lusterware, a type of ceramics, was also popular and decorated with mosaics patterns and calligraphy. Lusterware (6.12) was created by applying a metallic glaze to pottery during a second firing at a lower temperature. This process created an iridescence shine to the clay products. Ceramics made with the process of tin-glazing (6.13) were common. The glaze made with ordinary lead glaze had a small quantity of tin oxide added, producing an opaque white with a gloss.



6.12 Lusterware



6.13 Tin-glazing

The Grand Mosque of Kairouan in Tunisia, built-in 670 CE, displays Islamic architecture with the arches and the interior spaces decorated in gold, red and blue. The walls (6.14) have Arabic inscriptions covered with glazed tiles and mosaics, including many covered with lusterware (6.15). Decorations did not contain figurative replicas or images. Instead, early art was based on geometric patterns of tiles, set of circles, or squares formed into intricate patterns or tessellations without overlaps or spaces. The complexity of patterns evolved, and stars of multiple points, different types of polygons, plants, or calligraphy added to the embellishments (6.16).



6.14 Exterior tile



6.15 Early tile pattern



6.16 Later tile pattern

The invasion of the Mongols wiped out many cities, and new sea trade routes by the Western European countries led to the fall of prosperity in the area. The collective knowledge of centuries in the library was set on fire, destroying the books and most of the manuscripts of the Islamic Empire.

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6.5: Viking (Late 8th C – late 11th C)

The Viking civilization started in the Scandinavian countries and spread across northern and central Europe from the late 8th century to the late 11th century. They possessed advanced seafaring skills and developed a robust trade with other countries. The Norse military was skilled at invasions and spread their influence across wide-ranging areas in Europe, trading goods, furs, tusks, and slaves, and establishing settlements as they moved through the territories.

The Vikings used a non-standardized alphabet they incised on rune stones. The inscriptions on the stones were runic alphabets (6.17) and based on older Germanic languages before the Latin alphabet. The angular letters (6.18) do not have any horizontal or vertical strokes. The Vikings discovered that if they carved angular letters into wood or stone, the material would not split. Little remains of the runic language written on paper, but thousands of stones can be found with the incised letters wherever the Vikings lived. Some of the stones described battles, people who participated in the battles or contained bragging rights. The majority of information known about the Vikings comes from writings by other cultures they encountered during their travels.

> *A rune stone was inscribed in red paint.*



6.17 Rune stone



6.18 Detailed writing on rune stone

The movement and territorial expansion of the Vikings was undoubtedly enabled by their skill in constructing highly crafted ships. The ships were built in many sizes for different uses and included the best-known longship. Longships (6.19) were designed for speed and agility, exploring, and warfare. Propulsion was achieved through a combination of oars and sails to take advantage of the wind and manpower. The longship had a narrow hull and shallow draft (6.20), allowing the Vikings to sail into shallow waters. For trade, they used bigger, wider merchant ships with a deeper draught and fewer oars, creating a larger space to store merchandise.



6.19 Recreated model of ship

Ships were so crucial to the Vikings; they used the ships as tombs for men of high status. The ships constructed from wood was a readily available resource in the north. Building with overlapping planks (6.21) riveted together gave strength to the keel. The planks are from large, old-growth oak trees capable of producing long pieces of wood. The planks cut from the tree wood were split, sometimes as thin as two inches.



6.20 Excavated ship

On the oak keel (6.22), they riveted the planks with wrought-iron rivets, adding a tier of planks overlapping the one below, then caulking seams. Elaborately carved heads (6.23) of mythical animals, especially dragons, adorned the ends of the bow and stern, large continuous carvings of symbols decorated the keel.



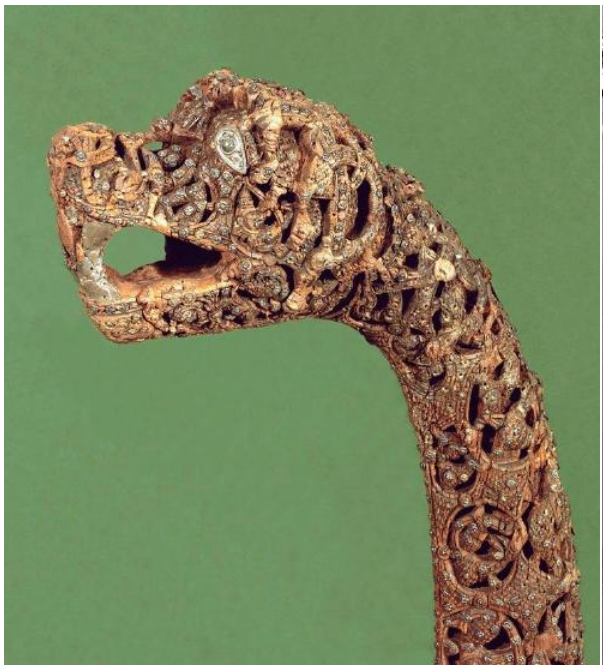
6.21 Ship keel

Small sculptural Viking art made from leftover shipbuilding debris into small sculptural art resulting in a well-developed woodworking artisan craft. Wood was the primary choice of material, easy to carve and abundant; however, art also was created or carved with metal, stone, bone, and ivory.



6.22 Riveting

The Vikings society divides into three classes of people; slaves, peasants, and aristocracy. The position in life dictated their clothes and jewelry, making it easy to identify the status of the person as the quality of wearable goods became one of the significant indicators of wealth. Women of status wore heavy necklaces and brooches with fancy openwork while men displayed rings on their arms and necks and added brooches with very long pins (6.24) to their clothing. Weapons highly decorated with gilding and jewels on the hilts and a corpse would be well dressed in proper jewelry before being buried.



6.23 Carved head



6.24 Brooches

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6.6: Romanesque (1000 CE – 1150 CE)

The Romanesque period began in 1000 CE to 1150 CE and grew as the ideas of monasticism expanded, and more people pursued a life of spiritual work. Europe's art scene was expanding, and art was no longer in the exclusive purview of the ruling class and church hierarchy. A monastic life became essential in the Orthodox and Catholic churches prompting a building boom in churches. Growing numbers of priests, monks, and people on pilgrimages traveled to worship relics sequestered in churches. Romanesque art, located in France, Italy, Britain, and German lands, was influenced by a mix of Roman, Carolingian, and Byzantine concepts.



6.25 Romanesque church

Churches (6.25) were the center of architectural development and the use of art. The buildings took after the Roman basilica concept with the apse; nave and lateral aisles expanded with side chapels and galleries to walk around in the church. The Romanesque architecture was a fusion of past designs; however, it needed to accommodate all the pilgrims, monks, and priests now pilgrimaging to view the saint's relics. The old timber roofs were replaced by masonry vaulted ceilings.

The use of barrel vaults (6.27), unique to the churches, were painted with religious stories. The barrel vault was a single arched structure designed to hold up the stone ceiling. The walls of the churches were thick, massive, and self-supporting, eliminating the need for any flying buttresses. The walls were so thick and massive there were few windows in the churches, making the building's dark inside.

Frescoes (6.26) dominated the barrel vaults in most churches. The paintings decorated the walls and ceilings with religious icons and stories of the Christian religion, as most Europeans were illiterate. Some of the frescos were embellished by gold leaf, providing light as the candles reflected off the gold.

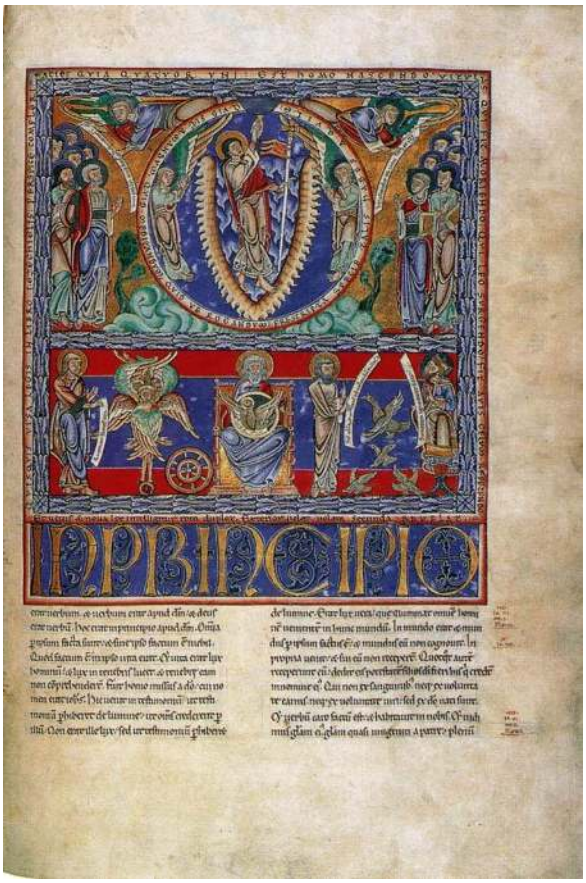


6.26 Fresco



6.27 Barrel vault

The monasteries were the repositories of information and the illuminated manuscripts became a viable industry in the 11th century. By hand, the monks wrote and illustrated biblical information also copying classical philosophers from Latin and Greek writings and Islamic treatises on mathematics. Glowing illuminations (6.28) used vibrant colors filling the spaces with abstract decorations, the figures abstracted to fit into unusual spaces on the page. The illustrators used parchment made of skin from a sheep, goat or calf, writing the text before adding and images.



6.28 Illustrated manuscript

The monasteries were the repositories of information, and the illuminated manuscripts became a viable industry in the 11th century. By hand, the monks wrote and illustrated biblical information, also copying classical philosophers from Latin and Greek writings and Islamic treatises on mathematics. Bright illuminations (6.28) used vibrant colors, filling the spaces with abstract decorations; the figures abstracted to fit into unusual spaces on the page. The illustrators used parchment made of skin from a sheep, goat, or calf, writing the text before adding and images.

Standalone statues in stone or bronze were seldom used in Romanesque art; instead, the artist carved elaborate relief sculptures used to depict biblical history and stories to install on columns (6.29), doors, altars, walls, or other available surfaces. Natural objects were altered into visionary images with a more abstract linear design that was distorted and stylized. Churches might have extensive schemes and illustrative stories covering a whole façade or across the back of an altar. The central or essential figure of the story was generally centered or oversized as King Herod in the relief (6.30) surrounded by smaller standing people.



6.29 Carved columns

The artists in the Romanesque period were excellent weavers and created delicate tapestry. Tapestry is a whole piece of cloth, hand-stitched, or embroidered with linen or wool thread in beautiful scenes. The Bayeux Tapestry (6.31) measures 50 centimeters high by 70 meters long and depicts over fifty different scenes. Some of the scenes include the Battle of Hasting 1066, Halley's Comet, and the knighting of William the Conqueror, providing a visual representation of his triumphs. The tapestry is almost 900 years old and in rare mint condition. Most tapestries deteriorated over time from the environment, so very few remain today.



6.30 King Herod sculpture



6.31 Bayeux Tapestry

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6.7: Gothic (12th C – end of 15th C)

Gothic architecture in the cathedrals led the movement for Gothic art as it emerged from France and spread throughout Europe with Christian iconography following the Romanesque period in the 12th century. The Gothic style of architecture was the result of a change in how cathedrals were constructed. Romanesque buildings had thick walls with few windows and were short, squat buildings, a vivid comparison to the great heights and stained-glass windows of the Gothic era. Through trial and error (collapse), cathedrals seemed to rise overnight as large structures reaching for the heavens, embracing the newly developed ideas of slim, columnar, and barrel-vaulted ceilings.



6.32 Milan Cathedral

Gothic characteristics included pointed arches, ribbed vaults, and flying buttresses, architecture seen today in many of the familiar churches, cathedrals, old town halls, palaces, castles, and universities throughout Europe. The Milan Cathedral (6.32), based on the designs of Gothic architecture, includes soaring brick walls paneled with white marble, creating the exquisite light-filled interior (6.33). The four-side aisles surround the 45 meters high nave, the tallest vaults in any cathedral. As with other Gothic cathedrals, the flying buttresses added support for the massive stone ceiling; however, they are not visible from the façade or front, which is designed to conceal the buttresses and present a grand entrance.

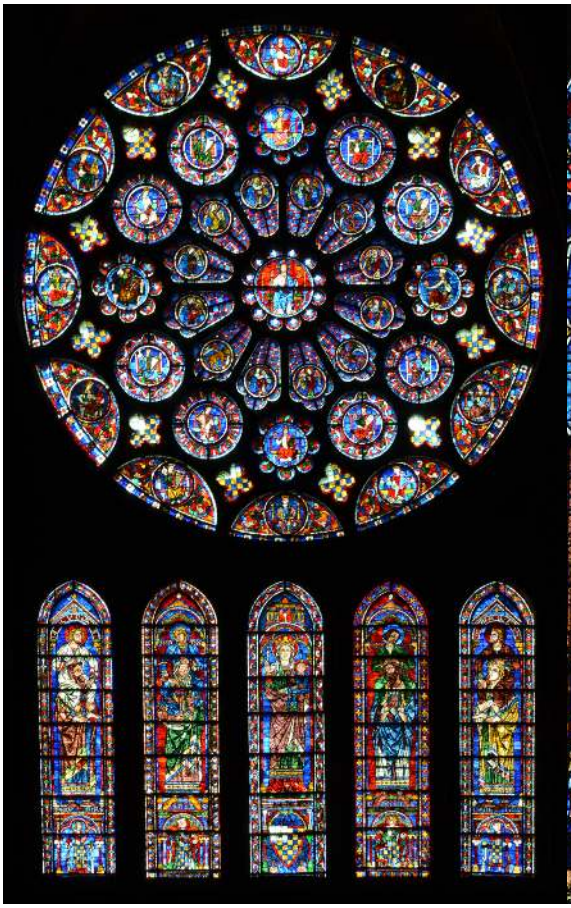


6.33 Interior of Milan Cathedral

The primary types of art included panel painting, stained glass, sculpture, illuminated manuscripts, and frescos. Gothic art originally started as sculptures in cathedrals and abbeys used to illustrate biblical and other religious stories. Gothic art grew with

the growths of cities, the establishment of universities, and the increase in the bourgeois class to support the arts and commission work. Fostering a new growth in artists and the formation of art guilds, established artists saw a rising occupation. It was also the time when artists begin to sign their names and started a legacy that survived.

One of the most important and prestigious forms of art was the stained-glass windows (6.x). Gothic churches had vast expanses of windows that worked well as space for exquisite, large stained-glass windows and the religious stories portrayed in the artistry. Initially, they used black paint on clear or colored glass. In the 14th century, artists mixed silver compounds with pigments and a stabilizer of wine or urine to paint on the glass; then, the glass was fired in a kiln to permanently fuse the color and the glass, creating more colors with greater subtlety. In the rose window (6.34) from Chartres Cathedral, artists assembled small pieces of glass held together with lead strips, and lead was a very flexible material. A close up (6.35) of part of a window reveals the excessive number of pieces and colors needed to create the window.

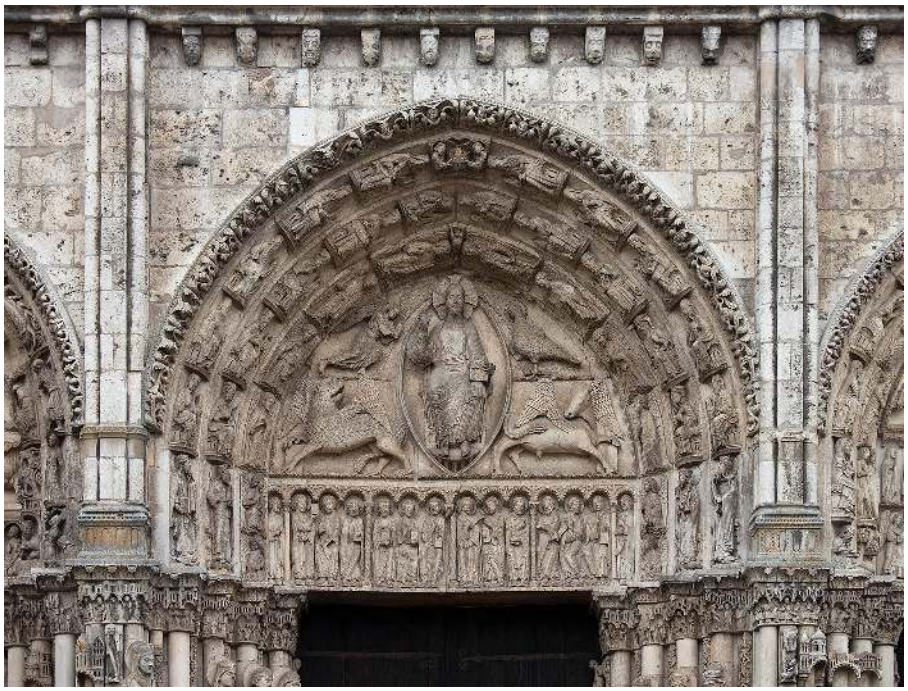


6.34 Chartres south window.



6.35 Blue Virgin window.

Monumental sculptures were a large part of Gothic art and architecture. The sculptures (6.36) decorated the facades of the cathedrals, altars, niches, columns (6.37), and decorations for tombs. These sculptures were sizeable and took numerous artists over time to create. Smaller carvings for the ordinary people grew into its industry, using ivory, wood, and bone to make religious figures, combs, and mirror cases. The wealthier the person, the more ornate and bejeweled the object became.



6.36 Entry sculptures



6.37 Pillar sculptures

Illustrated manuscripts (6.38) are a book or pamphlet with text complemented with pictures and decorations. In the 13th century, illustrated manuscripts became popular with the church for psalters, bibles, and devotional writings for royalty. The pages were decorated with figures and natural features like trees or flowers. Illustrating manuscripts became an industry of its own. They evolved into woodcut printing as the books became affordable and accessible to the middle class who could purchase a book for the family — generally used for religious education, highly illustrated, or small pamphlets produced for the illiterate peasant class.



6.38 Illuminated manuscript

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6.8: Igbo of Nigeria (10th C – 13th C)

The Igbo of Nigeria are believed to have originated in an area near the confluence of the Niger and Benue Rivers in Nigeria, moving onto the Awka-Orlu plateau about four to five thousand years ago. Their religion followed the rules of its representative on earth, the Exe Nri. The origin is still speculative; however, available information leads to the Nri Kingdom in 900 CE whom researchers believe was related to ancestors in ancient Egypt; even today, the Igbo language has many Egyptian words. The Igbo lived in autonomous villages, forming a very diverse population.



Figure 6.39: Equestrian



Figure 6.40: Bronze anklet

The Igbo people produced a wide variety of art, bronze artifacts the most common. Excavated sites found hundreds of ritual vessels and bronze castings considered technically advanced for that era, indicating the Igbo were well versed in metalsmithing, using copper and other metals by hammering, pounding, twisting and bending it to the desired art pieces. Most historians believe many of the different cultures interacted and exchanged ideas and processes. Many of the castings were made in stages, casting small parts assembled into the casting for the next stage, as seen in the equestrian figure (6.39). They also made breastplates, crowns, pendants, swords, and ornaments. Igbo women wore the large solid 35-centimeter brass anklets (6.40).

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6.9: Djenne of Mali (9th C – 15th C)

Djenne-Djenno is one of the oldest known cities in sub-Saharan Africa, located on the Niger River in Mali, and may have participated in extended trade. They reached a high peak in the 9th century before starting to decline. Islam was the main religion, and Djenne is the home of the Great Mosque today. The original mosque dated from the 13th or 14th century and made of clay, an accessible natural resource. Artifacts of mud houses have been excavated, providing evidence of mass production of African rice contributed to population growth.



6.41 Clay horseman



6.42 Terra cotta figure

Clay vessels, cast brass, and forged iron artifacts have survived today, exhibiting a diverse and sophisticated society. Most relics demonstrating the life of the communities were found in archaeological digs, sadly subject to looting and theft. Terracotta figures were elaborately constructed with details of clothing or jewelry and extra body ornaments seen as protrusions in unusual places. There are also men on horses (6.41), figures that are sitting, kneeling, or entwined by serpents.

The Djenne figure (6.42) huddles with his knee crossed over his other leg, why he is in the position is still unknown to researchers. The terra cotta figure is 25 by 29 centimeters and over 700 years old.

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6.10: Gupta Period (320 CE – 550 CE)

Maharaja Sri Gupta, the notable leader of the ancient Indian empire and founder of the Gupta Period, was known for his support of the arts and innovation. The Gupta civilizations did not trade extensively, nor were they exceptionally wealthy; however, they were very supportive of the arts, and prominent scholars flourished and prospered with the encouragement of the Maharaja.

Before the Gupta period started, many states and kingdoms were at war with each other. When Chandragupta, came to power and established the environment for his son to build an extensive empire, the warrior son, Samudragupta, set out to conquer and unite all of India. He expanded quickly and took vast territories, incorporating all of present-day India and parts of the neighboring countries. He loved the science and the arts, creating an environment for art to develop, valuing artists, and setting a precedent to pay the artists, unusual in the ancient civilizations.

During the Gupta period, literature produced drama, poetry, and reflective writings used to educate the people. Formal essays were composed of multiple subjects, from math to medicine and other scientific information. The best-known essay is the Kamasutra, a definition of the Hindu rules of love and marriage. The most famous scholars were Kalidasa, who wrote humorous plays during the Gupta period, with heroism intertwined, and Aryabhatta, a scientist who believed the earth was round and the earth moved on its axis around the sun, centuries before Columbus and Europe. He also calculated the solar year as 365.358 days, three hours different from today's actual year, and he developed the concept of zero.



6.43 Arched temple

Part of the Gupta architectural innovation is found in Hindu shrines, designed on a square, defined as the perfect shape. As part of the design were the decorative, pointed arches, one of the first times the concept was incorporated in a building (6.43). The Gupta period also brought architecture, sculpture, and paintings together in the construction of the Buddhist monastery, Nalanda University (6.44). Located in Bihar, India, the complex was a beautiful site with over 300 dorm rooms and classrooms for up to 10,000 students. Red bricks were used to construct the buildings laid out in a grid fashion, incorporating sculptural walls (6.45) of motivational figures. The courses included math, philosophy, history, astronomy, art, and science in the Buddhist scholarship.



6.44 Nalanda University



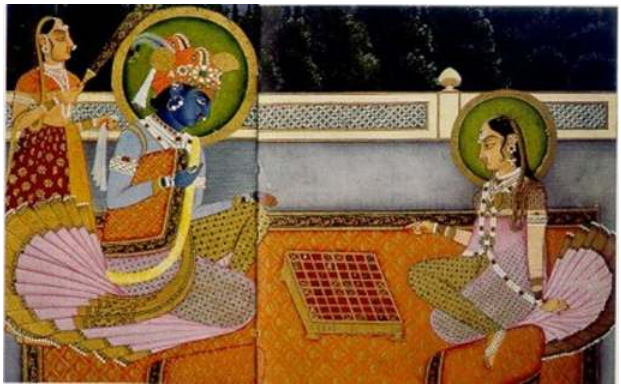
6.45 Stupa of Sariputta

The most well-known paintings are located in the Ajanta Caves (6.46) in the dense forest of the Deccan Plateau. The 29 caves carved into the hillside, including the stone beds where travelers stopped and slept on each night. Over 200 monks and artisans used the caves to live, study, and paint or sculpt Buddha. Colorful paintings illustrated the lives of Buddha and painted in full detail. The artwork and sculptures survived today because the site was abandoned and forgotten over time until the 20th century when it was excavated.

Chess was believed to originate from the Gupta period in the 6th century based on the game called chaturanga (6.47). Infantry, cavalry, elephants, and chariots were the original pieces that became pawns, knights, rooks, and bishops in the game of chess.



6.46 Ajanta cave



6.47 Krishna and Radha playing chaturanga



6.48 Krishna battling the horse demon

Most of the surviving sculptures were religious in nature and carved from stone, or wood, made of bronze or terra cotta. Multiple religions thrived and tolerated during the period, and their icons, gods, and other religious figures reflected in the majority of sculptures, Krishna in battle (6.48) represented Hindus, and the meditating Buddha (6.49) epitomized Buddhism. Unlike earlier empires, sculptural work did not depict the ruling class. The Gupta Period peaked in 550 CE leading to the final collapse in the 7th century.



6.49 Meditating Buddha

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6.11: Khmer Empire (802 CE – 1431 CE)

At its peak, the Khmer Empire controlled most of Southeast Asia, including the current areas of Cambodia, Laos, southern Vietnam, and Thailand along the Mekong River, the world's seventh longest river. The Khmer civilization existed from 802 CE to 1431 CE, practicing Hinduism and Buddhism as the main religions. Angkor was the capital of the Khmer Empire and believed to have been one of the largest cities in the world at the time, with a population of one million. The country was divided into approximately 23 provinces with a sophisticated form of government, including at the local levels. The Khmer used Angkor as a base to invade other countries as well as to control the rebellious nobility, ambitious nobles looking to overthrow the current leader.

The Khmer were master builders erecting enormous temples, massive reservoirs, canals, and roadways throughout the area, spanning the rivers with large bridges. Angkor Wat (6.50), a grand religious complex (6.51) constructed by Suryavarman II in 1122 CE, took 30 years to complete. Jayavarman VII was considered one of the greatest kings and built the Angkor Thom (6.52) complex along with an extensive network of roads connecting all of the towns, adding 121 houses for travelers and traders to stay when they moved about the empire and developed 102 hospitals throughout the empire.



6.50 Angkor Wat layout



6.51 Angkor Wat

The Khmer Empire produced many temples and monuments supporting and celebrating the God-given authority to the kings. The temples were the home of the Hindu gods and constructed with stepped pyramid structures to reflect the holy mountain of the gods.

Low-relief carvings (6.53) found everywhere depicted stories about nobility, military conquests, and the lives of ordinary people in the marketplace or fishing.



6.52 Angkor Thom



6.53 Bas relief

Textiles were an essential part of the economy and traded extensively with other civilizations. At Angkor Wat, raw silk was one of the large thriving trades in Southeast Asia. Mulberry trees were grown specifically to feed the silkworms, and wooden looms were busy weaving the raw silk into fabric to send out on the Silk Road trade route. The silk weavers used the ikat technique (6.54) to produce a patterned fabric.



6.54 Ikat weaving

The Khmer were master producers of lacquerware, a process using clay pots and coloring them black by burning wood and using the ashes in the mixture. To the Khmers, black color represented the underworld, red made from mercury representing the earth, and yellow from arsenic representing the heavens. Ceramics were generally used for domestic purposes and not generally traded. Ceramics were also made in the shape of animals or the lotus pattern (6.55).



6.55 Lotus shaped bowl

The empire's decline started with the revolt from the area of Thailand who started forming their kingdoms and the Mongols, who were invading multiple arenas. The Khmer also had problems with their water system when it became filled with silt as trees were cut down to make rice fields and flood control was compromised. By 1431 a Thai kingdom took control of Angkor and ended the Khmer empire.

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6.12: Song Dynasty (960 CE – 1276 CE)

The Song Dynasty had two distinct reigns; the Northern Song from 960 CE – 1127 CE, who controlled most of the inner part of China, and the Southern Song in 1127 CE – 1279 CE ruling in the southern regions. During the total Song Dynasty, the population doubled to over 100 million. Extensive waterways built to support widespread rice cultivation, the government granted land to peasants to farm rice, increasing production and wealth of the general population.

The Song Dynasty was the most powerful government in Asia and exceptionally innovative. They created the first movable type press –before Europe, constructed a unique canal lock system to move boats upstream, built large construction projects, defined the use of negative coefficients in mathematics, charted the stars, and invented the astronomical clock tower, catapulting trebuchets and the revolutionary gun powder.



6.56 Portrait of Empress

The arts and sciences flourished under the Song Dynasty, and even the emperors honed their skills in ink and wash painting (6.56). Art was not just the purview of the ruling class as a broader population became wealthier; people collected art and supported artists. Painting and calligraphy were the most valued forms of art, along with lacquerware and jade carving.

The famous art of the Northern Song was a beautiful and delicate landscape painting. During the previous repressive dynasty, artists fled to the mountains where the majestic mountains inspired artists to paint nature, and the theme of high mountains became a focal point for landscape paintings. The most famous landscape artists included Fan Kuan and Li Cheng, who masterfully pointed on silk the *Luxuriant Forest among Distant Peaks* (6.57).

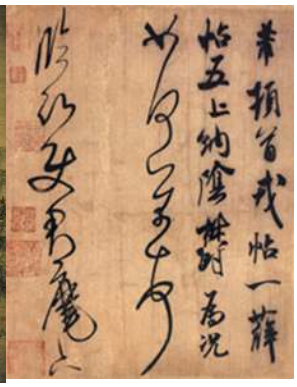


6.57 *Luxuriant Forest among Distant Peaks*

Guo Xi, whose masterpiece *Early Spring* (6.58), based Shan Shui (mountain-water), was considered a Northern Song master. His son recalled how Guo Xi prepared himself to paint, stating, "…he would seat himself at a clean table, by a bright window, burning incense to the right and left. He would choose the finest brushes, the most exquisite ink; wash his hands, and clean the ink-stone, as though he were expecting a visitor of rank. He waited until his mind was calm and undisturbed and then began."

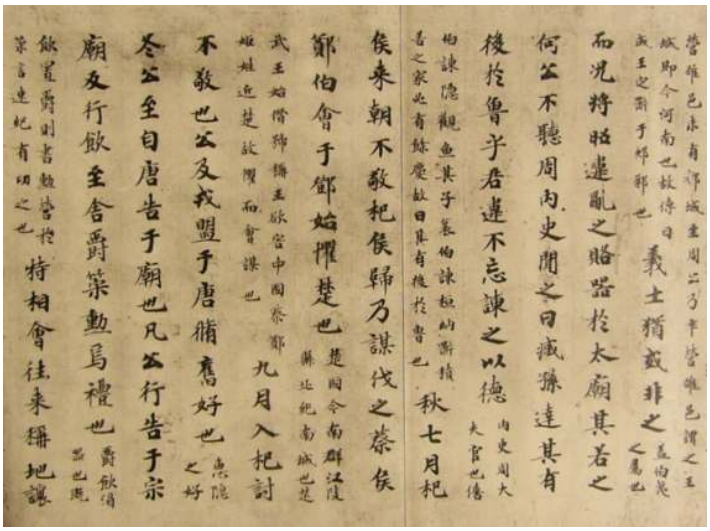


6.58 Early Spring



6.59 Calligraphy

Calligraphy, a highly venerated art, was practiced everywhere in the Song Dynasty as educated men and women were expected to be proficient in the art, a required competency reflective of their social status. The purity of each brushstroke was an important feature; the motion of creating the marks led to a concentrated rhythm as the ink was applied to the silk or paper. Paper made from rice, mulberry, bamboo, or hemp was famous for artists to use. ink, brush, paper and inkstone were essential tools of the calligrapher. Ink was made from soot with binders added, strained, and mixed with water on an inkstone before applying with the brush is dipped into the ink (6.59).



6.60 Calligraphy

The invention of movable type printing in 990 CE changed the Song and future dynasties forever. Documents created by woodblock printing was very common in China, however, movable type allowed authors and artists to print thousands of documents (6.60) and pictures in a short amount of time compared to hand printing each copy. The impact on Song Dynasty education was extensive, most of the population and children in schools had easy access to information and reading material. The printing press allowed the Song Dynasty to become the first civilization to print money on paper.

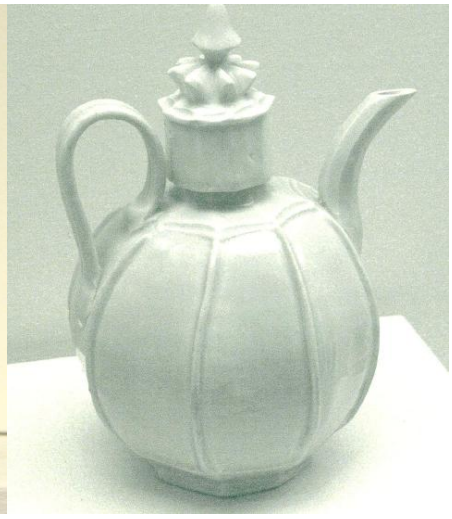


6.61 Ru ware bowl

Pottery was exquisite and encompassed well-developed artistic processes with a high standard of superiority for multiple styles of ceramics. Northern Song invented Ru ware (6.61), a type of pottery glaze with its subtle blue-grey and green glazes applied thickly to crackle. Ru ware was very rare and valuable, generally made for the ruling class and manufactured only in specific kilns in the north. Other types of pottery include those made with northern celadon (6.62), brown and black glazed objects, Fujian black pottery, Jingdezhen white-ware (6.63), and the translucent porcelain.



6.62 Tripod vessel



6.63 Teapot

The Song Dynasty was a powerful nation of about 100 million people and were the richest, most skilled and populous country on the planet. While Europe was in the throes of the dark ages, China was bustling with innovation, invention, and creativity, the most success dynasty of the period.

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6.13: Asuka, Nara and Heian Periods (538 CE – 1185 CE)

Asuka Period

The Asuka Period lasted from 538 CE to 710 CE and is known for its social and artistic transformations based on the introduction of Buddhism from the Koreans. The country was ruled by separate clans and during the Asuka period, the beginnings of an imperial dynasty developed. They set up the “five cities, seven roads” system and organized people into groups of occupationally categories; farmers, weavers, potters, fishers, artisans, and others. They adopted the Chinese calendar, built temples, made trade roads and sent students to China to study.

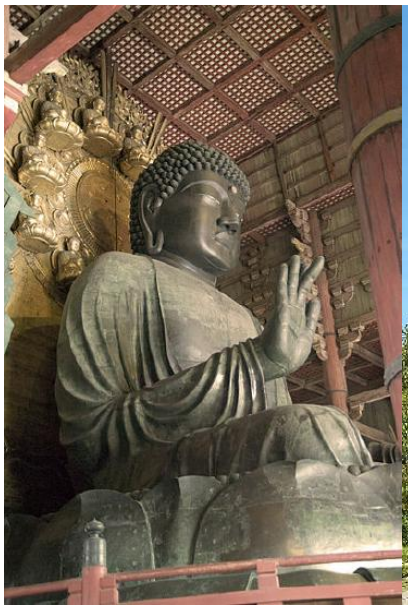


6.64 Tori style Buddha

The Asuka people constructed homes and temples from wood, unfortunately, very few pieces of their buildings survived the deterioration of the environment. Generally, sculptures were based on Buddha (6.64), and the characteristics of the Tori style (prominent sculptor Kuratsukuri Tori) with symmetrically folded clothing, almond-shaped eyes, the right hand raised as the left lies on the leg, the elongated head topped by perfectly curled hair, and a prominent smile called the “archaic smile”.

Nara Period

The Nara Period was exceptionally short, existing from 710 CE to 794 CE. Most of the people lived on farms centered around small villages; nonetheless these literate people produced a recorded history of their short time in Japan. During the abbreviated Nara period, they minted coins, had a thriving economic market, and a centralized government. Through the efforts of the Nara imperial court, they were able to record and preserve poetry and literature and with the spread of the written word, the Waka poetry format was created. Waka poetry was the fi



6.65 Buddha (Daibutsu)



6.66 The Great Buddha Temple

Buddhism became the state religion leading to the construction of multiple temples including the great Buddha Temple at Todaj-ji (6.66) constructed in 728 CE to house the exceptional sculpture of the Great Buddha (Daibutsu) (6.65). The enormous statue of the sitting Buddha was sculpted with bronze and gilded in gold. Even in the sitting position, the statue is fifteen meters high, almost completely filling the temple. The face is five meters, wide shoulders are twenty-eight meters across and on his head are nine hundred and sixty closely positioned curls.

Heian Period

The last part of the classical Japanese history is from 794 CE to 1185 CE in the Heian Period, the high point and considered the golden age of harmony and peace. Buddhism spread throughout Japan and has methodically influenced the Japanese culture since. However, this period also saw the rise of the samurai class and the foundations of feudal Japan. The warrior class became a big influence in the courts as the shoguns rose in power, influencing artwork to record triumphs like the Battle of Dan-no-ura, (6.67), a major sea battle in the control of Japan.



6.67 Battle of Dan-no-ura

In spite of internal turmoil for the Heian people, there was a period of artistic and cultural growth with a specific interest in poetry and literature, a continuation of the Nara Period. Two new types of lettering were invented; Katakana, a simplified script based on Chinese, also Hiragana, a more cursive style that was distinctly Japanese. The women of the court were the artists of script-writing and painted vibrantly colored images documenting court life (6.68). Both upper-class men and women were trained in the arts and were expected to become experts in visual and performing arts.



6.68 Bamboo River

In this period, beauty became an essential part of who was considered a good person. Aristocrats powdered their faces with white dust and blackened their teeth. A male's ideal beauty was a faint mustache and thin goatee while women wore brightly red painted lips and shaved their eyebrows to draw a new one much higher on their faces. Women had long black hair and wore an elaborate robe, twelve layers of cloth each in a specific color combination.

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6.14: Rapa Nui Island (7th CE est. – ongoing)

The most remote island in the world is Rapa Nui (named Easter Island by the Europeans), over two thousand miles from any other island or mainland. People first arrived in the 7th century after crossing the Pacific Ocean in dugout canoes from Polynesia. When they landed on the 164 kilometers square island, it was heavily forested, had sandy beaches for landing canoes, and the sweet potato they relied upon for food grew successfully in the volcanic soil.



6.69 Line of moai

The Rapa Nui people are known for their moai, the carved statues (6.69) from the volcanic rock in the hills. The stone-age culture of Rapa Nui shaped monolithic, somewhat human figures of their ancestors. The tallest moai is a record ten meters high and weighed over 80 tons. There are 887 statues carved in the minimalist style (6.70) of sculpture with larger than life heads, weighty brows, long broad noses, strong chins, and thin lips that sit on top of a whole body with low-relief carvings of arms. The members of each clan created moai's and then moved the statues closer to the shoreline, some moved over eight kilometers.

There are different theories of how they moved the moai. As we have seen in other civilizations, who had to move large stones, the two top theories are entirely different from each other. The first theory believes the moai were laid on their back and rolled on logs down the hills to their final resting spot. Although this theory has shown to work, the deforestation of the island limits the amount of wood available to move the moai. The second theory hinges on “walking the moai,” which was a story passed down through generations and provided the clues for the current scientist to investigate. A theory was proposed that the moai were in an upright position and tied to ropes. With three teams of people guiding the statue, they walked the moai to its new position by pulling on the ropes side to side.



6.70 Moai head

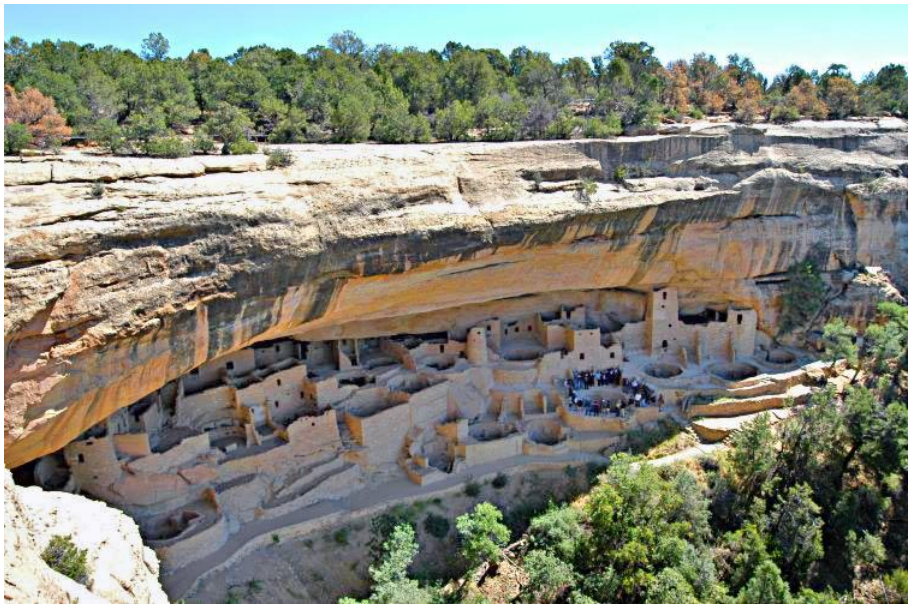
The exploitation of the natural resources on the island caused difficulties of the people of Rapa Nui when the island was deforested over time for homes, fires, and canoes and without wood for boats, they were literally trapped on the island. However, invasions by Europeans and South Americans, diseases and competition for the resources caused the culture to change and collapse.

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6.15: Ancestral Puebloans (700 CE – 1300 CE)

The Ancestral Puebloans lived in the United States in the four-corners area where the states of New Mexico, Arizona, Colorado, and Utah meet. They lived in the area from approximately 700 CE to 1300 CE. The Puebloans were master clay pot makers, and the artistry evolved during this period from simple clay decorations to elaborate pottery with black drawing on white clay. The high plateaus at Mesa Verde (6.71) were made of sedimentary rock formations with abundant junipers, pinion, and ponderosa pines, although the landscape was subject to wind and water erosion, drought and floods. Steep canyons developed from environmental erosion, exposing magnificent overhang cliffs, ideal locations for the Ancestral Puebloans to build their communities, and dwellings indefensible positions. Using sandstone common to the area, they made blocks and assembled them into the cliffs with a compound of mud and water to make a concrete mortar.



6.71 Mesa Verde

The basic rooms were small, and each room seemed to have a different purpose; sleeping, storing crops, and work areas. Generations of a family would live in groupings of five to six rooms and added a room as they needed. The round kivas are underground or at least partially underground, and located in front of a group of rooms. It is possible that each family grouping or clan had a kiva associated with a set of five or six rooms with the flat, open roofs of the Kiva, creating an open courtyard or gathering place for the people.

The people were known for their everyday pottery and generally unpainted with a smooth or textured surface used for cooking or storage. The pottery for formal use was highly adorned and decorated with black painted designs on white or gray backgrounds, depending on the type of clay available. The narrow-necked jars were used for liquids, taller pots for ceremonial purposes. Some groups used white on black (6.72) and others black on white, and each village had its own style.



6.72 Pitcher

For unknown reasons, Ancestral Puebloans abandoned their homes in Mesa Verde and other settlements, and one day the canyons were empty; all traces of the Puebloans people vanished except what little they left behind.

The Ancestral Puebloans left few written records so historians can only estimate the exact use of the kivas; however, the belief is they were used for rituals, ceremonies, and gathering places. The earliest kiva was constructed around 600 CE in Chaco Canyon, generally underground or semi-subterranean (7.56) and accessed by a ladder in the roof (7.57). A set of housing structures in most locations also had a kiva, and each village may have several kivas depending on the population. The kivas usually had a fire pit, ventilation shafts, benches, niches in the walls, and a sipapus, the small hole in the floor denoting the place for humans to materialize from the underworld.



7.56 Small kiva



7.57 Small kiva interior

> *Kiva comes from a Hopi word that translates to "world below".*

The Great Kivas were constructed similar to the smaller personal kivas, made to accommodate large groups of people for meetings or ceremonies. The Great Kivas (7.58) were two or three times bigger than the clan or family kivas, with a diameter of 45 to 70 feet. The walls for the Great Kiva extend above ground to support the rooftop, as opposed to the smaller, family-grouped kivas. The Great Kiva also stood apart from the groupings of any rooms to remain secretive when necessary. The Great Kivas had big masonry-lined circles with a huge tree trunk to support the roof. The tree trunks were carried from a long distance to the structure and considered an essential element of the grand kiva; without the massive tree trunks, the roof would collapse into the walls. Seating areas built along the curve of the walls may only have been part of the construction to add extra support to the outer walls, and seating may have been secondary.



7.58 Great kiva

The Great Kivas had large vault-like structures made of stone in the middle of the floor, probably used for ceremonies. Niches or openings built along the walls of the Great Kivas may have been specialized places to put beads, pendants, or other ceremonial items. Historians have not defined a particular hierarchy or religious structure, but may be developed rituals or ceremonies to celebrate the solstice, equinox, or other lunar events.

The Puebloans constructed middens, and archeologists can piece together artifacts from the broken pots and bones. The Puebloans would toss trash/items down the cliffs and created piles of middens or dumps at the base of the cliffs. Over time they were covered in dirt and preserved for archeologists to sift through today.

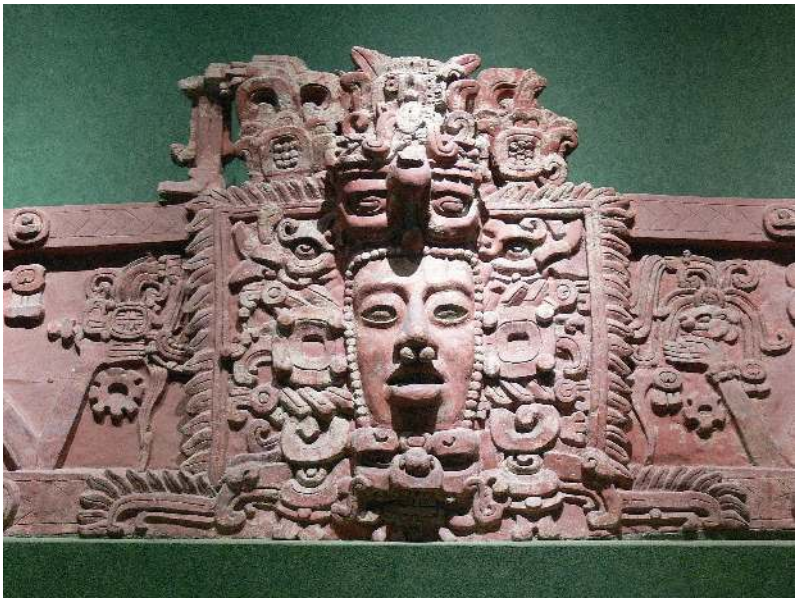
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6.16: Mayan Classic Period (250 CE – 1539 CE)

The classic Mayan period is defined as the era the Mayans created sculpted monuments on the Yucatan peninsula, approximately from 250 CE to 1539 CE. They occupied southeastern Mexico, the Yucatan Peninsula, Guatemala, Belize and parts of Honduras and El Salvador. A large number of city-states grew along with a complex network of trade routes for arts and goods. The critical elements of trade included jade, salt, obsidian, ceramics, feathers, and cacao sought after by different Mayan cities. The city of Teotihuacan became the center of influence, later moving to Chichen Itza in the north. The Mayans (6.73) had very sophisticated art forms, including temples, sculptured stone, wood, and ceramics.



6.73 Mayan art

The Mayan cities expanded without much of a plan, although most cities had palaces, ball courts, pyramid temples, and structures for astrological observations. The monuments of big pyramids, temples, and palaces inscribed with a hieroglyphic script, leaving an extensive historical record of information about their lives. Carved stone stela, fabricated from limestone, were distributed throughout the land. Limestone was soft enough to carve; however, the stone hardened over time when exposed to the environment. Made from the ubiquitous limestone quarried nearby, the famous ball court (6.74) generally found in most Mayan cities, fashioned in an I shape, a sloping wall on each side along the narrow field. The specific rules are unknown, and the very competitive games followed specific rituals with the losers frequently sacrificed.



6.74 Ballcourt at Zaculeu

They developed advanced hieroglyphic writing and extensively recorded historical and ritual information. The writing system was composed of phonetic symbols and logograms written on paper made from tree fibers. When the Spanish conquered the Mayans,

they destroyed all of their books except three (6.75). However, many examples of the writings were also recorded on stone and in ceramics and survived. The Mayans also developed a complex calendar, and their mathematical system used the earliest instance of zero in the world to engineer their empire.



6.75 Mayan book



6.76 Funerary mask of king

Art was based on the royal court and their world's association with their ancestors. They preferred green or blue-green, and the colors were highly valued and used for extraordinary sculptures. Mosaic funereal masks of royalty were made with jade, and occasionally, kings had jade (6.76) added to their teeth. Not much information exists about textiles and little remains of any Mayan fabric except a few scraps. There are murals on walls (6.77) portrayed the members of the court clothed in extravagant garments of cotton or animal hide.



6.77 Mural at Bonampak

The Mayans created multiple types of ceramics without a potter's wheel. Instead, the ceramics were made with coiled and rolled strips and usually embellished with hieroglyphs and images (6.78). Although the pottery was not glazed, they painted it with a slip made of minerals and colored clays, detailed designs becoming visible after firing. Some communities sculpted small, detailed figures giving researchers images of clothing or ritual garments as the warrior (6.79).



6.78 Sacul vase



6.79 Ceramic warrior

Bone, shells, metal, gold, silver, and copper were used to create and sculpt smaller items. They hammered metal into bells or disks and later used the lost-wax method to cast metal. Graffiti was found everywhere, on stucco walls, floors, and furniture, in all kinds of buildings. It was inscribed, and one drawing might be overlapping another, frequently crude artwork was found next to something very artistic.

The Classic Mayan culture began to collapse in the 15th century, malnutrition, lack of food, warfare, climate change, and competition for resources forced people to leave their homes in search of safety, food, and shelter in other places. City-states began to fight each other for resources leading to brutal warfare and, ultimately, the collapse of a great civilization followed by multiple invasions by the Spanish beginning in 1511 CE leading to the final demise of the Mayan civilization.

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6.17: Incan Empire (Early 12th C – 1572)

In pre-Columbian America, the Incan Empire was established in Peru in the early 12th century and lasted until the Spanish invaded in 1532 CE. They created an empire covering Peru, parts of Ecuador, Bolivia, Argentina, and Chile along the chain of the Andes Mountains. The environment was harsh and diverse with mountains, plains, deserts, and jungles, making travel difficult. Everywhere they went, they built monumental buildings, extensive road systems, and harnessed the land with terraced hillsides. The most famous settlement was Machu Picchu (6.81) constructed high in the mountains. Kings ruled the empire from Cuzco, the capital with a nobility class protected by the citadel at Sacsayhuaman (6.80) while the rest of the people worked the land. The economy of the Incan empire was established on trading goods and services without any real markets and seemingly no money. Unlike most cultures, the Incas did not pay monetary taxes. Instead, people were required to provide their labor and, in turn, received food and goods.

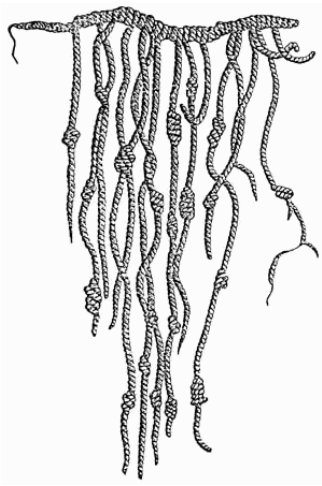


6.80 Sacsayhuaman



6.81 Machu Picchu

The Incan's did not have a written language system, yet they had an extensive counting system to calculate and track transactions. Land was divided into sections, some for the gods, some for the rulers and some for the people. They used the quipus (6.82) as a counting device with base 10 counting and recording with a set of knots on the groups of strings (6.83). The quipus were portable, capable of counting up to 10,000 per quipus. If anything went higher, they added another set of strings. Historians also believe they might have used quipus to record historical events.



6.82 Quipus example

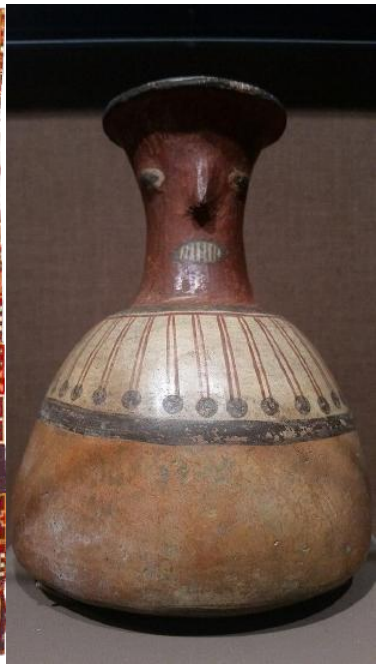


6.83 Quipus

The sun god was the supreme deity and the moon goddess second in command. Temples, stonework, and metal artworks of polished gold, silver, and copper were created to honor these gods. Almost all of the metal art from the Incans was melted down by the Spaniards and is lost today. Textiles (6.84) were significant to the general population, and their designs had recognizable motifs like the checkerboard pattern found in a wide variety of clothing. Ordinary people wore textiles made from cotton, llama, and alpaca wool, the super-soft vicuna wool textiles only available for the ruling class. Colors were made with plants boiled to create natural dyes, and each color had a designated meaning. Most textiles were made for the elite, but ceramics had broader use by everyone. The most common shape of the ceramics was a round vessel (6.85) with a long neck and two small handles used to store maize. The ceramics were painted using a polychrome method with geometric patterns, animals, or birds.



6.84 Patterned textile



6.85 Ceramics

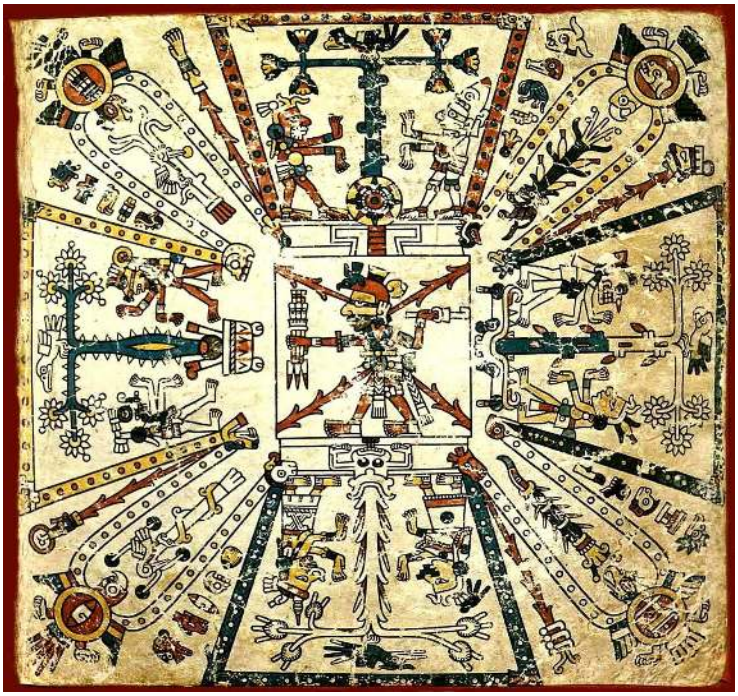
Historians are still puzzled about how the Incas created their stable societies lacking wheeled vehicles, animals to ride or pull plows, only able to make bronze tools, and did not have a writing system. Living in an isolated environment, they developed a different pathway to a thriving civilization, until the Spanish came, decimating the Incan population with disease and destruction.

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6.18: Aztecs (14th – 16th)

The Aztecs dominated from the 14th to the 16th centuries inhabiting Tenochtitlan and two other associated city-states. At its pinnacle, the Aztecs had a rich and complex cultural environment located in present-day Mexico, the swampy land of the area transformed into a large complex with a pyramid temple similar in size to the great pyramids in Giza. The society was divided between nobility, commoners, and the gods Tezcatlipoca, Tlaloc, and Quetzalcoatl and the support structures for the gods. About 20% of the population cultivated and provided the food for the Aztec Empire, while 80% of the population was traders, artisans, and warriors. Work from the artisans became an essential part of a source of income for the Aztecs.



6.86 Cosmological drawing

Tenochtitlan was built on the modern-day site of Mexico City, based on a symmetrical layout dividing the city into four sections with the Great Pyramid as the centerpiece. Houses were made of wood and clay with woven reeds for the roof while the temples and palaces were constructed of stone. They built canal systems rivaling Venice, Italy, to irrigate the terraced areas of farming, in swampy areas they raised the land and separated areas with small canals. Connecting causeways to the main island, built by driving pylons into the wet marshy land and covered with stone and rock, provided travel capability on foot.



6.87 Aztec sculpture

Songs, music, and poetry were highly esteemed in the Aztec empire and supported the arts with contests and performances by actors, acrobats, and musicians. Poetry and the words had multiple meanings that supported war and the gods alongside natural objects like flowers. Many of these poems still exist today, and although the Aztecs did not have a complete writing system, they did use logograms. The drawing (6.86) represents the lord of fire standing in the center; logograms of the cosmos are portrayed around the center.

Metalwork was a specific focus of the Aztecs using gold and silver to create rings, earrings, pendants, and necklaces, all decorated with eagles and tortoiseshells made by lost-wax casting and delicate filigree work. Unfortunately, very little survives today because the Spanish gathered up all of the precious metal and melted it down to carry back to Spain. Stone sculptures did survive and were replicas of one of the many gods the Aztecs worshipped. The sculptures would be seated, standing, or in other positions, a few of them had a hollow space carved in the chest of the sculpture to hold the heart of a sacrificed victim. Many of these sculptures were painted with bright colors, although the paint faded with time. Small sculptures were made in the form of local deities, especially agriculture deities (6.87). Turquoise rock was used to make mosaics to cover masks or sculptures, snakes were a common theme and used as a motif for artwork. Made from carved wood, the two-headed snake (6.88) was covered with turquoise, pieces of a shell for embellishments.



6.88 Snake artifact

Miniature work was created with themes of plants, shells, birds, or any natural entity. They used jade, a highly valued mineral, and feathers from the quetzal bird and other birds cut up for decoration. Feathers were cut into fragments and glued to a strong feather base. Small layers of natural feathers were applied first then covered with more ornamental feathers with glue made from orchid bulbs. Feather artwork seldom survived, the feather shield (6.89) is one of the pieces existing today. Even though they did not use a potter's wheel, the Aztecs made sophisticated pottery (6.90) with legs or spouts, handles, or unusual shapes. The vessels were created in the coil pot fashion with thin-walls and covered with red, black, or cream slip; polychrome ceramics had designs painted with black or brown. They also added exotic motifs of animals, plants, or geometric shapes.



6.89 Feather shield



6.90 Ceramic bowl

Standing 2.7 meters high, the basalt statue of Coatlicue or the “Serpent Skirt’ (6.91) is generally considered the best example of Aztec sculpture. The statue of a goddess with two snakeheads, wears a skirt of snakes, a necklace made from dismembered body parts, human heart pendant, and clawed hands and feet. She a major Aztec figure and considered the earth-mother goddess and thought of as a fearful figure.



6.91 Coatlicue



6.92 *Sun Stone*

The Sun Stone (6.92) is one of the most recognizable pieces of Aztec art. The basalt stone measures almost four meters in diameter and is about one meter in width and represents the Aztec myths of the five worlds of the sun. The center of the stone has a relief carving of the sun god, Tonatiuh or the night sun, Yohualtonatiuh, all surrounded by other critical symbolic images.

The Aztec Empire swelled to 15 million people and when cultural hegemony control waned, so did the great empire of the Aztecs. Climate change, warfare, and the invasion by Cortes in 1521 lead to the fall of the Aztec Civilization.

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CHAPTER OVERVIEW

7: The Sacred Buildings of Civilizations (200 CE – 1400 CE)

All cultures had some kind of sacred belief whether it was one god, or many gods and they erected different types of structures including: temples, churches, mosques, or pagodas where they observed their religion. Globally, all of the buildings were designed, constructed, decorated and enhanced with some style of art: statues, stained glass, special trim, architectural configurations, or unique materials.

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7.1: Overview

All cultures had some kind of sacred belief, whether it was one god or many gods, and they erected different types of structures, including temples, churches, mosques, or pagodas where they observed their religion. Globally, all of the designs of the buildings were an architectural inspiration, enhanced with some type of cultural art. The people constructed and decorated with statues, stained glass, special trim, architectural configurations, and unique materials. Most of the buildings in the chart below were erected during this period, some of the structures are still in use today, others recently rediscovered ruins, and one wholly rebuilt.

Patterns, or the way something is organized and repeated in its shape or form became one of the major tenets of design, forming flowers and leaves or spirals and circles as seen in the mosaics. All the works of art had some sort of pattern even though it may be hard to discern; the pattern was formed by the colors, the illustrations, or the shapes. The patterns worked together to bring unity to the picture or object.

Fresco painting is an ancient technique of troweling wet lime plaster on a wall or ceiling and painting the wet plaster with a scene. When the plaster dried, the painting became permanent and lasted until the plaster is damaged. The fresco on the exterior wall of the Haveli in Mandawa, India, has one of the most significant concentrations of frescos in the world. Although earthquakes or weather has damaged some of the plaster, the paint retained the exact original color applied 1,000 years ago.

Mosaics are constructed by creating images using small pieces of colored tile, stone, or glass and gluing them to a wall. when the glue dried, grout was spread over the top, sealing the mosaics in place. Mosaics were used on walls, ceilings, and even floors as they are durable, lasting for centuries. Mosaics were particularly crucial in mosques to create incredible patterns of flowing designs.

Carvers used a tool to shape material by removing or scraping sections away from the original form. Several types of tools are used to carve, and different civilizations developed different tools depending on what natural resources available. Bas-relief, a French word meaning to carve in “low relief” on stone, wood, or rock to give the carving a three-dimensional look. The word relief is derived from a Latin verb relevo meaning to raise. A sculpture looks like it emerges above the background. However, the artist cuts away the background, adding different degrees of depth to determine how far the sculpted section stands out from the background. Bas-relief carving became a common form of sculpting, designing stories into images in most of the cultures.

Silica, an amorphous solid material that is transparent even with the addition of color, is the most common component in glass. Small pieces of colored glass are assembled to create the stained-glass windows. Stained glass art is over 1,000 years old and used almost exclusively in churches, basilicas, mosques, and other sacred buildings in earlier civilizations.

Religious structures were very important to each of the civilizations, representing a particular deity or religious belief. In *Chapter 7 ~ The Sacred Buildings of Civilizations (200 CE – 1400 CE)*, the artwork and architecture of different religious buildings is examined.

Civilization	Sacred Building	Date of Construction
Byzantine	Hagia Sophia	537 CE
Jerusalem	Dome of the Rock	691 CE
Islamic Golden Age	Umayyad Mosque	715 CE
Viking	Borgund Stave Church	Around 1180 CE
Romanesque	Sant Climent de Taull	1123 CE
Gothic	Notre Dame Cathedral	Started 1163 CE
Ethiopia	Lalibela Church Complex	12th and 13th Centuries
Gupta Period	Mahabodhi Temple	5th or 6th Century
Khmer Empire	Bayon Temple	13th Century
Song Dynasty	Six Harmonies Pagoda	970 CE
Asuka, Nara, Heian Periods	Konpon Daito Pagoda	887 CE

Civilization	Sacred Building	Date of Construction
Ancestral Puebloans	Kiva	Approx. 1080 - 1150
Mayan Classic Period	Kukulkan Temple	900 CE
Incan Empire	Temple of the Sun	Mid 1400 CE
Aztec	Templo Mayor	1326 CE (first version)

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7.2: Byzantine Hagia Sophia (537 CE)

One of the architectural wonders of the world is Hagia Sophia (7.1), with its magnificence, functionality, and sheer size dominating the horizon. Hagia Sophia is located in Istanbul, Turkey, and has served as a Greek Orthodox church, a mosque, a basilica, and now a museum. The first church erected on the site in 360 CE had a wooden roof, burning down in 404 CE. The second structure, built-in 415 CE, again with a wooden roof, also suffered destruction from a fire in 532 CE. Construction of the current structure started in 532 CE, opened in 537 CE, and became a majestic example of byzantine architecture, the largest cathedral in the world for one thousand years.



7.1 Hagia Sophia

> *Hagia Sophia is Greek for "Holy Wisdom"*

The cathedral follows the traditional basilica style layout, a rectangular building with a door at one end leading down an aisle to the apse. Hagia Sophia was a commanding 100 meters long and 69 meters wide, the central dome as the principal emphasis. Emperor Justinian wanted the church to be the biggest and grandest, so the builder appropriated marble and columns from other structures in the ancient cities, including the Hellenistic columns from the Temple of Artemis. They brought in white marble and green porphyry from Egypt, yellow stone from Syria, black stone from the Bosporus. The marble was divided in half to make mirror images and used to line the interior walls (7.2). A total of 104 columns, 64 columns in the upper gallery and 40 columns in the lower gallery, were embellished with abstract designs (7.3).



7.2 Interior columns



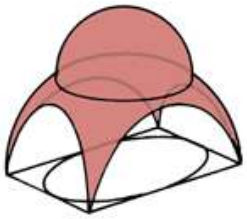
7.3 Decorated column

The original dome was constructed with a flatter roof and destroyed in the 558 CE earthquake when the extraordinary stress forces on the load-bearing sections of the dome caused the walls to push outward, collapsing the dome and crushing some of the walls. The architect redesigned and elevated the dome (7.4) about six meters higher, eliminating the lateral pressure on the walls and adding pendentives and ribs similar to the inside of an umbrella (7.5), the weight distributed along 40 windows to lower the overall weight of the dome. The newly completed dome (7.6) stood 55.6 meters high, the weight of the dome correctly distributed on the walls, still existing today.



7.4 Interior of dome

The walls were covered with marble and additionally decorated with mosaics, which are small pieces of cut glass, colored glass, colored stone or precious stone, and glazed tile. To create a mosaic, the artist drew a design on the wall or ceiling, then applied glue to the wall in small batches and pressed the pieces of mosaic into the glue. When the glue dried, sanded grout was mixed and spread into the cracks between the mosaics; a process similar to installing a tile shower today. Mosaics were generally vast, and the artist must regularly step away from the wall to ensure the colors and pieces get perfectly placed. In the Hagia Sophia, many mosaics (7.7) (7.8) are visible on the walls and domes, images of the artist's representation of writings, geometrics, and figures. The decorative mosaics inside the cathedrals took over twenty years because mosaic work is challenging, requiring much patience.



7.5 Architectural drawing of dome



7.5 Interior of dome



7.7 Comnenus mosaic



7.8 Empress Zoe mosaic

The church was considered the religious center for the Roman Empire, and the emperors were crowned in the church. During the crusades and subsequent wars, the church deteriorated until 1453 when the sultan conquered the area, repaired the damage to the structures, and converted the building into a mosque. The Sultan ordered all the Christian motifs to be removed or plastered over all the mosaics on the walls and ceilings, minarets, and other iconic structures. Islamic icons begin to cover the walls and ceilings, and the temple today is a museum displaying most of the different religious icons.

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7.3: Jerusalem Dome of the Rock (691 CE)

The Dome of the Rock, completed in 691 CE, is a mosque located on the Temple Mount in the Old City of Jerusalem and is considered one of the oldest intact works of Islamic art. The gilded gold dome with blue tile mosaics is one of the most iconic and recognizable buildings in Jerusalem. The location of the Temple Mount (7.9) has been occupied by various religions over thousands of years; Jewish temples, a Roman temple to Jupiter, or a Christian church in the Byzantine era, all erected and destroyed by different invaders and wars throughout time. After the Muslim siege of Jerusalem in 637 CE, the Dome of the Rock was constructed, surviving as a building until today, one of the first significant Islamic buildings.



7.9 Temple Mount overview



7.10 Dome of the Rock

The Dome of the Rock (7.10) was built over a sacred rock site to protect the place where Muhammad is believed to have journeyed to heaven and united with the other prophets. The exterior walls (7.11) were built with limestone quarried nearby, deteriorating over time, neglected by succeeding rulers. In 1545, the Ottoman sultan completed extensive repairs and covered the exterior walls with blue mosaics and several different colors of tiles, including several inscriptions from the Koran on the walls. From a distance, the colored exterior walls provide an interesting contrast against the desert browns.

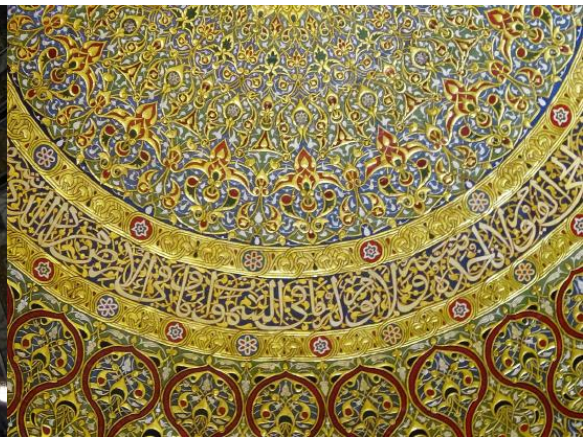


7.11 Exterior wall

The architects designed the Dome of the Rocks outer walls in an octagon shape, the inside dome (7.12) in a circle almost twenty meters in diameter and rising to a height of fifty-four meters. The dome was placed on top of twenty-four columns and piers for support and clearance from the sacred rock bed. The building is covered inside and outside with mosaics similar to other temples built in the same era. The mosaic art contains plant-based scrolls, motifs, and extensive use of calligraphy, all based on very symmetrical, repeating designs (7.13).



7.12 Inside of dome



7.13 Dome mosaics

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7.4: Islamic Golden Age Umayyad Mosque (715 CE)

The Islamic Umayyad Mosque sits in the city center of Old Damascus. The original temple was known for its beauty and size, the largest temple in Roman Syria, dedicated to the god Jupiter. By the end of the 4th century, it was converted into a Christian church and associated with Saint John the Baptist based on the legend his head (also known as a relic) buried inside the church. The area was conquered in 634 CE, then came under Muslim rule and in 700 CE the Umayyad caliph al-Walid I proclaimed: “Inhabitants of Damascus, four things give you a marked superiority over the rest of the world: your climate, your water, your fruits, and your baths. To these, I wanted to add a fifth: this mosque”. The construction of the Umayyad Mosque (7.14) was started in 706 CE and completed in 715 CE and dedicated to the people of Damascus for worship.



7.14 Umayyad Mosque

People from all over the region were employed to build the mosque, and the labor force grew to 12,000 workers, the old Christian church demolished to make way for the new mosque. Byzantine artisans created the mosaic art depicting buildings and landscapes in tile and glass, a universal art form throughout the Mediterranean structures.



7.15 Dome of the Clock

In the eastern section of the mosque, the Dome of the Clock (7.15) added in 780 CE, and nine years later, the Dome of the Treasury (7.16) was incorporated. Over the years and throughout various wars and rulers, the mosque fell into disrepair. In 1082 CE, the new rulers began repairing the mosque with additional support pillars and an updated, more massive central dome. Throughout the next centuries, the mosque experienced cycles of damage and rebuilding, creating the structure we see today.



7.16 Dome of the Treasury

Four walls enclose the mosque built in the shape of a rectangle, 97 meters by 156 meters, and in the northern part of the complex, a large courtyard. Stone columns support the arcades around the courtyard with a pillar between every two columns. The southern section of the mosque contains three arcades creating the sanctuary, two types of stone columns support the arcades; level one has large semi-circular arches and level two made of double arches. The entire face of the courtyard and the arcades covered with glass mosaics (7.17), colored marble, and gold gilding. It was the most extensive mosaic wall ever created at the time. Only some of the original embellishment remains (7.18), but over the centuries, different rulers have added to the patterned embellishments seen today.



7.17 Mosiac



7.18 Embellishments

There are three minarets in the complex, the Minaret of the Bride (7.19) first constructed about 800 CE, added to and repaired over the centuries. Today, the minaret is divided into two sections; the oldest and the lower part is square and built from large blocks, the upper part made of sculptured stone. The minaret has 160 steps that are leading to the top. The Minaret of Jesus (7.20) sits on the

main body of the large blocks formed in the shape of a square with an octagonal spire on the top. It is the tallest minaret and started at the same time as the Minaret of the Bride but not completed until 1247. The Minaret of Qaitbay (7.21) was not built until 1488 and is octagonal in shape.



7.19 Minaret of the Bride



7.20 Minaret of Jesus



7.21 Minerat of Qaitbay

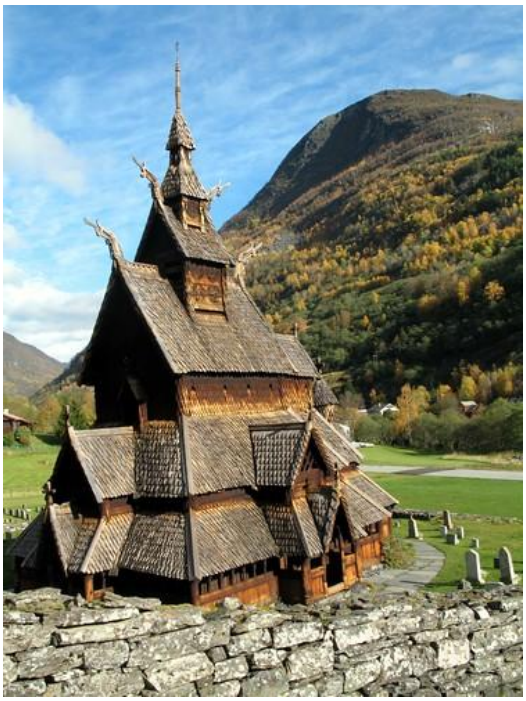
The building is one of the few mosques that have maintained its basic shape and architect since it was started in the 8th century, becoming a model for other mosques throughout the Middle East. However, today much of the mosque has been destroyed in the war in Syria.

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7.5: Viking Borgund Stave Church (Around 1180 CE)

A stave church was a medieval post and lintel constructed building using massive timbers harvested from the surrounding areas in northern Europe. Borgund Stave Church (7.22), built between 1180 and 1250 CE, is a triple nave stave church and the best preserved of Norway's many stave churches. The timber framing formed the load-bearing posts and was called "stav" in Norwegian. The four corner posts are attached by groundsills erected on top of the stone foundation. The staves are connected to the groundsills and each other with notches and grooves, locking together in a similar way modern dovetail joints work.



7.22 Borgund Stave Church

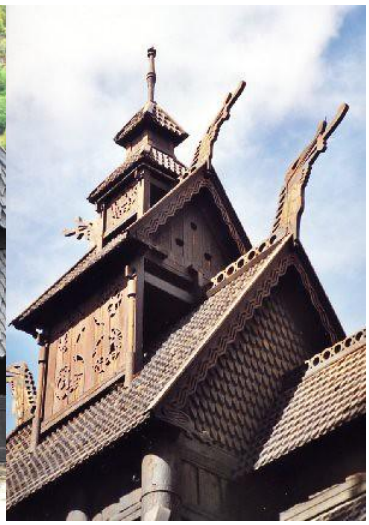
Borgund Stave Church is designed on the traditional basilica plan (7.23) but with narrower side aisles and a raised central nave surrounded on four sides with arches to form an arcade. The shingle-covered roof (7.24) creates a walkway around the building for maintenance. Two steeply angled supports cross to form scissor beams supporting the roof, the lower part of the crossed beams has a truss to add additional support. This scissor beam construction is typical of stave churches. Long horizontal boards covered with shingles form the roof while other crossing beams held in place with smaller pieces positioned in-between for stability.



7.23 Borgund Stave interior



7.24 Roof shingles



7.25 Dragonhead carving

A tower tops the multiple tiered roofs, and decorated gables of carved dragonheads swoop out from the peaks, the dragonheads (7.25) are similar to those found on the Norse ships. The sides of the ridge crests were carved with vines and other repeating designs. Elegant crosses were carved on the base of the altar and the wooden walls finishing off the decoration on the church.

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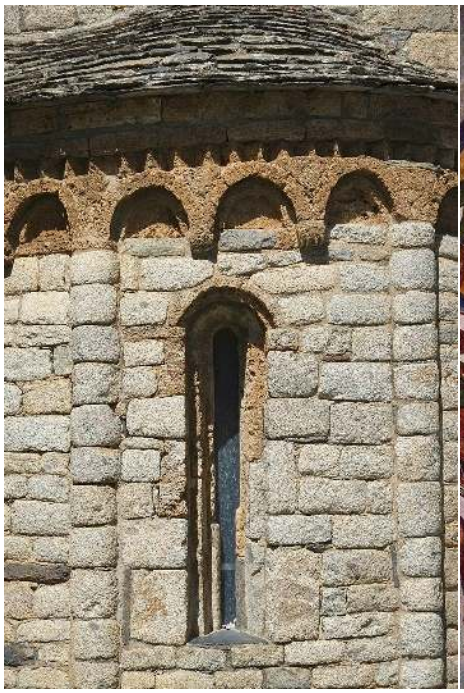
7.6: Romanesque Sant Climent de Taull (1123 CE)

Sant Climent de Taull (7.26), Spain is an outstanding example of Romanesque architecture and art both in the interior and exterior of the building. The Romanesque style of architecture is found in its semi-circular arches in the buildings as opposed to the point arches of the Gothic style. The architecture usually has many symmetrical elements and has simple forms, including massive, thick walls, large towers, round arches, narrow windows and doors, windows, vaults, and arcades formed into a semicircular pattern. Brick was the standard building block augmented with other available stones. The walls were large and flat or gently curving and decorated with mural paintings to illustrate parts of the bible. The original construction date is unknown; however, the building was consecrated in 1123 CE. The church was not built for pilgrims but rather for a local community place of worship. The artwork was created as an inspiration to the practitioners of the religion.

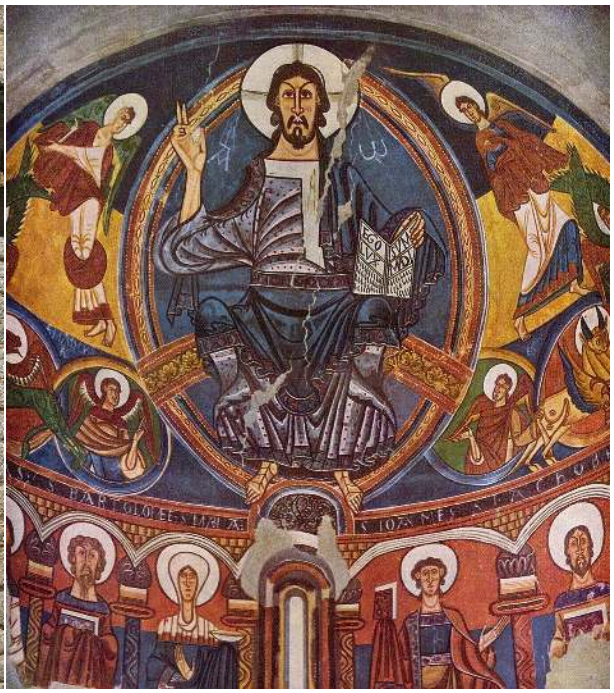


7.26 Sant Climent de Taull

The church layout is the standard basilica plan with three naves and an apse at the end of each nave. The walls were constructed using bricks, the towering columns made of stone separated the naves, and supporting the arcades. This type of massive wall construction (7.27) does not permit many windows rendering the interior of the basilica very dim. The walls do act as a blank canvas inside the church and provide a location to paint the many frescos, relating biblical stories to educate the people. The conventional design of the Romanesque building includes a roof made of wood, very problematic when a fire broke out. The first floor is the base for the tower, and it supports an additional six floors. The tower has larger windows on each floor ascending, giving the structure a lighter feeling while its height demonstrates the influence of the vertical Byzantine towers. The taller towers could have windows because the span was significantly smaller than the broad expanse of the church.



7.27 Window



7.28 *Christ in Majesty*

The artwork in the apse of the church is considered one of the most excellent examples of iconic Romanesque art. The artists are unknown; however, the work was completed in a fresco style shortly after the church was constructed. The symmetrical mural paintings combine different biblical stories with Christ appearing from the background and a series of lambs, dogs, and saints, adding decorative details to symbolize the death and resurrection of Christ. The hierarchical design is intentional by the artists and puts Christ at the center top, announcing he is the most important person in all the paintings.

There are paintings on the walls and ceiling in each of the naves; however, the central apse has the most famous mural painting of Christ in Majesty (7.28). The mural was painted in the early 12th century and remained intact until the original was removed and housed in a museum; currently, a replica is visible in the apse of the church. The mural was painted in the traditional fresco style, applying lime plaster to the wall and painting directly into the plaster. When the plaster dries, the paint becomes an integral part of the wall or ceiling.

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7.7: Gothic Notre Dame (Started 1163 CE)

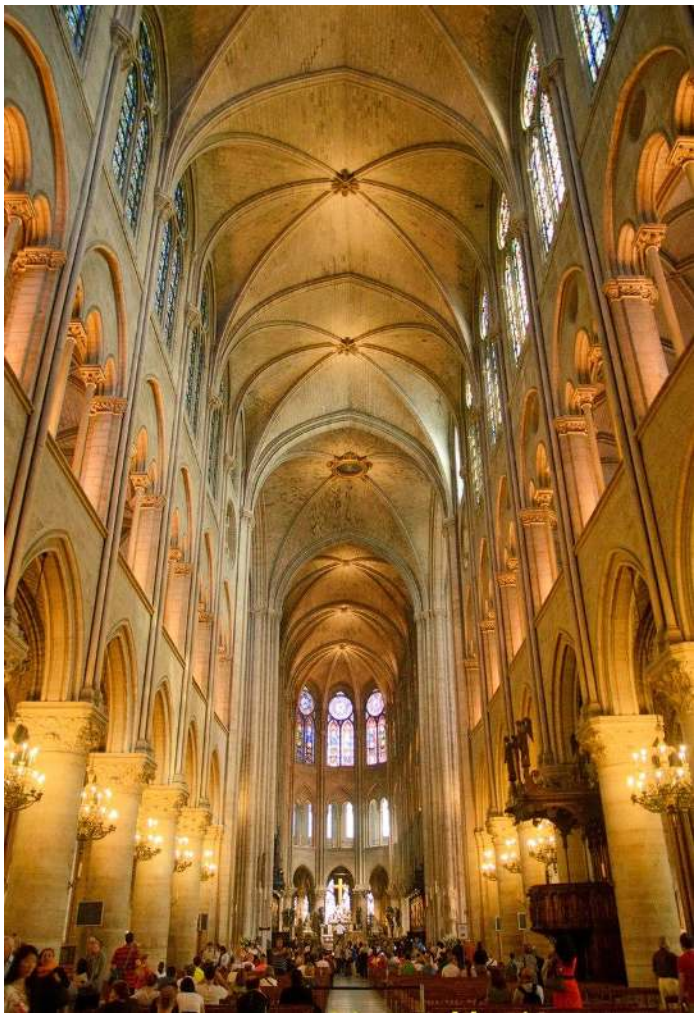
The Notre-Dame de Paris Cathedral (7.29) is located on the Ile de la Cite in Paris, France, and is one of the best examples of Gothic architecture as well as one of the most well-known churches in the world. The cathedral began in 1163 CE after building a unique roadway to transport building supplies, causing the demolition of several houses on the new site.



7.29 Notre-Dame de Paris

Gothic cathedrals have large walls of windows displaying colors from streaming sunlight, are encircled by a spider network of flying buttresses, and topped with ornamental gargoyles. Gothic architecture became a familiar feature of many great churches and castles in this period and led to towns competing to build the most significant and grandest cathedrals. Building a cathedral consumed the labor of surrounding towns, and occasionally took over 100 years to complete. Gothic cathedrals began to rise from the ground, stone by stone, to higher and higher heights, throughout the Western European Catholic region.

The architecture included unique structures, pointed arches, ribbed vaults, and flying buttresses. The pointed arches (7.30) allowed the height of the church to soar and large spaces for windows in these gothic churches instead of the restrictions found in the thick-walled Romanesque church. Because of the invention and architecture of ribbed vaulting (7.31), the architectural capabilities for taller churches and larger windows were possible. Using the strength of stone close to the roof was conceivable, with the construction of multiple barrel vaults intersecting in the middle.



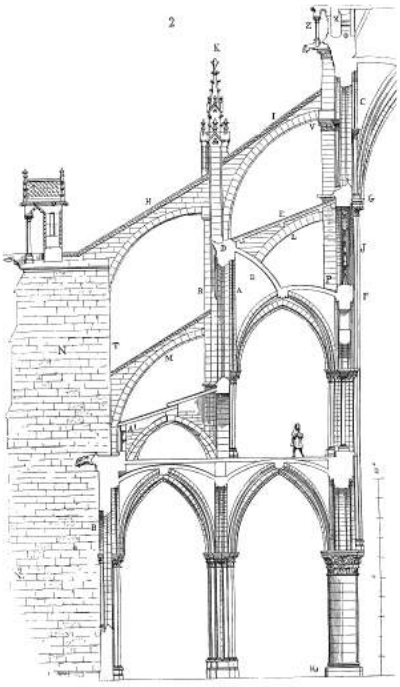
7.30 Pointed arches



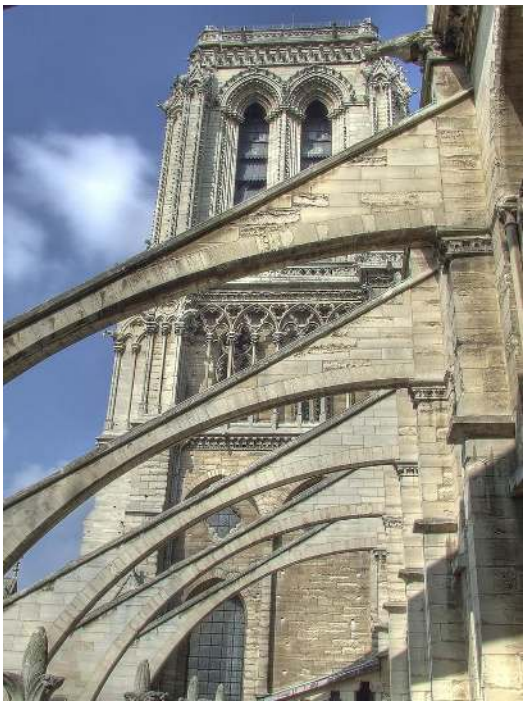
7.31 Ribbed vaults

As Gothic churches ascended in height and they constructed large openings for stained glass, however, with the additional height of the walls, the lateral forces of the wall began to push outward, causing the heavy stone load above to tumble. The design of the flying buttresses (7.32) was to redirect the forces from the pointed arches to the ground. They projected from the walls to a

foundation, supporting the weight of the high walls by carrying the pressure of the lateral thrust and stabilizing the walls. The flying buttresses became an architectural part of the structure (7.33).



7.32 Buttress plan



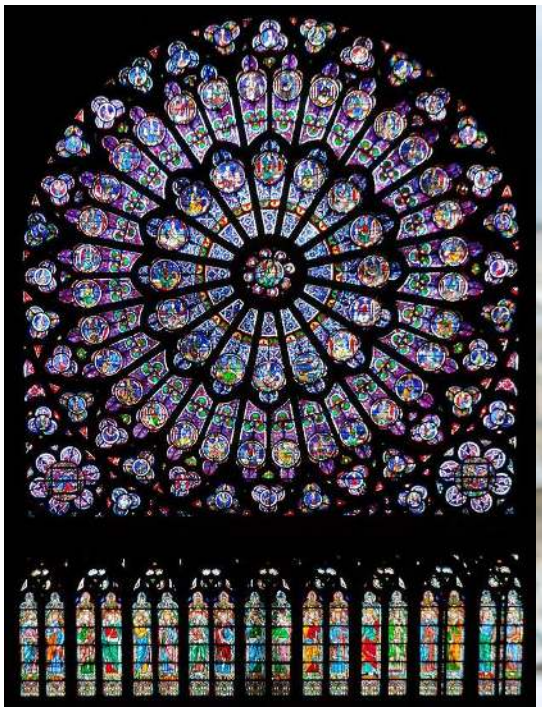
7.33 Flying buttresses

The cathedral was a tribute to Gothic architecture, and the layout of the church followed the basilica style. A nave is the central aisle in the building and usually ends in the rounded end to form the apse with additional aisles along each side of the nave separated by colonnades. The transept cuts across the aisle between the nave and apse, which gives the building its cross-like shape, the choir area is located where the nave and the transept intersect.

> *Basilica style refers to a very large open communal gathering place.*

The cathedral was built in parts; the choir area from 1163 to 1177 CE, the high altar finished in 1218 CE, the transepts and nave by 1208 CE, and the western façade and finishing details all finally completed by 1240 CE. Over the years, many different architects worked on the design of the building resulting in distinctive styles and heights of different sections and towers. Each architect specialized in distinct aspects of the building; for example, the work of one architect was to oversee the assembly of the rose windows. Other architects focused on the great halls beneath the towers.

One of the many design modifications occurred while building the transepts, especially the gabled portal on the north transept, a change to replace the ordinary with a spectacular rose (7.34) window. The idea so successful they added a similar window to the southern transept. The two transept portals were decorated with images from different religious stories, images used to teach devotees during weekly religious gatherings.



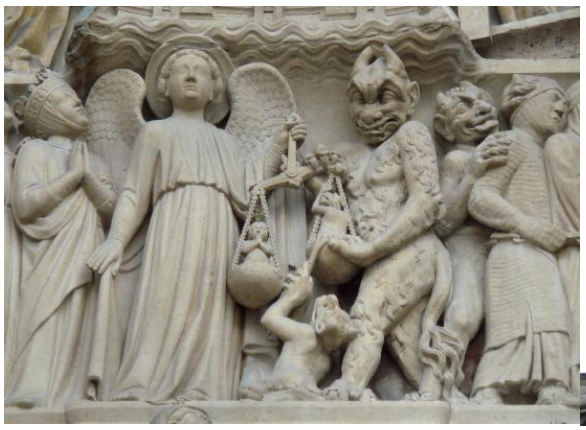
7.34 North rose window



7.36 Chimera

The cathedral was one of the first buildings to use the flying buttresses with their arched exterior supports designed for the stability of the structure. Initially, the original architectural drawings did not include the flying buttresses; however, after construction began, the thin walls of the Gothic style building began to fracture. At the joining of the pointed arch, the forces of gravity started to push outward, which can lead to the walls collapsing. The architects designed the buttress supports around the building located at exact points of failure; the fracturing stopped. Other tall cathedrals were experiencing fracturing, triggering flying buttresses to become the standard in building during the Gothic era.

Notre Dame is beyond a church as it is also draped in art. Small statues (7.35) of religious figures and stories used as decoration everywhere, another method of teaching the illiterate population about the tenets of their religion. Initially, the ornate statues were decorated with bright paint and gold gilding. Other figures, the most famous are the chimeras (7.36) and gargoyles designed as waterspouts, were symbols of evil, meant to threaten people, and encourage proper religious adherence. Gargoyles (7.37) were first designed in the 13th century to disperse water from the roof away from the foundations of the building and used extensively across the roofline; they also became the guardians of the building.



7.35 Statues



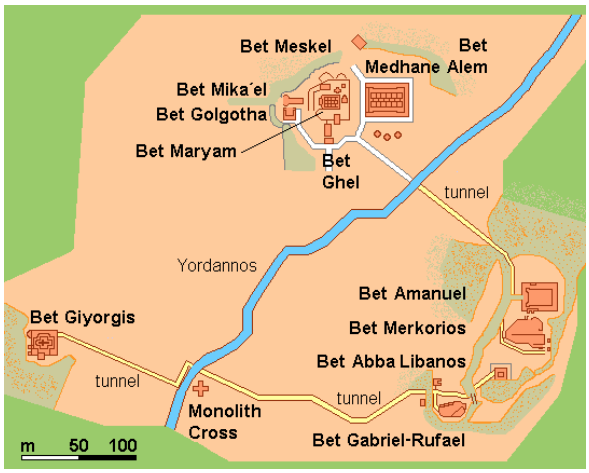
7.37 Gargoyles

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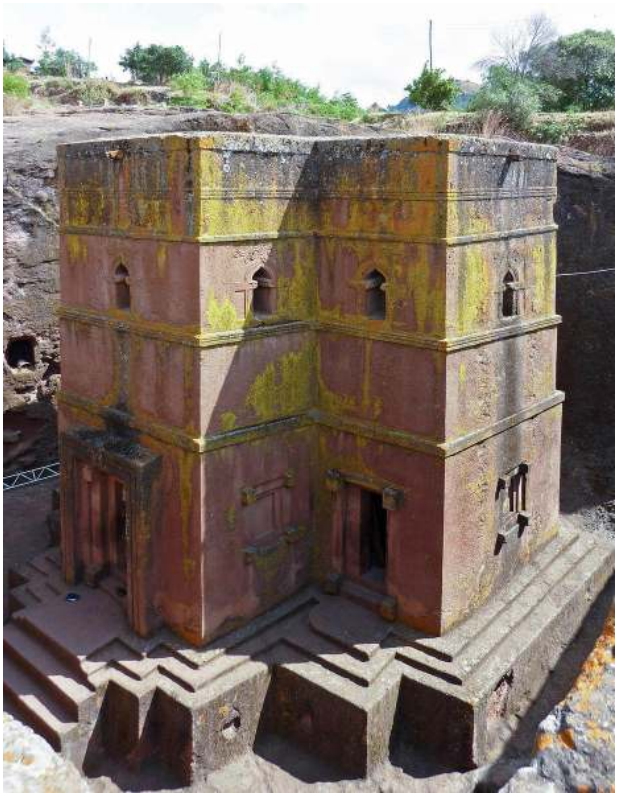
7.8: Ethiopian Lalibela Church Complex (12th and 13th Centuries)

Lalibela (7.38) is located in northern Ethiopia and is known for its churches carved directly out of bedrock. Lalibela is one of the holiest areas of Ethiopia since the 12th century and was named after King Lalibela (1181-1221), the Ethiopian ruler. The eleven churches built in the 12th and 13th centuries are grouped into two main sites, five north of the river Jordan and five south of the river. The eleventh church (Biete Ghiorgis) is isolated from the others; however, connecting trenches form a pathway to the other churches. The names and layout of the churches and buildings are presumably patterned after the layout of Jerusalem.



7.38 Lalibela

The churches were carved directly from the rock of the mountain into monolithic blocks. The massive blocks were chiseled into doors, windows, columns, roofs, floors, and pillars. Four of the churches are entirely freestanding and attached to the rock at the base. The others vary from semi-detached to those with just the façade emerging out of the rock. A vast network of drainage ditches was constructed to carry the naturally flowing water away from the buildings and keep the areas dry. They added trenches and ceremonial passages as well as openings into small caves and catacombs, integrating the entire complex.



7.39 Biete Ghiorgis

Each of the churches has a different and unique design and configuration. Biete Ghiorgis (7.39) is laid out in a cruciform shape and thought to be the most elaborately executed site. The church is a cube extending 15 meters deep into the ground, leaving the roof (7.40) at ground level. Biete Medhani Alem (7.41), with its five aisles, is considered to be the world's largest monolithic church. Many interiors in each church are covered with murals, bas-reliefs, and sculptures. From the exterior, Biete Abba Libanos (7.42) appears large; however, the interior space is quite small, the roof and floor still part mountainside.



7.40 Biete Ghiorgis roof

Each of the churches has a different and unique design and configuration. Biete Ghiorgis (7.39) is laid out in a cruciform shape and thought to be the most elaborately executed site. The church is a cube extending 15 meters deep into the ground, leaving the roof (7.40) at ground level. Biete Medhani Alem (7.41), with its five aisles, is considered to be the world's largest monolithic church. Many interiors in each church are covered with murals, bas-reliefs, and sculptures. From the exterior, Biete Abba Libanos (7.42) appears large; however, the interior space is quite small, the roof and floor still part mountainside.



7.41 Biete Medhani Alem



7.42 Bete Abba Libanos

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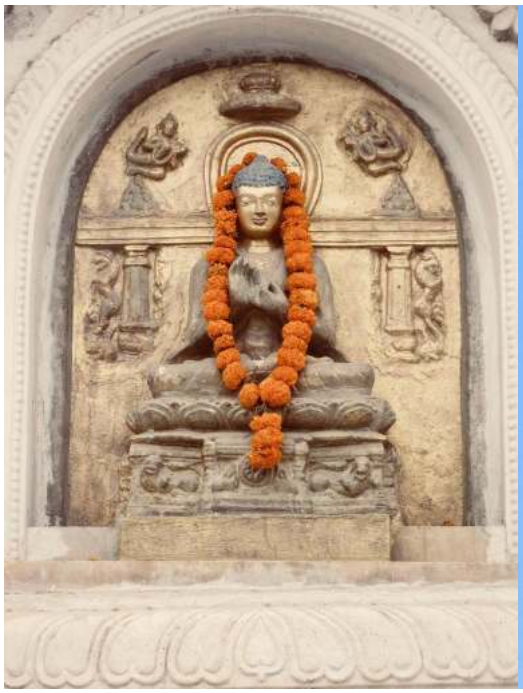
7.9: Gupta Period Mahabodhi Temple (5th or 6th Century)

Asoka, an Emperor in the 3rd century BCE, built the first building on the Mahabodhi Temple site; however, it was destroyed, and a second one was also demolished again. Located in eastern India, the newer and present Mahabodhi Temple (7.43) was constructed in the Gupta Period during the 5th or 6th century. The temple is part of the four holy sites of the Buddha and the attainment of enlightenment. One of the oldest temples surviving in India, the imposing temple stands fifty meters high, integrated into a complex with other buildings dedicated to principles of Buddha's enlightenment; the sacred Bodhi Tree and the Lotus Pond.



7.43 Mahabodhi Temple

The brick temple became a significant influence in brick architecture elsewhere in India. The main temple walls averaged fifty meters high and were created in the style of classical Indian temples. The entrances are on the east and north sides, carved with moldings of honeysuckle and geese. Above the moldings are carved niches (7.44) containing images of the Buddha, and over the niches are more moldings and layered niches. At the top (7.45), the tower has the traditional features of Indian temples with an amalaka (stone disk with ridges on the rim) topped by a kalasha (dome-shaped cupola and crowning pot). On each of the corners of the temple are small shrines capped with towers where statues of Buddha reside.



7.44 Carved niche



7.45 Tower top

The temple faces the east with a doorway leading down a hallway to the room containing the 1.5 meters high, gilded statue of Buddha. The temple also contains the tree where Buddha gained his enlightenment, the descendant of a Bodhi Tree. Outside are pillars, stones, stupas (domes) that follow the path Buddha took during his Enlightenment. The railings (7.46) around the temple have some sandstone posts dating back to 150 BCE. Most of the railings were erected in the Gupta period and embellished with figures and stupas.



7.46 Railing

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7.10: Khmer Empire Bayon Temple (13th Century)

Bayon Temple (7.47) built in the center of the walled city Angkor Thom, the capital of the Khmer Empire in the 13th century. The temple appears as a mountain rising from the ground behind the walls of the city. Constructed to evoke the form of the Buddhist cosmic mountain of Mt. Meru, the structure honors the many gods from the Khmer empire. The temple was the last of the state temples built at Angkor Thom and was a centerpiece of a massive building program that included bridges, walls, and supplementary buildings to support the city.

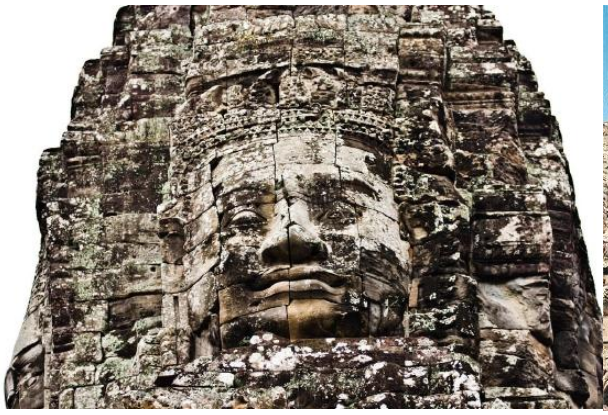


7.47 Bayon Temple complex

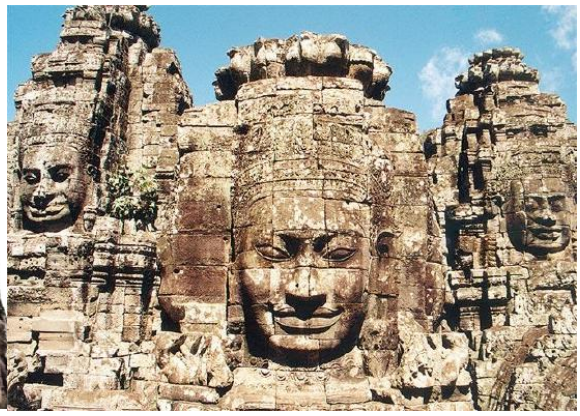
The decorating the thirty-seven massive towers, the temple is known for its vast sculptures of faces (7.48), gazing outward in four directions on every tower. Wet and humid weather allowed lichen to grow on the rock (7.49), causing deterioration. The large stone faces resemble other sculptures of Jayavarman VII (7.50), in Cambodia, characterizing him as a bodhisattva. Fifty-four enormous pillars have a face carved on each side, appearing to look out to the cardinal points. Today, over 200 giant faces still intact.



7.48 Facial sculptures at gateway



7.49 Deteriorated face



7.50 Temple faces

> *A Bodhisattva is someone motivated by compassion and has a wish to become Buddha like.*

The elongated temple faces east along an east-west axis in a square, and the city and temple combination covers an area of nine square kilometers, more significant than the Angkor Wat temple. The temple itself does not have walls because the city was enclosed like a fortress, along the roadway into the temple, faces of the gods stand guard (7.51). There are three enclosures or galleries in the lower and upper terraces. The outer walls of the galleries have extensive bas-reliefs illustrating musicians, horsemen, elephants, battles, and processions. The temple contains two impressive sets of bas-reliefs, a combination of mythological, ordinary, and historical scenes relating stories of businesspeople, friends drinking and dancing, elephants pulling carts, people picking fruit from trees or farming, scenes of everyday life (7.52).



7.51 Entrance faces



7.52 Bas-reliefs

The central tower was first made in the cruciform but later converted to a circular design. At the heart of the central tower is a 3.6-meter statue of Buddha, the flared hood of the serpent king guarding the statue of Buddha. At some point, the statue was removed and later found at the bottom of a well. When it was recovered and pieced back together, it has been restored to its proper location. The temple has undergone many changes based on the government in charge and their current religious beliefs.

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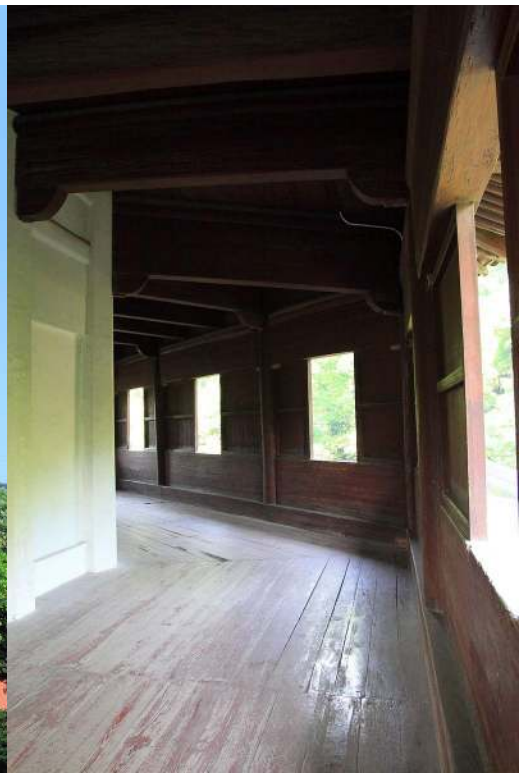
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7.11: Song Dynasty Six Harmonies Pagoda (970 CE)

The Six Harmonies Pagoda (7.53), located on a hill overlooking the Qiantang River and Xi Hu Lake in eastern China, was constructed by the Northern Song Dynasty from brick and wood in 970 CE. The name ‘Liuhe” derived from the six Buddhist harmonies: heaven, earth, east, west, north and south and according to mythology, the purpose of the original building was a tribute to the six harmonies as a plea to tame the tidal water of the river and its floods.



7.53 Six Harmonies Pagoda



7.54 Pagoda hallway

The pagoda has been reconstructed many times in the last 1000 years, the present-day tower modified in 1156 CE, and standing 59 meters high. From the outside, there appear to be 13 stories; however, inside, there are only seven stories. One of the taller pagodas in China, the layout is an octagon representing the Buddhist belief of the Eightfold Path. The pagoda is divided into four parts, a thick wall outside and an inner ring and hallway (7.54) forming the interior rooms. The interior rooms of the pagoda were built with bricks from the earlier Song Dynasty, even in the twelfth century, recycling was practiced.

> *The noble eightfold path leads to the discovery of self-awakening*

In-between the outer and inner walls are sets of winding stairs leading to each floor and the small chambers. The ceilings in the seven rooms are carved in low relief and adorned with painted flowers, birds, animals, and other characters while the niches in the walls are carved with the Sutra of Forty-Two Sections. Pedestals in the rooms hold over 200 brick carvings of peacocks, parrots, lions, pomegranates, lotuses, and other figures that are dancing or jumping, expressing spirited movements. A wooden pole gracefully projects from the corners of the outer walls to the eaves where 104 iron bells are attached tao the building. From the outside, the pagoda presents a harmonious view of dark and light shades, providing a landmark for visitors and a view of the surrounding countryside and river.

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7.12: Asuka, Nara, Heian Periods Konpon Daito Pagoda (887 CE)

The Konpon Daito Pagoda (7.55) is part of a temple complex located in Koya, Japan. The large wooden Kondo Hall temple is one of the significant buildings next door to the pagoda where ceremonies are held. However, the focus of the complex is the red and white lacquered Konpon Daito Pagoda built from 816 CE through 887 CE. Measuring 48.5 meters tall and 25 meters on each side, the pagoda has two tiers and was the first pagoda built in the tahoto style (an even number of stories). The lower section is square with a cylindrical second story and a pyramid-shaped roof. Although the balustrade on the second story appears to be functional, it is not accessible. Bells are attached to a shaft on top of the roof to chime in the breeze.



7.55 Konpon Daito Pagoda

> *Tahoto style pagodas were two stories even though it is empty and a pyramidal roof.*

Inside the pagoda are statues of the Buddha and statues of four Vajra Saints on the pillars situated at the four cardinal points. Sixteen columns are each decorated with elaborate paintings in large circles that wrap around the columns, forming a three-dimensional mandala, the sacred map of the cosmos drawn as Buddhist prayers. Most mandalas are two-dimensional, the three-dimensional mandala is very unusual and very beautiful.

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7.13: Mayan Classic Period Kukulkan Temple (900 CE)

The pyramid of Kukulkan (7.59) is the main building in Chichen Itza on the Yucatan Peninsula. The area surrounding the pyramid is a limestone plain pockmarked with natural pools of water surrounded by dense jungle. The pyramid was constructed between 800 to 900 CE over the remains of a previous temple. The architect used the art of stereotomy, using geometrical knowledge and techniques to accurately map out and cut the big blocks of stone and assemble the stones without any form of mortar. The wall and vaults decorated in carved battle scenes and other detailed images are the most elaborate images of Quetzalcoatl, the plumed serpent which appears multiple on columns and substructures.



7.59 Kukulkan Temple

The base of the pyramid is 53.3 meters wide on each side and 24 meters high with a 6 meters high temple on the top. Each side has 91 steps to the top, a total of 364 steps, the additional step into the pyramid makes 365 steps, each step representing a day of their calendar. The pyramid (7.60) has nine large flat stages, the staircase bisecting the sides of the stages representing the 18 months in the Mayan calendar. The pyramid is facing northeast and is a physical representation of the Mayan calendar.



7.60 North stairs

In the fall and spring equinoxes, the sun projects a light pattern of seven triangles on the northern stairs that slowly moves down the steps as the sun traverses the sky. The triangles of light start at the top of the pyramid and finally connect at the stone carvings of the snakeheads (7.61) at the bottom, making it look like a massive serpent going down the stairs. This shadow stays for forty-five

minutes before disappearing. In the winter solstice, the sun climbs up the edge of the pyramid stairs and stops at the temple before descending down the stairs.



7.61 Serpent head

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7.14: Incan Temple of the Sun (Mid 1400 CE)

The Temple of the Sun (7.62) was built on a mountain ridge in Machu Picchu, Peru at 2430 meters in elevation, cradled on the eastern slope of the Andes Mountains overlooking the Urubamba River. The complex was built in the mid-1400s and abandoned after the Spanish invaded a century later. The temple was dedicated to the sun god, their most significant deity, and used for the priests, and few people had access to the area. Some archeologists believe it was a “summer camp” of sorts for the elite and high priests. The walls were polished dry-stones and cut into blocks that fit together so tightly that no mortar held them together. One part of the temple housed a large granite rock with an elliptical shape built of stone.



7.62 Temple of the Sun

The location of the temple was necessary because the Incans wanted to reach as high into the sky as possible, a sacred place where the most important events were held. They included two windows (7.63) for the winter and summer solstices when the sun rose directly on the temple’s altar or large stone. The direct alignment between the sun, windows, and altar/rock was used as a sundial to govern how they lived, to determine when to plant, when to harvest the crops, and to control other events in their lives. They also studied the stars and constellations, which led to the innovation and development of their calendar. A large stone inside the temple was used for an altar where the priests carried out their rituals and sacrifices. The original door was encrusted with jewels and gold ornamentation to reflect the sunlight.



7.63 Window

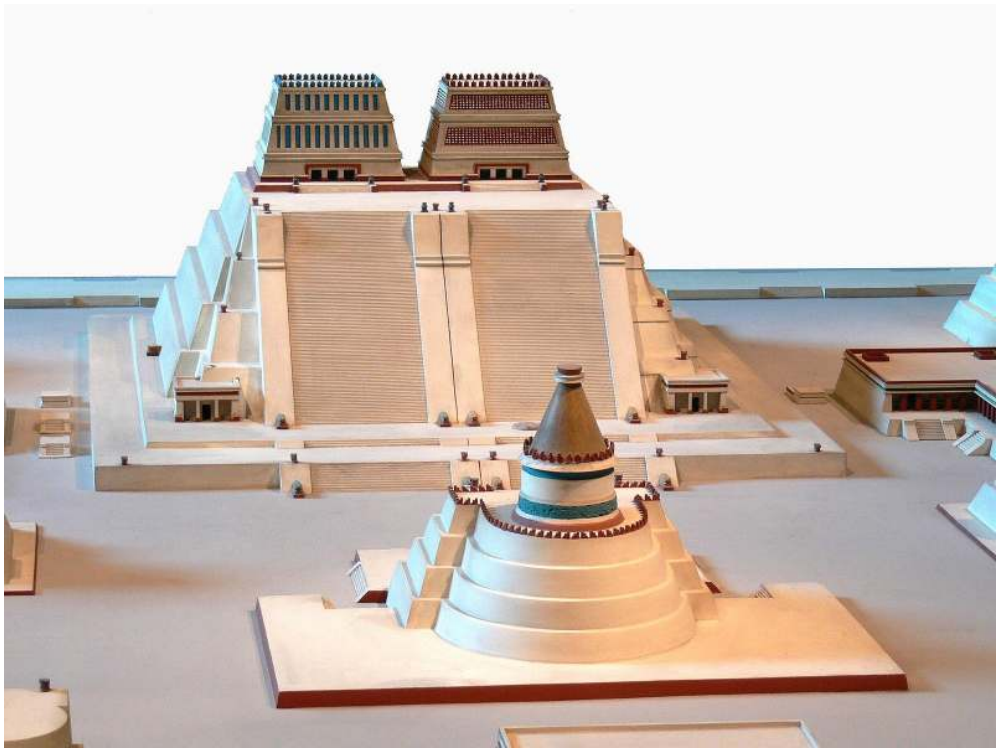
An entrance below the tower led to an underground cavern decorated with carved walls. Some historians believe this was the area where the mummified corpses of the aristocracy were interred. When the Spanish appeared in South America, the Incan civilization in Machu Picchu seemed to perish, leaving only great monuments to the sun.

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7.15: Aztec Templo Mayor (1326 CE)

The Aztec Templo Mayor, located in Tenochtitlan, is what is today, Mexico City, Mexico. The Templo Mayor (7.64), was the Aztec's capital and one of their principal temples. The tradition passed down declares the god Huitzilopochtli gave the people in Tenochtitlan the sign of an eagle sitting on a nopal cactus with a snake hanging out of his mouth. This sign indicated the Aztecs needed to erect the great temple where they found the eagle perched on the cactus. The different levels of the temple are based on the cosmology of the Aztecs. The levels aligned with the cardinal directions where the gates connect to the roads. The area around the temple was 4,000 square meters, all surrounded by a wall.



7.64 Templo Mayor model recreated

The temple was dedicated to two major gods: Huitzilopochtli, the god of rain and agriculture, and Tlaloc, the god of war. Each of the gods had a separate staircase to reach the shrine at the top. Both pyramids were crowned with two shrines representing their gods, the twin pyramids symbolizing the two sacred mountains in the surrounding area. The spire in the center of the square was devoted to Quetzalcoatl in the form of the Ehecatl, the wind god. Construction began on the first temple around 1326 CE then rebuilt six more times after various wars, or natural catastrophes destroyed it. The last temple had two pyramids with four sloped terraces and a passageway between each level for access to both temples. Only the priests and sacrificial victims used the sacred stairways.



7.65 Serpent



7.66 Frogs

The third temple built by Itzcoatl in 1427 CE included a set of divine warriors guarding the temple's upper shrines. Montezuma ruled when the fourth temple was built between 1440 and 1481, and the Aztecs were primarily in the apex of their civilization, and available resources and labor to construct elaborate sculptures and carved decorations. Montezuma ordered a pair of undulating serpents (7.65) to be carved up the spiraling stairs, in the middle of the shrine was a set of giant sculpted frogs (7.66).



7.67 Skulls

The temple was finished and occupied when the Spanish arrived in Tenochtitlan, proceeding to eventually destroy the Aztec population with disease and warfare, destroying the temple. During excavations of the temple in the 20th century, they found large numbers of stone urns, slab boxes, small bells, and gems thought to be offerings stored in the structure for sacrifices. A few structures still survive, including a panel with rows of skulls (7.67) covered over with stucco, two life-sized Aztec warriors made of clay, and a stone eagle where sacrificial victims hearts were places.

Civilizations ebb and flow depending upon natural resources, military power, and climate change. In this chapter, we have seen many civilizations rise and fall, and they all seem to have the same predicaments and collapse regardless of where in the world they are located; climate change, disease, and warfare from neighboring civilizations or invading armies. Although civilizations collapse, new civilizations rise from the ashes. In the next chapter, we enter the Renaissance or “rebirth” of the world.

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CHAPTER OVERVIEW

8: Renaissance - The Growth of Europe (1400 CE – 1550 CE)

Emerging from the dark ages in Europe, Italy awakened the world with innovative ideas in arts, architecture, and engineering, producing some of the most amazing inventions in history. The Renaissance began in the 15th century and changed European art from utilitarian to aesthetic art, almost overnight.

8.1: Overview
8.2: Renaissance Artists
8.3: Conclusion and Contrast
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8.1: Overview

Emerging from the dark ages in Europe, Italy awakened the world with innovative ideas in arts, architecture, and engineering, producing some of the most amazing inventions in history. The Renaissance began in the 15th century and changed European art from utilitarian to aesthetic art, almost overnight. The shift from the old feudal system in Europe to systems of city-state governments diminished the powerful kings and led to a cultural revolution, especially in Italy. Leaving medieval values behind, humanistic learning dominated philosophy and the sciences. The earth was no longer thought to be flat, and is believed to revolve around the sun. Individualism became dominant, creating social and economic changes, and a new market economy advanced social mobility, creating a middle class with free time and spendable money. The expanding trade along the Silk Road created an influx of money and an insatiable need for luxuries from the east.

Renaissance is French for "rebirth" and is Rinascita in Italian

The Renaissance became the center of individualism and self-awareness among scholars, philosophers, and artists, a re-birth of the ancient Roman and Greek ideas, flourishing again in Italy and spreading across Europe. The painting style changed dramatically from just fifty years before. Paintings depicting religious scenes became real, with an almost human quality. Gone are the large gold halos, elongated figures, and static, flat holy people depicted in the Madonna (8.1). The new style seen in Madonna with the Child and Two Angels (8.2) appears as a natural mother with her children.



8.1 Madonna



8.2 Madonna with the Child and Two Angels

Churches created the greatest need for art with a boom in the church building and the ultimate adornment of those buildings. The art was typological with the doctrine expressing the relationship between the Old and New Testaments. There was a resurgence in the devotion to the Virgin Mary, and art took on a hieratical appearance with Mary present in most art. A new way to create art for churches, and even small pieces for homes, was oil paint on panels, allowing artists to create small, realistic works. The churches required huge alter pieces with hinged panels that opened and closed, depending on the religious story the artist was portraying.

The Renaissance movement inspired artists to create in new ways using different methods, concepts, and materials. Linear perspective became important using receding parallel lines to bring the appearance of movement, an illusion of three-dimensional space on a piece of paper or painting. Filippo Brunelleschi, when he was designing the dome for the Duomo in Florence, developed a methodology to draw his plans and demonstrate perspective. Michelangelo masterfully used the technique of foreshortening to create perspective by exaggerating the part of the object closer to the viewer. Michelangelo's David is an excellent example of how he used foreshortening.

Oil painting was one of the most significant advancements made in art during the Renaissance period. Like any paint, oil paint is a mixture of pigment (color), binder (oil), and thinner. Because oil is the base, it needs thinning with a chemical thinner. Oils were used as early as the 12th century; however, they were difficult to mix and not readily available. The egg tempera method used in previous centuries was soon replaced by linseed or walnut oil mixed into the colored materials. Oils were more natural to use and provided more depth and realism in the paintings. Although painting was more comfortable with oils, the artists were still limited

in the colors they were able to obtain. Depending on where an artist lived, and what raw materials traveled on the Silk Road, determined the color choices the artist could use.

With the capabilities of oil paint, artists developed deep, vibrant colors and provided the mechanism for the technique of Sfumato, one of the four painting methods of the renaissance, meaning to “evaporate like smoke.” Leonardo da Vinci was one of the best Sfumato artists and used the style for many of his paintings, including the Mona Lisa. Sfumato produces delicate shading with undetectable transitions between objects in the painting.

The Renaissance symbolized the time of European history when the Middle Ages stopped, and the modern European world began. The rediscovery of ancient books and the invention of the printing press spurred literacy across the continent. The scientific revolution unquestionably started with the Renaissance and continues today. In *Chapter 8 Renaissance: The Growth of Europe*, the art of the following people is described.

Artist	Country	Approx. Birth
Filippo Brunelleschi	Italy	1377
Donatello	Italy	1386
Masaccio	Italy	1401
Johannes Gutenberg	Germany	1405
Andrea Mantegna	Italy	1431
Botticelli	Italy	1445
Hieronymus Bosch	Italy	1450
Da Vinci	Italy	1452
Albrecht Durer	Germany	1471
Michelangelo	Italy	1475
Raphael	Italy	1483
Sofonisba Anguissola	Italy	1532
Lucia Anguissola	Italy	c. 1536
Titian	Italy	1488
Properzia de Rossi	Italy	1490
Tintoretto	Italy	1518

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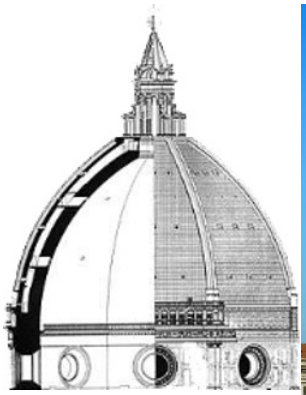
8.2: Renaissance Artists

Filippo Brunelleschi (1377-1446) was born in France and became one of the most well-known architects of the time. Architecture at the beginning of the Renaissance was a revival of classicism, moving away from the traditional gothic style of design and construction. The main church in Florence, Italy, the Cattedrale di Santa Maria del Fiore (Cathedral of Saint Mary of the Flower) (8.3), began in 1296 based on the Gothic style. The building design included an immense octagonal dome, and the church was theoretically to be the largest constructed in the world. The only problem - for 200 years, no one could produce a viable plan to construct the dome - so the dome left uncovered and open to the elements. From the concepts of antiquity, Filippo Brunelleschi revived the linear perspective construction techniques adopted by the Greeks and Romans and designed a dome to fit the opening.



8.3 Dome of the cathedral

In 1418, after convincing the city fathers of his radical design to build two domes, one inside of the other, Brunelleschi was awarded the contract to build the dome. The double-walled (fig. 8.4) system from lightweight bricks, allowed the dome to rise higher and more substantial than ever before. The dome was built 43.2 meters high, and Brunelleschi invented a herringbone brick design (8.5) spiraling upwards, adding support while the weight was shifted outwards to the dome supports. Brunelleschi had to design, create, and use numerous hoisting machines to lift the materials to the workers. The dome was a mathematical and architectural wonder, and visitors can still climb to the lantern for magnificent views of Florence.



8.4 Brunelleschi dome plan



8.5 Brunelleschi dome exterior

Originally, Brunelleschi wanted the interior of the dome covered in gold to reflect the light, however, he died, and the dome was simply whitewashed. Later, the Duke of Florence commissioned artists to paint the inside of the dome with stories (8.6) representing The Last Judgement from the bible.



8.6 Inside of the dome

Donato di Niccolo di Betto (aka Donatello) (1386-1466), born in Florence, the center of the new movement, was one of the original Renaissance artists. Cosimo De Medici—the first Medici dynasty leader—sponsored Donatello, and in 1430, Donatello created the first freestanding nude sculpture of David (8.7). Donatello studied Greek and Roman art along with Brunelleschi before designing the statue.



Figure 8.2.1: Paste Caption Here 8.7 David 8.8 David close up

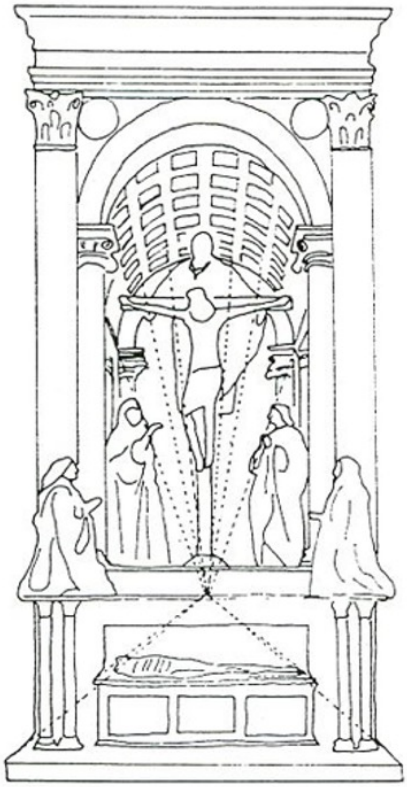
The traditional stance of a freestanding sculpture was one of the first since the Greek and Roman statues of the ancient past, making this statue revolutionary and exciting to view. The tall, lithe body of the young David is resting on one leg and his sword, leaving the other leg to bend forward over the head of Goliath. David has an enchanting (8.8) smile; his hands are by his side against smooth polished skin and his long curly locks flow from underneath his helmet.

The provocative statue stood on a column in the middle of the Medici Palazzo courtyard instead of the town square, indicating it may have been controversial to display a nude male figure at this time in the 15th century. Donatello was undoubtedly ahead of his time as an artist, leading the Renaissance revolution of acceptance and humanistic qualities in art.

Tommaso di Ser Giovanni di Simone (aka Masaccio) (1401-1428) was one of the best painters of the quattrocento period of the renaissance. During his short tenure as a painter, he had a profound influence on other artists and their methods of using perspective, changing Western painting forever. Unfortunately, he died at the young age of twenty-six.

Quattrocento – the 15th century as a period of Italian art or architecture

Moving away from the traditional, flatter Gothic style, Masaccio used perspective (Latin to “see-through”) in his painting, a departure from standard painting methods. His use of a linear one-point perspective changed painting and drawing forever. The vanishing point (8.9) begins as a set of parallel lines like a train track, vanishing into the other side of the picture. His magnificent painting, the Trinity (8.10), located in the church, Santa Maria Novella in Florence, is a large fresco above a tomb.



8.9 Perspective of Trinity



8.10 Trinity

The Roman triumphal arches in the Roman Forum may have been the inspiration for Masaccio. His barrel vaults are drawn to the exact perspective shown by the coffered ceiling receding into the background. The realistic illusion of space creates depth with the use of the columns and ceiling. Christ on the cross is the center of the painting, the body painted in a muscular form looking down on Mary. The entire painting is located on top of an open tomb with the inscription: “As I am now, so you shall be. As you are now, so once was I”. The incredible cavernous space shows the perspective point as right below the bottom of the cross. The significant advancements Masaccio used in this painting went on to influence the great artists of the Renaissance.

In 1436, **Johannes Gensfleisch Zur Laden zum Gutenberg** (1398-1468) invented the movable type printing (8.11) press in Europe. An inventor, craftsman, blacksmith, and publisher, he was well educated and from a wealthy family. Books during the 14th century Europe were each unique, monks in monasteries copying each one by hand. Gutenberg saw an opportunity when libraries were first opened, and scholars wanted access to many copies of the same books. Gutenberg started experimenting with text, cutting it up into individual letters, gluing them to small blocks of wood to use as stamps, each block inked individually. Then he invented metal text and a letter block mold, so all text was equal in size, giving typesetters the ability to form lines or pages of print. The form was inked and pressed by hand on paper. Gutenberg used a design similar to wine or apple presses with a screw design for pressure.



8.11 Model of the printing press

For two years, Gutenberg and his staff worked on printing the bible in black text, illuminated by hand with colored inks. The first edition of 180 identical books was highly successful and began the printing revolution. Two years after Gutenberg invented the press, book production increased, and illiteracy fell. Although a printing press was invented in China and Korea a few centuries earlier, the technology had not migrated to Europe. Gutenberg's printing press is regarded as one of the most critical inventions in European history.

Andrea Mantegna (1431-1506) was an Italian painter who was a student of Roman archeology and informed by antiquities, an influence showing up in the backgrounds of most of Mantegna's artwork. He was a master of optical illusion and practiced drawing the perspectives before beginning a painting. St. Sebastian, (8.12) painted in 1480, depicts the saint tied to a Greek column, impaled with arrows. The pale, agonizing figure of St. Sebastian is contradicted with the blue sky and puffy white clouds between a town and the column to which he is tied. The Greek architectural influence frames the pale skin and white robe of the saint with the gray-white marble of the columns.



8.12 St. Sebastian

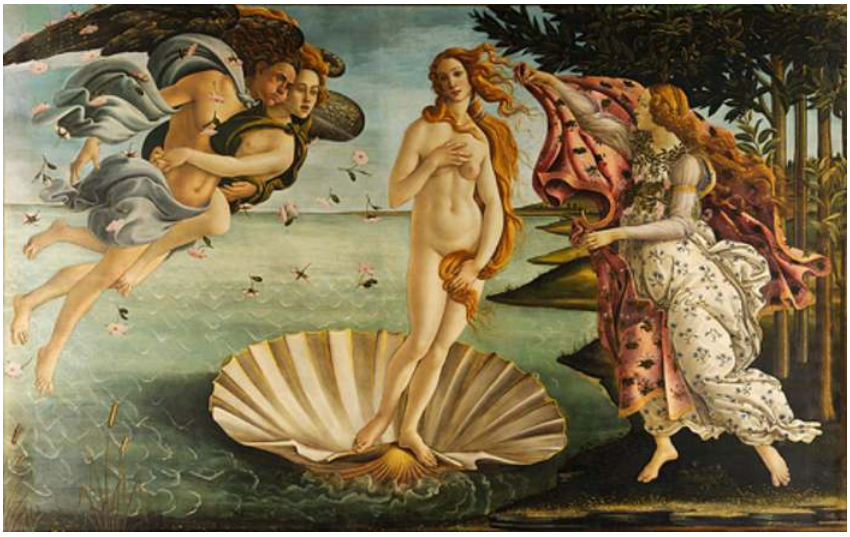


8.13 Christ as the Suffering Redeemer

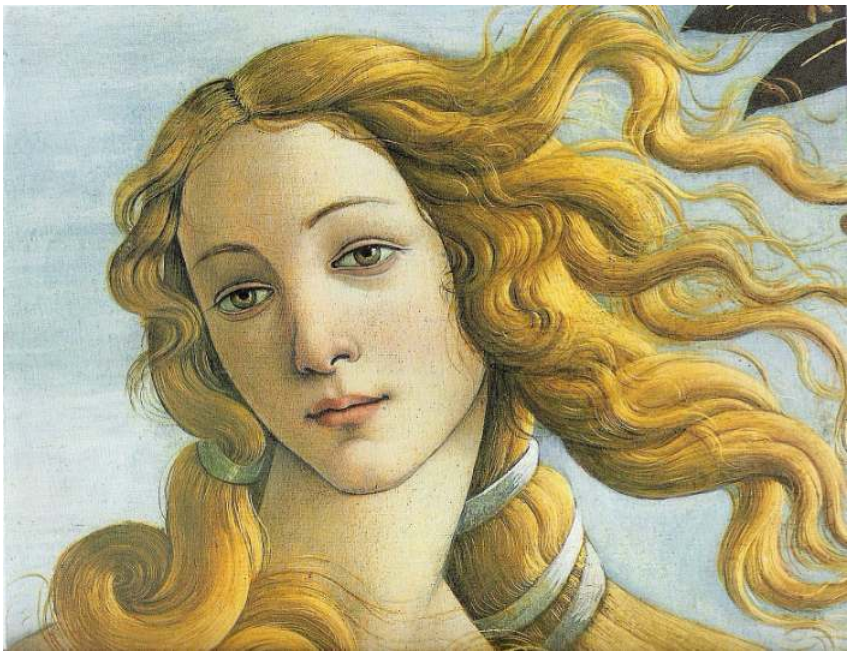
Another beautiful painting by Mantegna is Christ as the Suffering Redeemer (8.13). The painting was completed fifteen to twenty years after St. Sebastian and represents the growth in Mantegna's skill as an artist. Christ is wrapped in a white drape, flanked by two angels. In the background is the tomb, the recently buried and now resurrected Christ just emerged from, making the painting a complete story, while maintaining the focus on Christ in the center.

Alessandro di Mariano di Vanni Filpepi (aka Sandro Botticelli) (1445-1510) was an early Renaissance painter who attended the school of Florentine under the sponsorship of Lorenzo de Medici. Botticelli apprenticed at the age of fourteen to Fra Filippo Lippi and found himself in the middle of the golden age of Renaissance art.

In 1485, Botticelli painted one of the most iconic paintings of the Renaissance, The Birth of Venus, (8.14), based on an ancient goddess of love, and a Greek statue de Medici had in his collection. Standing on a seashell after being born from the sea, Venus is floating gracefully towards the shore. The god of wind Zephyer blows her gently to the shore, where an attendant greets her with a red flowing robe.



8.14 The Birth of Venus



8.15 Close up of Venus

The background is unrealistic and does not have the depth seen in the Maccacio painting, and an exciting illusion, the bodies not grounded on land, appearing to be floating, uncharacteristic for Renaissance artists. The sensual body and face (8.15) of the Venus, painted in soft pastel colors, lack depth, her face melancholy, her hair moved by the wind, all unusual thematic painting by Renaissance standards.

Jheronimus van Aken (aka Hieronymus Bosch) (1450-1516) was an early Netherlands painter and well known for the eccentric landscapes and detailed imagery depicting moral and religious chronicles. Bosch's most famous work is the Garden of Earthly Delights, painted in 1490. The triptych, painted on oak wood panels, are hinged with black and white painting on the outside cover, and a colorful depiction of heaven, earth, and hell with the panels opened. The cover of the painting is in black and white (8.16) depicting the earth as a globe, yet a flat landscape with clouds gathering at the top resembling the atmosphere. When the panels close, the beautiful colorful curiosities painted inside are unexpected.





8.16 Garden of Earthly Delights exterior 8.17 Garden of Earthly Delights panel



8.18 Garden of Earthly Delights

Opening the wings reveals a radiating picture of the earth (8.17), inhabited with numerous nude people in all states of humorous yet sinister poses. The Renaissance allowed freedom for religious imagery, and Bosch took the idea and rendered an inventive and playful painting so far ahead of its time, could have been painted today.

When the triptych is open, the eye moves around the images, emotions on high alert as though living in a dream. One part of the panel (8.18) portrays people eating giant fruit, oversized birds flying, horses racing, all with repulsive and beautiful images next to each other. The painting is a composite of a dream-like world, a world where no one grows up or has responsibilities. In a science-fiction quality of painting, the viewer is led through an imaginary world between heaven and hell. Hieronymus Bosch was a man ahead of his time; unfortunately, he did not leave any written word about his ideas, paintings, or drawings. Bosch has left the viewer to wander and explore on their own, the Garden of Earthly Delights.

Leonardo di ser Piero da Vinci (aka Leonardo da Vinci) (1452-1519) is one of the Renaissance's most famous painters, architect, scientist, mathematician, astronomer, botanist, writer, engineer, inventor, musician, and sculptor. Leonardo Da Vinci was born into a prominent Tuscan family and moved to Florence at the age of seventeen to begin his art career. Leonardo joined the artist guild and soon flourished in the intellectual atmosphere. Da Vinci bounced around from patron to patron, painting, drawing, and designing. He drew anatomy from stolen corpses, learning how the (8.19) body and brain worked and drawing elaborately detailed pictures of the elements of the human body, including a fetus in the womb (8.20). Leonardo had an insatiable curiosity for knowledge, which led to thousands of drawings in the sciences.

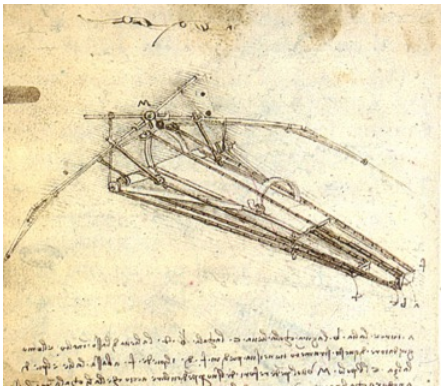


8.19 Brain physiology



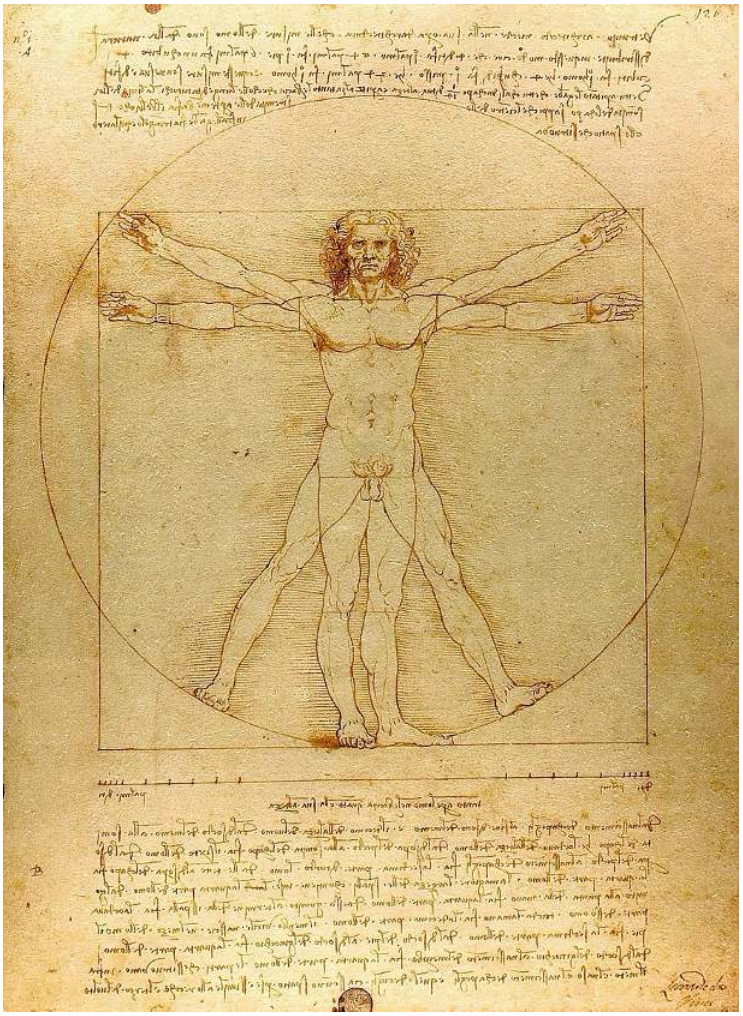
8.20 Fetus in the womb

Leonardo Da Vinci left a large body of drawings of his scientific concepts for us to study. One can imagine Leonardo observing the natural world, looking at every detail, and thinking about every line. Before he even lifted a paintbrush, Leonardo completed a series of drawings, setting the stage for the actual painting. Leonardo only painted nineteen pictures in his lifetime; however, he was a prolific illustrator and writer. His Italian script was written backward and can be easily read in front of a mirror.



8.21 Flying Machine

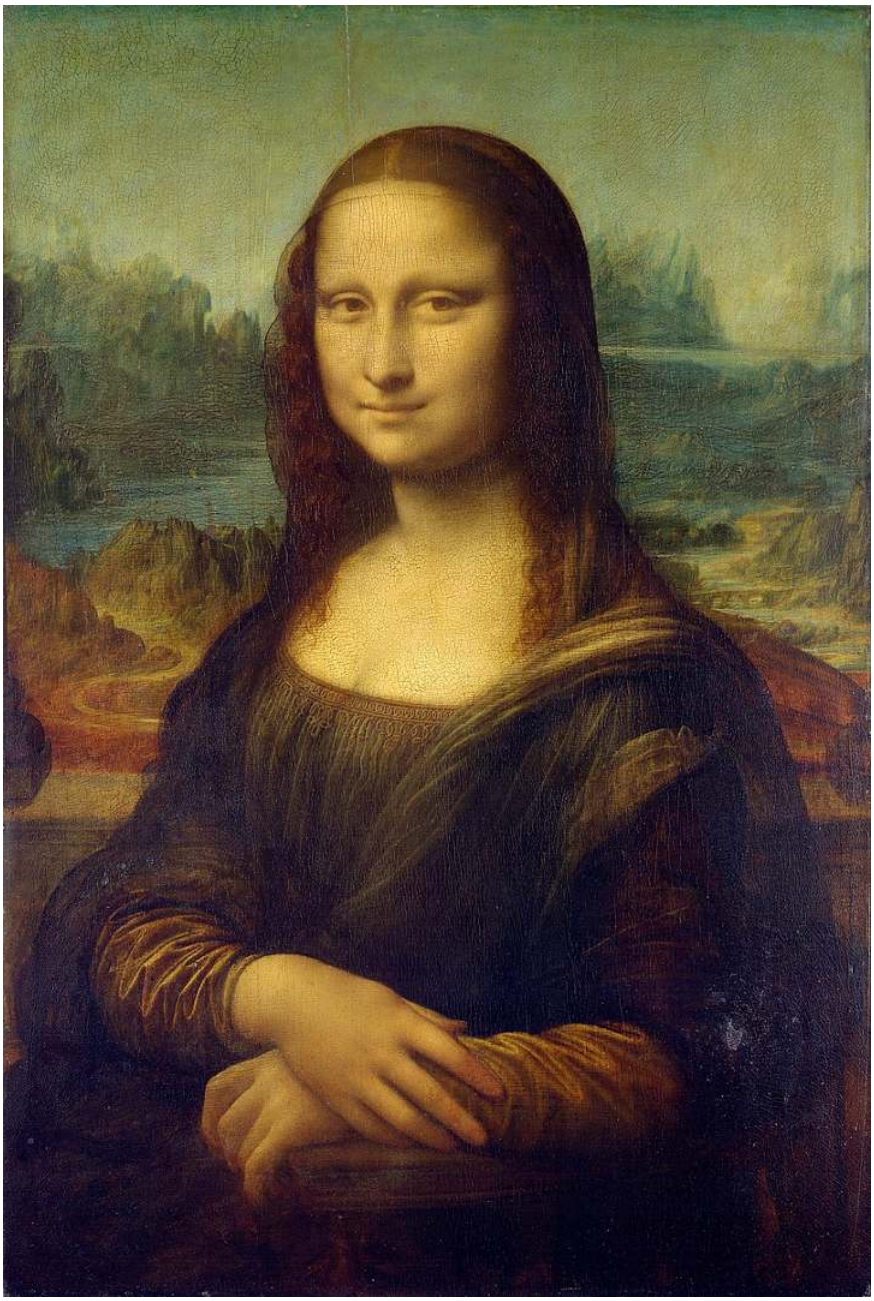
Leonardo designed and engineered a wide variety of tools, machines, and other conceptual inventions. One of the most iconic drawings is the (8.22) Vitruvian Man, drawn in 1492, with ink on paper, the man surrounded by a circle based on ideal human proportions. In Leonardo's journals, page after page describes drawings of flying machines, musical instruments, pumps, cannons, and many others. The central framework of the human-powered ornithopter (8.21) shows a lightweight structure designed to enable a person to fly. Mechanical wings give the ornithopter its power for lift.



8.22 Vitruvian Man

READING: Drawings of Leonardo da Vinci

Leonardo’s work still guides and inspires artists, philosophers, and scientists centuries after his death. The genius of Da Vinci's work and drive for knowledge places him at the top of the list of great artists of all time. The enigma of the Mona Lisa (8.23) remains one of Leonardo’s mysteries. Everyone wants to know who she was, is it a disguised self-portrait, are there numbers painted in her eyes, are among the many theories about the painting? It was supposed to be a portrait of a cloth merchant’s wife, a portrait Leonardo did not give to the merchant. The image is painted in half-length as she sits on a chair, dressed in unremarkable clothing. There is an appearance of a window behind her as she displays the emblematic smile. The complete wonder of the painting is what draws us into the painting.



8.23 Mona Lisa

Albrecht Durer (1452-1519) was a German woodcarver, painter, and printmaker, establishing a reputation across Europe when he was in his twenties. Durer created a vast body of work with classical motifs, and religious portraits, one of his most famous engravings is Melencolia I, (8.24), an allegorical composition with many iconic subjects. The engraving was completed in 1514 and included tools of a carpenter, a magic square, an hourglass showing time running out, a scale, compass, and the despondent winged figure in the foreground with her head resting on her hand. Melencolia 1 is linked to astrology, theology, and philosophy, suggesting it is a self-portrait of the artist himself, perhaps an idea of the limitations of the earthbound realm and the inability to imagine advanced states of conceptual contemplation.

Durer always believed he could achieve perfect proportions and measurements in his figures and created Adam and Eve (8.25) in idealized positions, surrounded by animals, reflecting perfection. Durer used thousands of fine lines to develop the image and then added his name on the sign above Adam's shoulder. He did not make the print as a final piece of artwork, rather a print to be reproduced and distributed advertising his ability, a Renaissance ad.



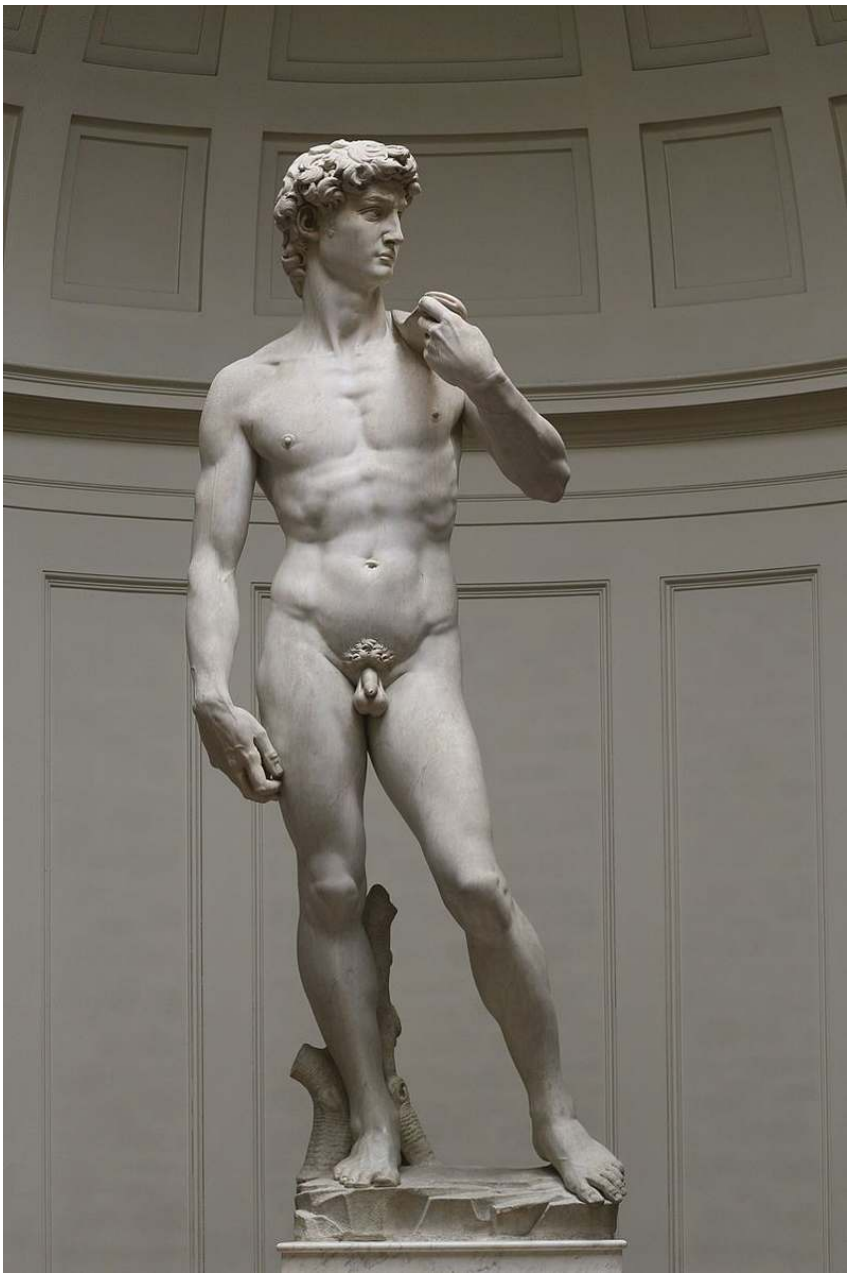


8.24 Melencolia I 8.25 Adam and Eve

Michelangelo di Lodovico Buonarroti Simoni (aka Michelangelo) (1475-1564) was born during the high Renaissance, one of the most famous artists as a sculptor, painter, architect, engineer, and poet. His unparalleled genius and artistic abilities and his organic style brought marble to life, reflected in all the statues he created. One of his first major commissions was a statue of the Pieta (8.26) for one of the side altars in the church of Saint Peter's in Rome. The writer of the time stated, "No sculptor…could ever reach this level of design and grace, nor could he, even with handwork, ever finish, polish, and cut the marble as skillfully as Michelangelo did here, for in this statue all of the worth and power of sculpture is revealed." The folds of her dress appear to cradle the lifeless body of Christ, a body sculpted in exquisite and sublime detail, his face gentle in death.



8.26 *Pieta*



8.27 *David*

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8.28 Leg and hand



8.29 Head

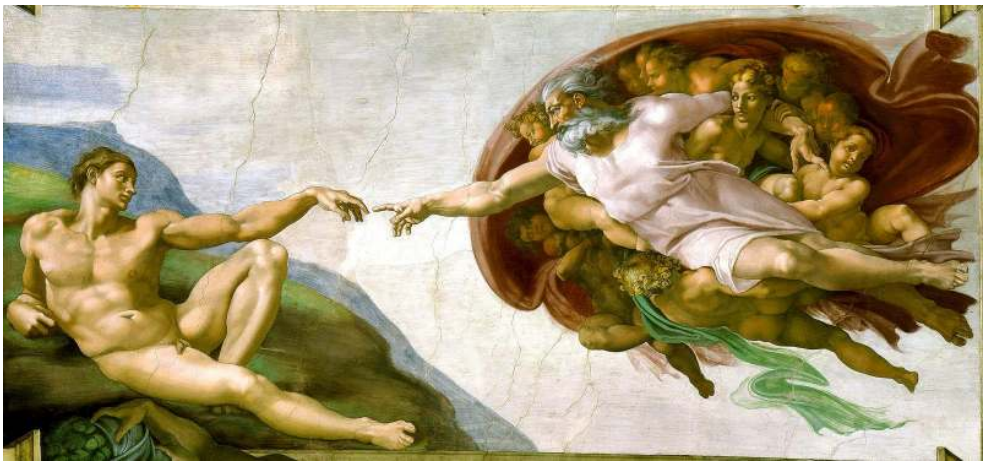
David (8.27), one of the most breathtaking masterpieces made of lustrous white Carrera marble, was Michelangelo's most massive sculpture, measuring 4.10 meters, and exhibiting a perfect young man, muscular, contemplative, and ready for the fight. Generally, most artists portray David after the battle with Goliath, whose head lies on the ground. However, Michelangelo's David is caught in the tense pre-battle position. The details Michelangelo carved (8.28) were far more advanced than other sculptors, on his hands, the tendons are visible under the skin, the veins running down his arm. The look on David's face (8.29) is deep in thought of the upcoming battle, summoning the courage for the yet expressing the soft veil of fear.

Michelangelo was also a great painter even though he thought painting should be left to others; however, he knew he had to paint the Sistine Chapel (8.30) ceiling or face the wrath of the pope. The ceiling is over 20 meters high, and Michelangelo designed scaffolding so he could stand up under the curved ceiling and paint. He began the work in 1508, drawing figures and preparing the ceiling for the frescos.



8.30 Sistine Chapel

The central ceiling consists of nine panels from the Book of Genesis, starting from the story of creation to Noah and the flood. The very center panel is the iconic outstretched hand of God (8.31), giving life to Adam, whose finger extended to God, but not quite touching, creating the magnetism between man and God. The Libyan Sibyl (8.32) with her Hellenistic features is one of the most profound figures on the ceiling. Painted in her regal orange dress, she is lifting a large book off the shelf. The powerful arms and back are twisting the body, causing her clothes to fold as they flow around her legs, creating an illusion of tension.



8.31 Creation of Adam



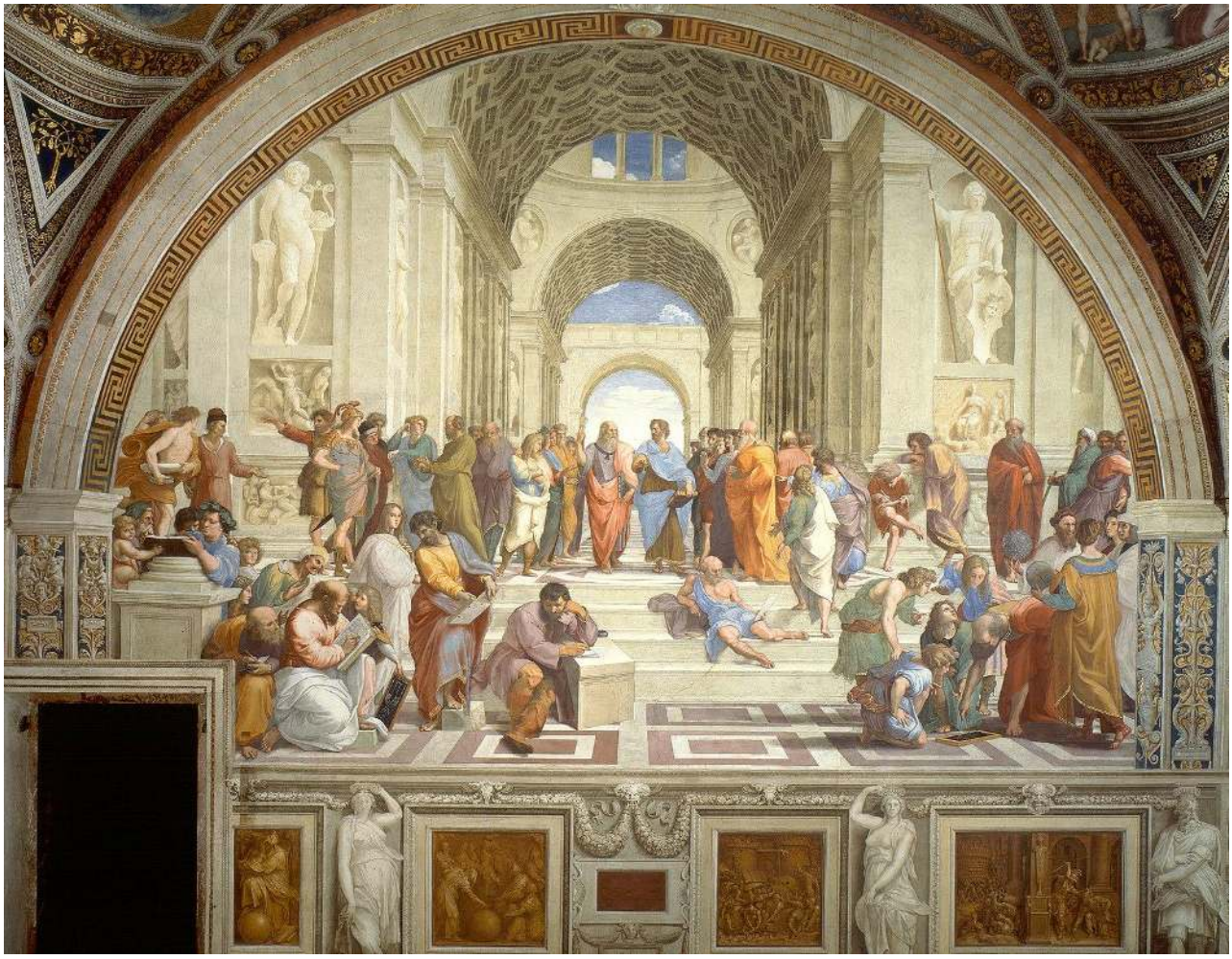
8.32 Libyan Sibyl

To paint the fresco style, Michelangelo covered a small section of the ceiling in plaster and then painted it into the wet plaster, which dried in a few days, revealing the final image. Over and over again, Michelangelo painted as he moved slowly down the ceiling, four long years on the scaffolding, with his neck craned upward until he completed the most iconic ceiling fresco in the world.

In 1979, restoration began in the Sistine Chapel to clean and repair the ceiling frescos and to recondition them to their previous glory as first unveiled by Michelangelo. The restoration process started in 1980 to clean the soot and dirt of 500 years and repair cracks in the plaster, a long-involved process not completed until 1994. The image (8.33) of Daniel on the left side is how the image appeared after 500 years of dirt, and on the right is the result of the restoration process to reestablish the original beauty. The legacy of Michelangelo continues well past the Renaissance, and he has continued to be remembered as one of the greatest artists of all time.

Raffaello Sanzio da Urbino (aka Raphael) (1483-1520) was an Italian painter living in Florence, a contemporary of Leonardo and Michelangelo. Although he died at the early age of thirty-seven, he left a sizeable body of work. Raphael commissioned to paint the walls of the Vatican library, a building right next door to the Sistine Chapel, where Michelangelo was simultaneously painting the chapel's ceiling. The library was a small room, and Raphael painted a different allegorical fresco on each wall representing the four branches of human knowledge; philosophy, theology, poetry, and justice, one on each wall.

The first painting on the east wall, Raphael, painted the famous School of Athens (8.34), portraying knowledge of the future. In the center of the painting, Aristotle in blue and brown and Plato in red and purple, holding their books appear to be walking forward. In the left lower corner, Pythagoras is demonstrating the importance of mathematics. There are statues of ancient Greek gods on either side of the great-coffered ceilings linking antiquity with the Renaissance. The second painting on the west wall, The Dispute (8.35), represents theology divided horizontally into earthly life and heavenly life. In the top half, Christ is depicted on a bench of clouds, surrounded by saints. The spiritual figures in the bottom half represent popes, priests, and leaders of the church, bringing together celestial knowledge through the divine host.

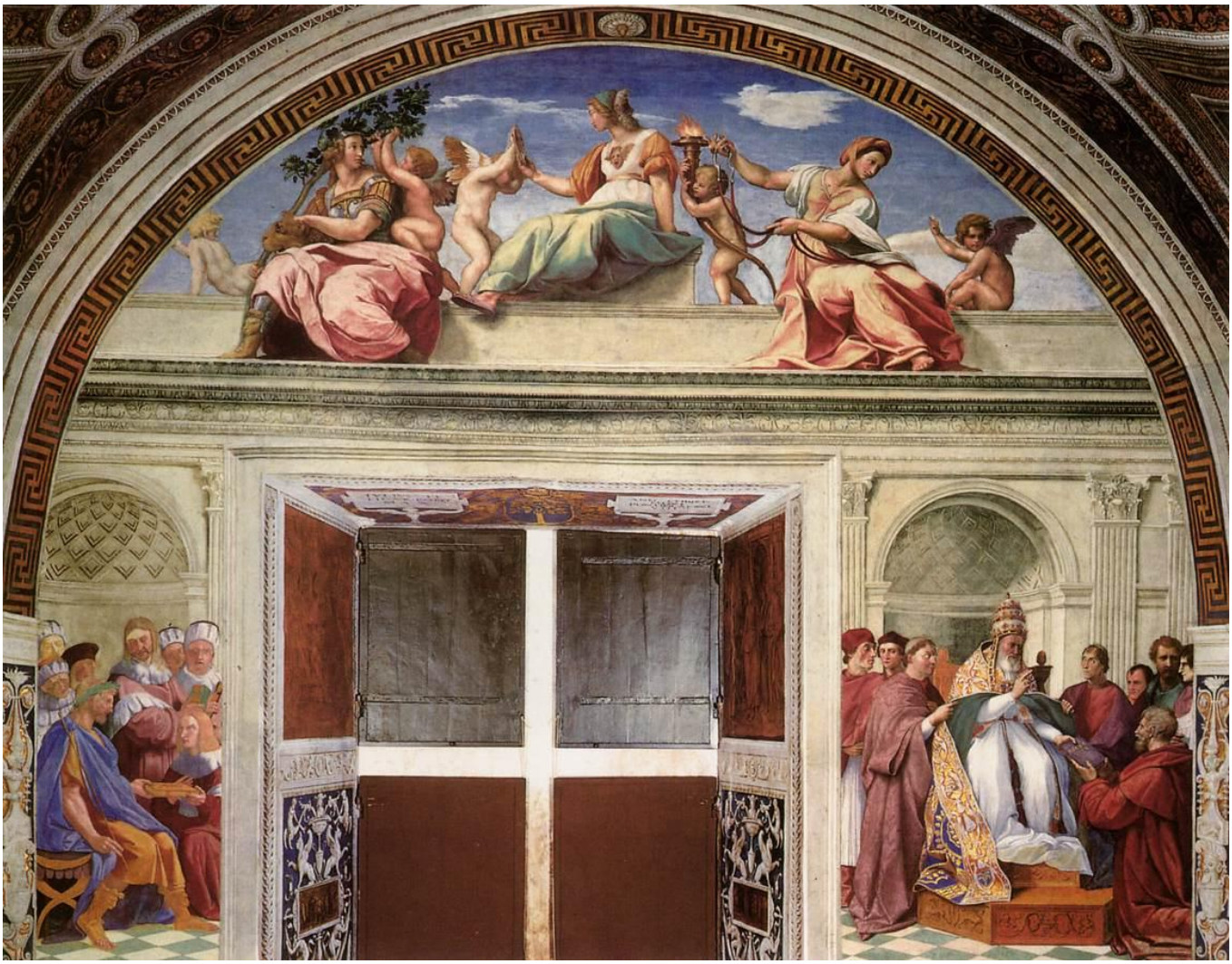


8.34 School of Athens



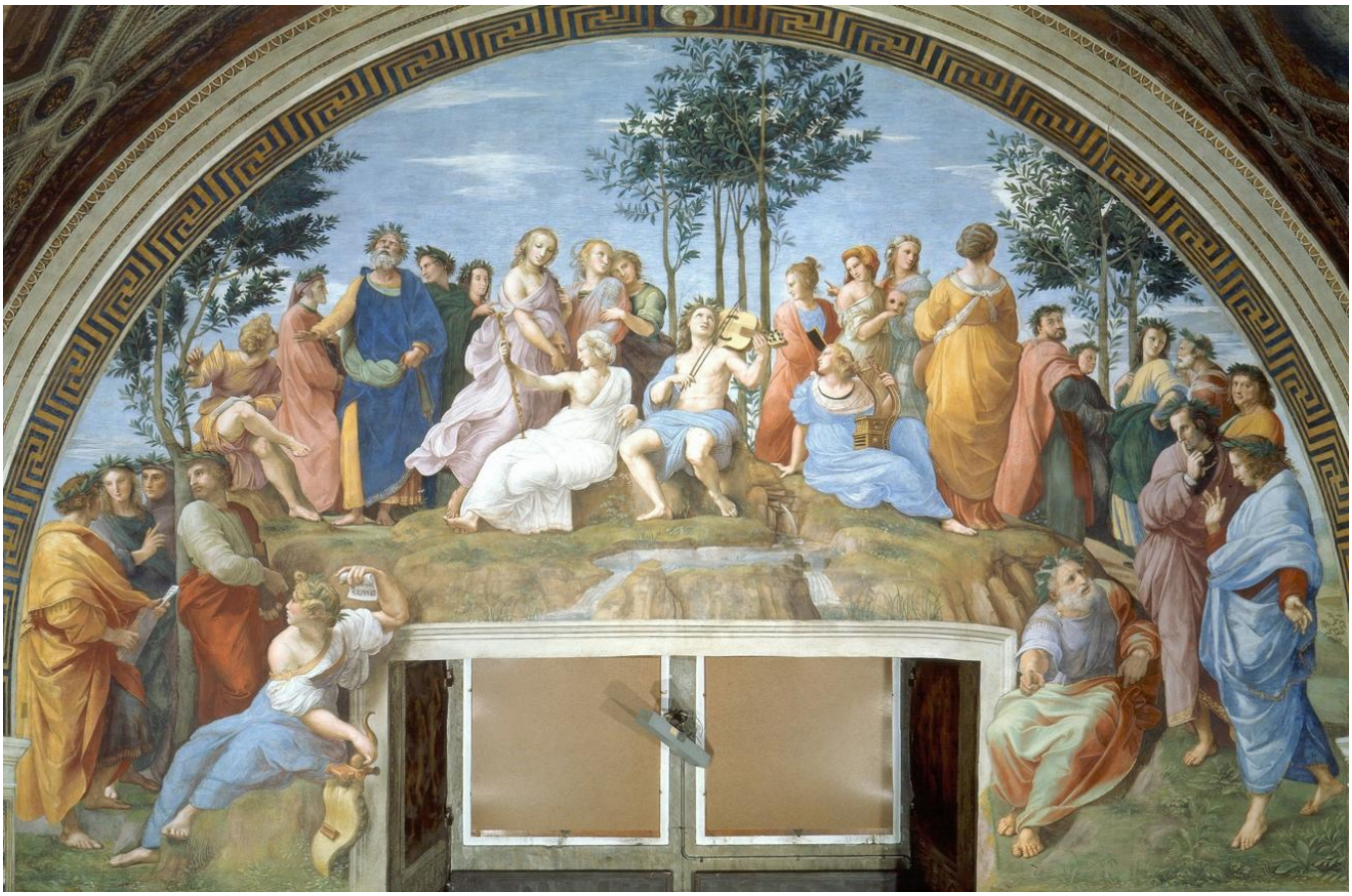
8.35 The Dispute

The third painting on the south wall, The Cardinal and Theological Virtues (8.36), illustrates the cardinal qualities as personified by three women: Fortitude, Prudence, and Temperance. Fortitude is holding a branch from an oak tree shaken by the cupid, Charity. Prudence is looking into a mirror showing two faces with the cupid Hope holding a torch, and Temperance is guarding the cupid Faith. The fourth painting on the north wall, The Parnassus (8.37), illustrates the Mountain Parnassus where Apollo resides. Twenty-seven people from Greece flank Apollo, who is in the center under a laurel tree, playing a musical instrument. The nine muses who portray art, nine poets from antiquity, and nine contemporary poets all flank Apollo.



8.36 The Cardinal and Theological Virtues

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8.37 The Parnassus

All four paintings together tell a story of the journey to the Renaissance period. The compositional harmony is apparent in all the frescos, and the visual counterpoint of the different groups of people creates a superior set of frescos. These frescos all demonstrate Raphael's unique and illustrative approach to painting.

Properzia de Rossi (1490-1530) was an Italian sculptor whose talent emerged at an early age. Because it was difficult for young girls to find any training except in managing a household, de Rossi learned to carve peach and apricot pits, an unusual material to use for anyone. The small sculptures generally based on religious themes, and after carving her intricate scene of the crucifixion on a peach pit, her talent acknowledged, she received training in marble at the university. She acquired a commission for a bas-relief panel and sculpted Joseph and Potiphar's Wife (8.38) displaying her talent to carve marble, a talent not well received by other artists who frequently discredited her.



8.38 Joseph and Potiphar's Wife

Sofonisba Anguissola (1532-1625) was fortunate to be in a family of the nobility who believed in training for the arts. During this period, most women could not become an apprentice to a master artist and had to learn from a family member. However, her father was able to find an artist who trained her in painting and the importance of design. A letter written by her father described how fortunate she was to meet, and perhaps studied, with Michelangelo. She painted over twelve self-portraits, a striking image for an artist of this period. In an early self-portrait (8.39), she depicts herself painting the Madonna and child, although stopped in mid-stroke and looking as though she was interrupted. Her later self-portrait (8.40) was painted when she was seventy-eight, still a master of portraits.



8.39 Self-portrait 1556



8.40 Self-portrait 1610

As a female artist, Anguissola did not have access to male models and frequently used her family members to paint group portraits. She painted her other siblings in The Chess Game (8.41), one sister looking outward, the subtle smile on her face seems to say, I won the game. Anguissola's attention to detail involved changing textures of the brocade clothing, delicate laces, and perfectly braided hair. These family portraits and her self-portraits, the attention to elegance painted of the clothing and her perfection seen on faces, helped Anguissola build her reputation. When she was only twenty-six, she was invited to become a painter in the Spanish Court, spending several years creating official court paintings of royalty and other dignitaries. Using muted, darker colors, the official portrait for Phillip II of Spain (8.42) displays the delicate lace around his neck and perfect buttons on his gown, an indication of her successful career.



8.41 The Chess Game (Lucia, Minerva, Elena)



8.42 Phillip II of Spain

Lucia Anguissola (1536 or 1538 – 1565 to 1568) was the younger sister of Sofonisba Anguissola, both of them received education in the humanities and arts and became painters. Unfortunately, Lucia died at the early age of thirty and did not have the opportunity to establish an extensive portfolio. The man in the painting is Portrait of Pietro Manna (8.x), believed to be a relative of the

Anguissola family. He was painted with a limited palette with hues of brown and grey, a sense of personality on his face demonstrating Anguissola's capability as an artist.



8.43 Self Portrait

Tiziano Vecelli (aka Titian) (1490-1576) was an Italian painter and part of the Venetian art school. Titian is well known for his dynamic use of color, rendering beautiful, realistic fabric in his paintings. The Assumption of the Virgin (8.44) is 23 feet tall and is one of Titian's largest altarpieces. Assisted by angels, Mary is moving from the earthly world into the heavenly world. The over-sized figures on the bottom of the painting have outstretched hands as though trying to assist Mary on her ascent into heaven. The foreshortening of Mary is rendered exquisitely, and looking up to the clouds, and she is surrounded by a halo of luminous golden light.



8.44 Assumption of the Virgin

A Venetian painter, **Jacopo Robusti (aka Tintoretto)** (1518-1594), was one of the great Italian Mannerist painters of the Renaissance. Tintoretto attended the Venetian school of art and was influenced by Michelangelo, Vasari, and Giorgione when he painted (8.45) Finding of the Body of St Mark. One of Tintoretto's early paintings and showed a mastery of drawing and painting with the use of one-point perspective.



8.45 Finding the Body of St. Mark

Looking at the art, it appears the viewer could walk into the painting and down the long hall. The exquisite use of light illuminating the body, drawing the eye to the left corner, then traveling upward to see a noble figure is pointing at people to stop them from raiding tombs anymore. In the back of the picture are two figures opening the tomb, finding the body of Saint Mark, and dragging him out. Through collapsing time and space, viewers see Saint Mark lying on the ground in the foreground; and Saint Mark also the noble figure standing in the front left, gesturing to the people to stop raiding the tombs. The long hallway of the tomb is dark; however, the architectural details are lit with the faintest of light, giving it extreme depth and the dramatic effects of perspective. The painting was completed in 1566 and is one part of a cycle of paintings for the patron Saint Mark of Venice.

The age of the Renaissance was one of the most important periods for the development of human awareness, individualism, and self-awareness, a bold contrast to the Middle Ages dominating Europe for centuries. The Renaissance started the conversation about science, art, mathematics, engineering, and cultural advancement. It was a period of the rejuvenation of antiquity, a time when innovation steered the art movement.

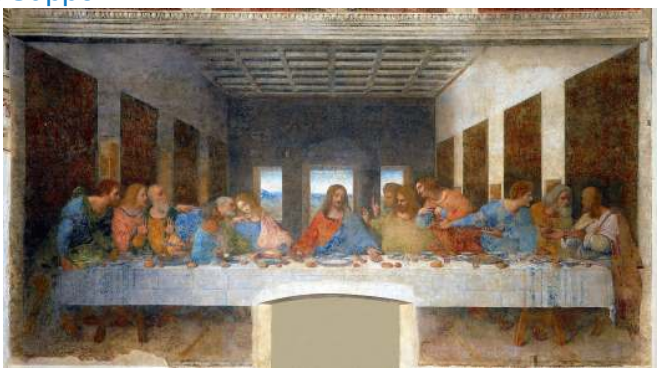
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8.3: Conclusion and Contrast

During the Renaissance, artists developed new styles of long-lasting artwork still well known today. Both Leonardo da Vinci and Tintoretto painted the iconic last supper, illustrating a familiar biblical story. Although they were one hundred years apart, the style and perspective of each painting are entirely different.

Last Supper



8.46 *Last Supper* by Da Vinci

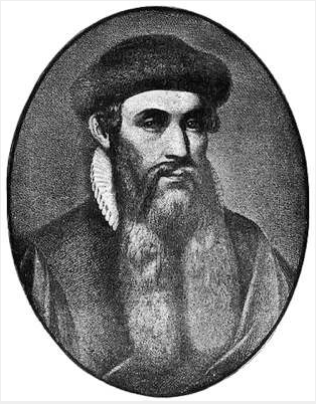


8.47 *Last Supper* by Tintoretto

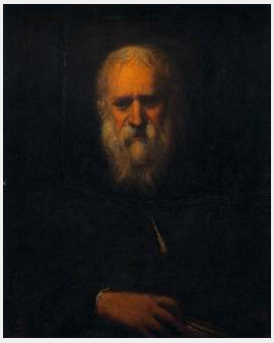
	da Vinci	Tintoretto
Linear perspective	One-point perspective with focal point in center, light from the window gives halo effect to Jesus head. Horizontal line with large table as foreground with figures behind.	One-point perspective with focal point to the side from lamp giving Jesus the halo effect. Diagonal line with table splitting the image, figures on both sides.
Color	Muted colors, white cloth providing contrast.	Strong colors, chiaroscuro style, deep shadows, dramatic lighting.
Material	Secco (painting on dry plaster), oil and tempera paint that did not blend well.	Oil on canvas
Expression and emotion	Simple symbolic figures with minimal emotion. Only included traditional disciples.	Realistic figures, disciples as well as ordinary people working.
Style	Renaissance style	More Mannerism style (exaggerated proportions and expressions)

Putting a Name to the Face

Area	Portrait	Area	Portrait
Italy Filippo Brunelleschi	 (Fig 8.48)	Italy Leonardo Da Vinci	 (Fig 8.49)

Area	Portrait	Area	Portrait
Italy Donatello	 (Fig 8.50)	Germany Albrecht Durer	 (Fig 8.51)
Italy Masaccio	 (Fig 8.52)	Italy Michelangelo Buonarroti	 (Fig 8.53)
Germany Johannes Gutenberg	 (Fig 8.54)	Italy Giorgione	 (Fig 8.55)

Area	Portrait	Area	Portrait
Italy Andrea Mantegna	 (Fig 8.56)	Italy Raphael	 (Fig 8.57)
Italy Sofonisba Anguissola	 (Fig 8.58)	Italy Lucia Anguissola	 (Fig 8.59)
Italy Sandro Botticelli	 (Fig 8.60)	Italy Titan	 (Fig 8.61)

Area	Portrait	Area	Portrait
Italy Hieronymus Bosch	 (Fig 8.62)	Italy Tintoretto	 (Fig 8.63)

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CHAPTER OVERVIEW

9: The Beginning of Colonization (1550 CE – 1750 CE)

The beginning of Colonization was dominated by the superpowers in Europe, changing the world and local culture forever, decimating indigenous populations. The stylistic, complex art of the Baroque and Rococo period was a depiction of the broader cultural and intellectual divides in Europe. Although the art methods of the Baroque and Rococo may have traveled to other continents through imperialism, it is not always apparent in the art produced in other countries. Art outside of Europe was thriving in Asia, North America, Japan, and Africa in other forms with a different look and feel than the Baroque art in Europe; art designed to fit the culture and materials of the country where the artist resided. This chapter, The Beginning of Colonization, is divided into the Baroque/Rococo Art periods in Europe, the influence colonization had in Mexico, and the art other parts of the world painted, sculpted, or built.

9.1: Overview
9.2: Northern European Baroque (1580s– early 1700)
9.3: Italian Baroque (1580s– early 1700)
9.4: Spanish Baroque (1580s– early 1700)
9.5: Mexican Baroque (1640 – mid 1700s)
9.6: Rococo (1730 – 1760)
9.7: Benin Kingdom (1100 – 1897)
9.8: Mughal Period (1526 – 1857)
9.9: Kano School (Late 15th century – 1868)
9.10: Qing Period (1636 – 1911)
9.11: Conclusion and Contrast
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9.1: Overview

The beginning of colonization was dominated by the superpowers in Europe, changing the world and local culture forever, decimating indigenous populations. The stylistic, intricate art of the Baroque and Rococo periods was a depiction of the broader cultural and intellectual divides in Europe. Although the art methods of the Baroque and Rococo may have traveled to other continents through imperialism, it is not always reflected in the art produced in other countries. Art outside of Europe was thriving in Asia, North America, and Africa in other forms with a different look and feel than the Baroque art in Europe; art designed to fit the culture and materials of the country where the artist resided.

After the Renaissance, new methods and styles developed by artists were everywhere. During the Baroque period, lighting in painting became an essential element, how the use of dark colors created shadows and depth in a painting. The color may appear to be deep brown or black, but close examination reveals a full mixture of dark colors created with successive glazes of color.

The focus of the painting would be the light source and the highlighted object. Robust and focused light created dark, mysterious shadows, enhanced the object, and drew the eye to a particular point in the scene. Indirect lighting is the illusion of light from a source unable to see in the painting, emphasizing the object against the dark background.

For thousands of years, artists have been painting on wood panels or fresco surfaces. Canvas stretched over wooden bars became the norm for most artists providing a stable surface covered with Gesso. Canvas is a product made with woven cotton, was sealed with a paint type substance called Gesso. The gesso produced during the Baroque is known as Italian Gesso or glue gesso mixed from chalk, an animal binder (glue), and white pigment. The gesso was painted on the canvas to protect the oil paint from seeping into the canvas.

The texture was an essential part of all Baroque and Rococo paintings. The artist must paint a realistic look of the texture in a painting, which can be very difficult. The fabrics of the period were silk, cotton, velvet, fur, all highly stylized, and artists had to bring those textures to life. The texture was also crucial in the bronze and ivory work of the Benin to create an exact image of the Oba.

This chapter, *The Beginning of Colonization (1550 CE – 1750 CE)*, is divided into the Baroque/Rococo art periods in Europe, demonstrating the influence colonization had in Mexico and the art styles occurring in other parts of the world. Some of the styles span a few decades, and others may represent the long reign of a government.

Movement	Time Frame	Starting Location
Northern European Baroque	1580s– early 1700	Netherlands
Italian Baroque	1580 – early 1700	Italy
Spanish Baroque	1580 – early 1700	Spain
Mexican Baroque	1640 – mid 1700s	Mexico
Rococo	1730 – 1760	France
Benin Kingdom	1100 – 1897	West Africa
Mughal Period	1526 – 1857	India
Qing Period	1636 – 1911	China
Kano School	Late 15th century –1868	Japan

Although each earlier period and style of art had thousands of artists creating a variety of artwork, some artists gained fame in their lifetime or recognition by later discoveries. Beginning with the Renaissance, artists were no longer a numbered artisan in a workshop but talented people who received individual support from wealthy patrons and signed their name to their work.

Artist	Country	Approx. Birth	Movement
Peter Breughel the Elder	Netherlands	1525	Northern European Baroque
Rembrandt van Rijn	Netherlands	1606	Northern European Baroque

Johannes Vermeer	Netherlands	1632	Northern European Baroque
Pieter Hooch	Netherlands	1629	Northern European Baroque
Caravaggio	Italy	1571	Italian Baroque
Artemisia Gentileschi	Italy	1593	Italian Baroque
Gian Lorenzo Bernini	Italy	1598	Italian Baroque
Diego Velazquez	Spain	1599	Spanish Baroque
Bartholome Murillo	Spain	1618	Spanish Baroque
Jeronimo de Balbas	Mexico	1680	Mexican Baroque
Lorenzo Rodriguez	Mexico	1704	Mexican Baroque
Sebastian Lopez de Arteaga	Mexico	1610	Mexican Baroque
Cristobal de Villallpando	Mexico	1645	Mexican Baroque
Francoise Boucher	France	1703	French Rococo
Jean-Honore Fragonard	France	1732	French Rococo
Elisabeth Louise Vigee-LeBrun	France	1755	French Rococo
Unknown	Nigeria		Benin Kingdom
Farrukh Beg	India	1545	Mughal Period
Ustad Mansur	India	1590	Mughal Period
Ustadf Ahmad Lahauari	India	1580	Mughal Period
Wang Hui	China	1632	Qing Period
Shitao	China	1642	Qing Period
Kano Eitoku	Japan	1543	Kano School
Hasegawa Tohaku	Japan	1539	Kano School

The Renaissance was the time of rebirth, a time of change, and time of reformation in Europe. Complex religious disputes between the Roman Catholic Church and the Protestant Reformation drove art into a new direction in Europe. The Baroque period began just before the turn of the 17th century, and the art imitated religious tensions. Rome was the center of the Baroque movement, and it spread outward to all of Europe. The Vatican reasserted itself and ordered large buildings, sculptures, and paintings to glorify their divine majesty in competition with the counter-reformation art.

Baroque is from the Portuguese barocco, meaning irregular pearl or stone.

Baroque architecture replaced the conventional Renaissance designs with flowing twists and the effective use of light to create grand illusions or space. It was theatrical, emotional, and emphasized a magnificent story about the church. Royalty also built massive castles with enchanted themes designed to amaze visitors. Baroque art was large-scale paintings and ceiling frescoes filled with biblical themes or allegorical masterpieces, containing swirling, moving figures, heightening the sense of wonderment. Baroque sculpture was carved more substantial than life with dramatic visual movement telling a story as the viewer circumnavigated the statue.

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9.2: Northern European Baroque (1580s– early 1700)

Contrasting the artists in Catholic countries, the Baroque artists in Protestant areas painted in the realism manner, artists, created still life and nature-related paintings. A greater realism or naturalistic composition evolved, leading to a new form of classicalism adopted from ancient Greek and Roman art. For the first time, artists were not limited to the mercy of the churches, and many of the prosperous middle class were buying art to hang in their own homes. This created a demand for an abundant amount of high-quality art.

Pieter Breughel (1525-1569) was a Netherlands painter known for his landscapes and peasant panoramas. *Hunters in the Snow (Winter)* (9.1) is one of Breughel's most famous paintings. The winter scene would have been typical in the Netherlands and presented the viewer with a deep landscape, including a large foreground, no middle ground, and an even bigger background. The hunter figures in the front are on their way home with dinner, trudging through the snow. The background of the painting depicts people consumed by their daily labor and hardship in winter months. Breughel completed many genre paintings of life about ordinary people in the Netherlands.



9.1 *Hunters in the Snow (Winter)*

Rembrandt van Rijn (1606-1669), a famous Netherlands painter, used light and dark illusions to make his paintings come to life. Rembrandt only painted one seascape, The *Storm on the Sea of Galilee* (9.2), an earlier work from 1633. The scene pitches human frailty against the wrath of the sudden storm out at sea as the crew fights for control of the ship, a wave pounding the side of the stern, causing those on deck to hang to cling to any available device. The pictorial drama captures our attention, willing the ship to stay upright. The illusion of depth is created by the extreme lighting in juxtaposition to dark on the other side. In *The Abduction of Europa* (9.3), Rembrandt used the textures of the opulent clothing and the muted sky in opposition to the dark foreboding trees creating contrast and building drama, leaving the viewer to wonder what happens next.



9.2 *The Storm on the Sea of Galilee*



9.3 *The Abduction of Europa*

The *Girl in a Picture Frame* (9.4) is one of Rembrandt's portraits depicting a young girl in a dark red dress. Masterfully painted, her resting hands on the frame give an illusion of a girl projecting out past the picture frame. The elegant brushstrokes on the red dress and soft beret present a photographic quality to the appearance. **Johannes Vermeer** (1632-1675) was also a Dutch artist who created some of the most well-known paintings during the Baroque period. Vermeer painted scenes from everyday life with a sense of timelessness dignity and serenity, considered by many to be a master of light. The *Girl with the Pearl Earring* (9.5), whom many call the Mona Lisa of the north, is the best example of a portrait demonstrating chiaroscuro (using dark and light colors to highlight a figure).



9.4 *The Girl in the Picture Frame*



9.5 *Girl with a Pearl Earring*

When comparing the two portraits, the faces are noticeably different. Rembrandt painted the face under the shadow of a large beret, hiding facial features, while Vermeer's portrait positions the face of the girl in the forefront of the light. The side of her cheek and ear cast a small shadow; however, the pearl earring is highlighted to stand out. Vermeer was a master at light and shadow, and his use of the black background illuminates the entire girl, bringing her forward from the background. Rembrandt's background is mottled with subdued medium and dark colors creating the black beret and red dress as a focal point.

Pieter Hooch (1629-1684) was a Dutch painter from the Delft School who painted flawless small works in compositional style of everyday life, incorporating remarkable outdoor lighting. The *Woman Peeling Apples* (9.6) is an example of a simple activity the woman is performing, seated by a window, her source of light that Hooch incorporates onto the wall. The bright red skirt, the child, and the woman's lap provide a focal point of the painting surrounded by exquisite detail found on the fireplace and floor tiles. Despite the fire burning in the background, the woman and child are dressed in layers of clothing indicating the chill in the air.



9.6 *The Woman Peeling Apples*

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9.3: Italian Baroque (1580s– early 1700)

Italy pioneered the Baroque period when the artists combined the great painting style of the renaissance with the emotional drama of the Mannerism period. Italy was the center of art for over two centuries, and the Baroque period was no exception as it spread throughout Europe. Caravaggio, Gentileschi, and Bernini created the styles of the Baroque period with an added emphasis on emotional art.

One of the most persuasive contributors to Baroque art was **Michelangelo Merisi da Caravaggio** (1571-1610), who was born in Milan, Italy. Using a process he revolutionized, Caravaggio created illuminated lighting, the stark contrast between the light and dark areas to produce dramatic religious scenes where the human form emerged out of a deep shadow. Tenebrism, with its powerful distinctions of light and dark, became the painting process used for Baroque in Italy.

Scorning the traditional idealized interpretation of religious subjects, Caravaggio took his models from the streets and painted them realistically. In the *Crucifixion of Saint Peter* (9.7), Caravaggio shows the rising of Saint Peter's cross, right in front of the viewer. Caravaggio was a master at secularizing religious art by depicting ordinary people, dirt, and all. It almost seems like he intentionally painted to shock and offend the viewer, making the painting even more captivating.



9.7 *The Crucifixion of Saint Peter*



9.8 *Calling of Saint Matthew*

The *Calling of Saint Mathews* (9.8) illustrates the moment Christ calls on Mathew as they glance across the room at each other, their positions highlighted by a shaft of light. The light appears outside the frame, contrasting the men at the table in light and dark shadows. The harsh use of light illuminates the sections of the painting that Caravaggio felt was important, such as Christ's hand pointing at Mathew, and then casts the non-essential elements in deep shadows. The dramatic effect is bold, intense, and captures the moment Christ supposedly stated, "Follow me".

The first feminist painter, **Artemisia Gentileschi** (1593-1653), followed Caravaggio in style and theatrical illumination. Gentileschi was the first woman painter to become famous in her own time, depicting paintings of feminist subjects. Using the chiaroscuro methods from the renaissance, and combining them with Caravaggio's use of light, Gentileschi created *Judith and her Maidservant* (9.9). In most of her paintings, she portrayed the women as the protagonist who is courageous, powerful, and rebellious, and without the common feminine traits of weakness and timorous. In this powerful painting, the two women have just killed Holofernes, and his head is in the basket she carries. Standing triumphant after the decapitation, they know the danger, yet do not show fear. *Esther before Ahasuerus* (9.10) follows the same theme, Esther, and the Jewish heroine appears before the king to plead for her people, fainting from the stress of her actions.



9.9 *Judith and Her Maidservant*



9.10 *Esther before Ahasuerus*

Gian Lorenzo Bernini (1598-1680), one of the greatest sculptors of the 17th century and perhaps one of the most impressive architects in Rome, designed sculptures for different parts of Rome's churches, including Saint Peters. Bernini created a romantic style of sculpture in the Baroque period, expressing emotion and motion for the first time. He carved his statues in story form, walking around the sculpted figures revealed the tale, a story told in stone. Bernini was strongly influenced by the Greek and Roman antiquity marble sculptures he studied, yet he took it a step farther. The baldacchino (a canopy on four pillars) (9.11) over the main altar in St. Peters is constructed of four enormous twisted and fluted marble pillars, soaring above the altar, adorned with cherubs and twisted branches of olive and bay. The capitals on the top each pillar have carved angels holding garlands, the whole structure joined at the top with a cross and golden globe.



9.11 Bernini’s baldacchino

One of Bernini's most significant accomplishments and most distinguished work is located in Cornaro Chapel, Santa Maria Della Vittoria, Rome. The *Ecstasy of Saint Teresa* (9.12) is the culmination of Bernini's ability to use architecture, sculpture, and theater set design to create an altarpiece set like a stage performance, constructed of stone.



9.12 Ecstasy of Saint Teresa

The stage was set with a reclining Saint Teresa floating on a cloud of stone (9.13). Carved out of brilliant white marble, she is in the exact moment right before she is struck with the angel's dart of divine love (9.14). The long-gilded streams of gold behind the saint are lit by a hidden window giving the illusion of light from the heavens.



9.13 Angel and Saint Teresa



9.14 Santa Teresa



9.15 Side boxes

Bernini created the theatrical experience for all church members by creating 'opera' boxes on each side of the saint (9.15). Many members of the Cornaro family can be found in the boxes carved in many different poses, engaged in deep conversation, prayer, or reading a book. The complex arrangement tells a story, reviving Christ's passion, and inviting the viewer into the scene.

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9.4: Spanish Baroque (1580s– early 1700)

Spanish Baroque ushered in visual realism similar to the rest of Europe with fluid brushstrokes and no visible outlines, often somber or gloomy. Spain had fought and lost wars with the Netherlands and England, draining their finances. The Inquisition by the Catholic church influenced artists and religious style. The Spanish artists were masters of simplicity and painted in earthy colors, refusing to paint in the ostentatious style of the Italian Baroque using the allegorical flowing symbols of the Catholic religion. **Diego Velázquez** (1599-1660) was the most significant Spanish Baroque painter. Velázquez was a remarkable artist at an early age, creating technical masterpieces as a teenager. He was considered a master painter by the age of 18 and worked as a painter in the king's court of Spain for over 30 years.

Around 1650, Velázquez traveled to Italy and painted the *Portrait of Pope Innocent X* (9.16); many historians believe it one of the most elegant portraits ever painted. The sheen of the red silk cape generates subtle highlights of color, creating a focal point in the picture. Velazquez incorporated a dramatic effect by using red in a variety of forms throughout most of the painting. The white linen summer clothes produce contrast and set off the dignity of the Pope on his throne as he is about to stand up and hand us the note in his left hand. Portraits, usually painted to portray the good qualities of a person, however, Velázquez always painted what he saw, representing people as they were. The portrait of Pope Innocent X initiated a distinctive style of painting in the formal court, ordinary people expressed factually, positioned in natural poses.



9.16 *Portrait of Pope Innocent X*

Las Meninas (The Maids of Honor) (9.17) is considered one of the world's most magnificent paintings. The painting is ostensibly a portrait of five-year-old princess Margarita Theresa and her ladies in waiting, although Velázquez turned the painting into an illusionary composition, unknown relationships, and unfamiliar positioning of some participants. The painting was almost lost in a fire when found in ruins; the only damage was to the sides, which they trimmed off the sides.

The focal point in the painting (9.18) is the five-year-old princess (1), her ladies-in-waiting (2, 3), two of the court dwarfs (4, 5), a chaperone (6) and a bodyguard (7), all people expected in the court of the princess. The queen's chamberlain (8) is standing in a doorway, stairs leading to a wall, a point of illumination, wondering if he is arriving or leaving. On the side stands Velázquez himself (9), looking at an oversized canvas more substantial than the painting itself. The reflections of the queen (10) and king (11) can be seen in the mirror at the back of the room; however, it is unknown where they were positioned. Was Velázquez painting the

couple? The people in the front are interacting, while others are looking out towards the viewer, adding dimension to the extraordinary qualities of the painting.



9.17 *Las Meninas*



9.18 Las Meninas key

Bartolome Murillo (1618-1682) was one of the most popular religious painters of the Baroque period in Spain, his work combining elements of Mannerism, Realism and Baroque periods. Using Caravaggio's technique of tenebrism, Murillo placed an emphasis on the scenes of everyday life in Spain. His two paintings *Holy Family with Dog* (9.19) and *Two Women at a Window* (9.20), are outstanding examples of Murillo's use of illumination, light coming from one side of the painting, reflecting on the realistic subjects positioned against the dark, recessive background.



9.19 The Holy Family with Dog



9.20 Two Women at a Window

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9.5: Mexican Baroque (1640 – mid 1700s)

The Mexican Baroque period found its way to Mexico with the Spanish immigrants, and in concert with the indigenous artists, architecture, sculpting, and painting flourished. The wealthiest province of New Spain, Mexico, produced extravagant architecture known as Mexican Churrigueresque (ultra-Baroque), the ornamentation, use of bright, vivid colored tile and gold leaf against the white interior stucco, moved Mexican Baroque in a new direction. The focus on filling in all the space was the signature differentiating Mexico's style from European style.

Jerónimo de Balbás (1680-1748) was a Mexican architect and sculptor known for his estipite columns shaped as an inverted cone covered with elaborate and ornate decorations. One of the main altars, the Altar of the Kings in the Cattedral Metropolitana, Mexico City's central cathedral, resembles a gold-plated grotto. Space was divided into sections separated by the unusual columns inset with statues and paintings depicting religious stories (9.21). The design and architecture of this altar quickly spread to become the standard in churches around Mexico.



9.21 Altar of the Kings

Lorenzo Rodríguez (1704-1774) was another Mexican Baroque architect and the originator of the Churrigueresque style. Rodríguez built a small church next to the cathedral in the ornate baroque style, adding his ideas of complexity and richness of details. The Sagrario Metropolitano (Metropolitan Tabernacle) section (9.22) (the smaller building is seen below to the right of the cathedral) built by Rodríquez displays his zoomorphic reliefs along the main façade, including lions, eagles, anthropologic reliefs as well as the coat of arms of Mexico. Details demonstrate his ability to richly decorate with fruits, floral, and pomegranates representing iconic symbols of the Catholic religion.



9.22 Catedral Metropolitana

Sebastián López de Arreaga (1610-1652) was a Mexican Baroque painter adopting the customary tenebrism and chiaroscuro from the Mannerism period. Arreaga used contrasting colors to illuminate the figures similar to the style of Caravaggio; however, he painted standard religious figures instead of ordinary people. The *Betrothal of the Virgin* (9.23) has flat elongated figures seen in many renaissance paintings, painted with the traditional ornate baroque style.



9.23 *The Betrothal of the Virgin*

Cristóbal de Villalpando (1649-1714) was another baroque painter known for his luminous and ornate two-dimensional paintings in churches. Using artificial light sources to illuminate and highlight his message, Villalpando painted with meticulous brushstrokes, adding a touch of drama. The semi-circle of angels, in *Lady of Sorrows* (9.24), clad in red or gold, provides a startling contrast with the static, central figure dressed in dark clothing, symbolizing her sorrow. Villalpando illuminates the faces from multiple directions illustrating his use of light from unknown places.



9.24 *Lady of Sorrows*

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9.6: Rococo (1730 – 1760)

The Rococo period followed the late Baroque period in Europe, a movement with an agile approach and playful themes, the brilliant and light pastel colors a stark contrast to the darker Baroque paintings. The Rococo period is customarily associated with King Louis XV's reign and the building of Versailles. Rococo art was born in Paris, a shift in the center of art from Italy to France, where luxurious castles were constructed with lavish frescos, paintings, and sculptures. A world of its own, the Rococo period brought heightened images of ornate and highly decorated art, furniture, clothing, in purely nonfunctional ways.

> *Rococo is a term from two words, rocaille (stone) and coquilles (shell).*

Two artists, **François Boucher** (1703-1770) and **Jean-Honoré Fragonard** (1732-1806) are known in Europe for their voluptuous Rococo paintings of allegorical scenes. Flowery panoramas, with elaborate dresses on women, *The Secret Message* (9.25) was painted against a make-believe background of twisting vines around trees, floral and green grass with ancient Greek sculptures that appeared with overgrown vegetation tangled around its edges. Satin clothing and frivolous play are the heart of the Rococo period, and the apex of decorative art as the woman in *The Swing* (9.26) loses her shoe to the hidden man. Her swirling pink silk dress forms a focal point, the light blue of the sky shining down on her.



9.25 *The Secret Message*



9.26 *The Swing*



9.27 *Marie-Antoinette with the Rose*

Painting the royal figures was a common practice for Rococo female painters. **Élisabeth Louise Vigée-Le Brun** (1755–1842) depicted the queen in *Marie-Antoinette with the Rose* (9.27) excessively dressed in elegant silk clothing, powdered wig, and

feathered hat. The queen treasured roses and frequently posed with a rose from her many bushes.

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9.7: Benin Kingdom (1100 – 1897)

Benin art is from the Kingdom of Benin, art, including cutting-edge creations of bronze work, carved ivory, and wood, demonstrating their advanced achievements. The full complexity of the royal arts in the kingdom centered on the divine god of Oba, who initiated contact with the supernatural and ancestors. The materials used by the artists were presented with sacred powers, forging a relationship between the materials and the art.

An oral tradition carried stories from one generation to the next, using art to help describe the traditions and provide a visual reference. The bronze plaque of two Benin Warriors (9.28), with ceremonial swords from the 18th century, was created by the brass crafters guilds (igun eronmwon) who were honored for their extreme talent and innovation with bronze. Using the lost wax method produced an exact copy of the original clay work, the clay is carefully covered with a thin coating of wax and then placed into a mold. The wax melted out when the hot bronze (9.29) pours into the mold, creating a replica. The head of the Oba (9.30) was made for by the new king to honor his father, the bronze image becoming an object of worship.



9.28 Benin warriors



9.29 Liquid bronze



9.30 Ancestral head of an Oba

The spiritual deity Oba, who was the original creator of the Benin society, controlled the production of ideology art, an essential part of the process by the palace craftsmen who were led by Oba. The Benin also carved large pieces of ivory into delicate pendants worn by the king on special occasions and ceremonies. The pendant (9.31) shown here is the mother of the king, Iyoba, and a

person of significant power. Unfortunately, much of Benin art was confiscated by the British when they invaded and can now only be seen in European museums.



9.31 Pendant mask, lyoba

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9.8: Mughal Period (1526 – 1857)

The Mughal Empire extended far and wide throughout much of the Indian-subcontinent, and during the golden age, art flourished. The empire covered 3.2 million square kilometers, with over 150 million people (one-quarter of the earth's population at the time). Art was a cultural practice revered by the Mughal court, most of the art secular in composition, based on an illustrated folk-art style of painting.

Under Prince Jahangir's reign, individual artists were supported and created artworks using his favorite topics; plants, animals, and portraitures. The illustration in a picture was spread out, eliminating detail with a flatter, aerial perspective using more subdued colors. Artists made lavish collections of paintings with calligraphy, decorative borders, and gilding, assembling them into a manuscript format. Under the next leader, Shah Jahan, the most prominent and well-known architectural achievement was the Taj Mahal, a tomb he commissioned for his wife. Paintings from this era were formal portraits and scenes of the court rather than the personal subject matters of the previous leader. Mughal painting was usually a court art, supported by the ruling class.



9.32 *Babur Receives a Courtier*

Farrukh Beg (1545 – 1615) first worked in central Asia, then joined the service of the Mughal emperor in the late 16th century. His early paintings were Persian style, and he continued throughout his career to be a conservative painter, staying with a style he always knew. He painted in bright colors, illustrating big plants and drapery as part of his art. *Babur Receives a Courtier* (9.32) is a scene at court, each set of participants formed in the same perspective, giving the illustration the flat appearance. Historians consider the painting one of the best from the Mughal empire.



9.33 Dodo



9.34 Tulip

Ustad Mansur (unknown year?) was a court artist and painter who excelled in his depictions of plants and animals, known for his natural history illustrations. He was one of the first artists to illustrate the *Dodo* (9.33) in color, as well as the Siberian crane. The dodo bird was scarce, and Mansur's work provided a detailed source for zoologists of the time. Mansur painted at least one hundred flowers that grew in the Kashmir Valley, the *Red Tulip* (9.34), is an example of one of these flowers. He documented many of the birds of the area and incorporated plants and insects in the background of his illustrations. Mansur added floral borders to his work, which became a characteristic of the Mughal empire.

Ustad Ahmad Lahauari (unknown year?) was the chief architect and principal designer of the Taj Mahal in Agra, India, a commission started in 1632. The Taj Mahal (9.35) is an immense mausoleum commissioned by the Mughal emperor Shah Jahan for his wife, Mumtaz Mahal. The Taj Mahal is a complex of white marble buildings finished in 1653 and is considered the most beautiful example of Mughal architecture, incorporating many architectural styles into the design including Indian, Islamic, Ottoman, and Persian. Generally, buildings were assembled with red sandstone; however, Shah Jahan wanted the finest and had the Taj Mahal constructed using white marble, embellished with semi-precious stones. A set of false tombs is on the first floor, and the actual tombs (9.36) are housed on the lower floor.



9.35 Taj Mahal



9.36 Crypts

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9.9: Kano School (Late 15th century – 1868)

According to Japanese history, the Kano Art School was the most influential school of painting experiencing the longest tenure. Existing for more than 300 years, the Kano Art School influenced painters creating a broad range of styles, themes, and formats generally focused on Zen philosophy. The school was established and associated with Chinese painting styles using brushes, ink, and sparse use of colored pigments. The artists trained in family workshops similar to the European painters, developing their craft before being accepted into the Kano school.

As the Kano school expanded, student artists started developing new styles adding color, pattern, and Japanese interests to the original style. The shoguns and emperors that ruled the country supported the artists, allowing them to flourish and create additional variations. The school grew with studios in many cities where artisans trained and worked together to support the samurai, aristocracy, and clergy. The decorative gold leaf on the panels and screens created by the artists, as reflected in the image of Chinese lions (9.39), helped to reflect light in the dark castles permitting the nobility to flaunt their wealth in limited natural lighting.



9.39 *Chinese Lions*

Kano Eitoku (1543 – 1590) was one of the most influential leaders of the Kano School movement. His talent was recognized at an early age, and he grew up under the tutelage of his grandfather, who was influenced by Chinese painting. Eitoku was in high demand by the ruling and wealthy class and decorated many castles with painted sliding doors, walls, and standing screens. His main contribution to the Kano school was the "monumental style", with bold, quick brushwork seen in *Birds and Flowers of the Four Seasons* (9.40), the emphasis on the foreground of significant figures or subjects. Unfortunately, most of his work was destroyed in later century wars.



9.40 *Birds and Flowers of the Four Seasons*

Hasegawa Tohaku (1539 – 1610) started painting Buddhist themed pictures and joined the Kano School to study. Many of his early works reflect the style of the school, but he also studied other periods, particularly ink paintings, as he painted Pine Trees

(9.41), helping him develop his style different than the bold methods of the Kano School. Later in his life, Tohaku founded the Hasegawa school, a small institution dedicated to a more reserved style.



9.41 *Pine Trees*

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9.10: Qing Period (1636 – 1911)

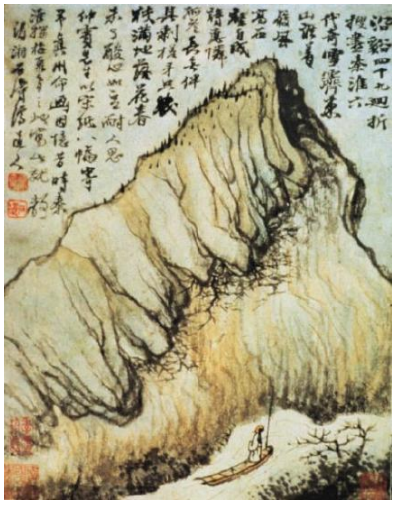
The Qing Dynasty was the last of the great imperial reigns in China, lasting almost 300 years, growing its territory and increasing the population from 150 million to over 450 million with an integrated economic structure. Confucianism, Daoism, and Buddhism all existed in the culture and influenced artwork. Painting became one of the significant forms of art during this period, and competing schools of different styles formed with individualistic masters.

Wang Hui (1632 – 1717), a landscape painter, followed his father, uncles, and grandfather, whom all dominated art in China during the Qing dynasty. He was a strong proponent for the tradition of copying the techniques of the ancient masters and established the stylistic foundation followed by others. He learned to paint at an early age based on the Shan Shui style of painting, using ink and a brush instead of paints. Hui's dominant subject matter was scenery or landscapes that surrounded his life, with waterfalls, mountains, and rivers. All of his work was based on classical Chinese traditions and preceding great masters.

In 1691, he was called to document the emperor's journeys. Wang created a set of twelve huge hand scrolls, each measuring between 12.1 and 24.3 meters in length. The complete set was over 225 meters in length, and he made full-scale drafts on paper before creating the final version on silk. The finished scrolls had over 30,000 figures set in the landscape of the area and were considered the grandest creation of the age. *The Beauty of the Green Mountains and River*(9.37) set in the canyon of the river was one of the scrolls.



9.37 The Beauty of Green Mountains and River



9. 38 Reminiscences of Qinhuai

One of the individual painters, **Shitao** (1642-1707), gained fame from his revolutionary digression away from traditional techniques based on defined rules of beauty and acceptability. Instead of carefully rendered images of nature, he used washes, freer brushstrokes, and subtle monotone colors. The mountain in *Reminiscences of Qinhuai* (9.38) thrusts skyward, only seeming to fold over and bow in humility. The monk in the boat looks up at the mountain as though respecting the humbleness of the natural world.

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9.11: Conclusion and Contrast

Conclusion and Contrasts

The art and individual artists flourished during this time, developing new techniques and concepts from the dark, brooding colors of the Baroque to the finely stylized landscapes in Asia. As the cultures moved outside their usual boundaries, they brought ideas of their cultures and artistic methods with them, influencing local art.

Northern Europe Baroque	Italian Baroque	Spanish Baroque	Mexican Baroque
			
Storm on the Sea of Galilee by Rembrandt van Rijn	*Calling of Saint Matthew* by Caravaggio	*Two Women at a Window* by Bartolome Murillo	*The Betrothal of the Virgin* by Sebastian Lopez de Arreaga

1. What are the similarities in each painting during the Baroque periods in each country?
2. What are the differences in each painting?
3. How does each artist use light, where does the light come from in each painting?
4. How is tenebrism viewed in each painting?

Movement	Artist	Image
Northern European Baroque	Johannes Vermeer	
Italian Baroque	Artemisia Gentileschi	

Movement	Artist	Image
Spanish Baroque	Diego Velazquez	
Mexican Baroque	Sebastian Lopez de Arreaga	
French Rococo	Jean-Honore Fragonard	
Benin Empire	Unknown	

Movement	Artist	Image
Mughal Period	Farrukh Beg	
Qing Period	Wang Hui	
Kano School	Kano Eitoku	

1. What are the results of using the dark colors of the Baroque period and the gold of the Kano School?
2. What differences in complexity between the Qing Period and Rococo?
3. What are the similarities and differences between the head of the Velazquez pope and the head of the Oba?

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CHAPTER OVERVIEW

10: The New World Grows (1700 CE – 1800 CE)

The New World Grows as the colonized world, America, Canada, and Australia are settled under European influence. Most of the artists were born in other countries and moved to different parts of the new world to escape war, imperialism or religious persecution. Some areas of the countries were still being discovered by the colonizers while others were being settled, establishing a contentious and disastrous relationship with the indigenous populations.

10.1: Portraits (18th Century)
10.2: George Washington Portraits (18th Century)
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10.4: New World Furniture and Crafts (18th Century)
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10.1: Portraits (18th Century)

Painting in the 18th century was divided by the Atlantic Ocean, classical English painting versus the self-taught, pioneering painting in the New World. Art styles imported into the New World came from Europe, an extension of the center of European art from Paris. Portraits over the centuries have predominately comprised painting of kings, queens, statesmen, or religious deities, the memorialization of the rich and powerful. However, in the New World, portraits were created by the people, the ordinary settlers and citizens of the developing countries. Portraits began to make a move from a false pretense to almost exact likeness in the 1730s, frequently focused on accurate historical renditions. In addition to individual portraits, family portraits became popular, and the posed genre of scenes in middle-class family homes became pictorial narratives.

After declaring their independence from England, the United States looked-for a new identity and history, a capacity for visual communication aimed at all citizens. The colony painters were frequently self-taught and imitated English art. An essential element in the portrait, in addition to the details of clothing, was to paint perfect skin tones. The artist generally applied a base for the skin of layers of multiple colors, then using white to lighten the base. Additional darker colors provided the shadows needed for a realistic rendition.

In England, the Royal Academy of Art, founded on the principals of promoting the creation, visual art through exhibits, education, and appreciation of art, was a significant influencer, a power that initially extended to the colonies. The Royal Academy of Art in London had only two female founding members, **Angelica Kauffman** (1741-1807) and **Adelaide Labille-Guiard** (1749-1803), successful painters in England during the second half of the 18th century. Born a few years apart, both women were gifted artists, growing up with a paintbrush in their hands and accomplished painters in their early years.

Kauffman and Labille-Guiard were known for their genre of allegorical work, attention to detail, and the exquisite painting of fabric. Kauffmann was talented as a child, able to speak several languages, trained as an artist by her father, and studying opera. By her early teens, she had to choose between opera and art, quickly selecting art when someone told her the opera was filled with sleazy people. *Self-Portrait Hesitating Between the Arts of Music and Painting* (10.1) depicts her conflict, opera in the silky red dress and art in blue, pointing the way forward, Kauffmann herself clad in lacy, virginal white. *Family Portrait* (10.2) was a familiar setting for the Russian noble family dressed in their causal clothing, each person looking at something different without any concept of interaction.



10.1 *Self-Portrait Hesitating Between the Arts of Music and Painting*

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10.2 *Family Portrait*

Labille-Guiard was considered a master of miniatures and pastels as well as oils. The *Sculptor Augustin Pajou* (10.3) is a painting of the sculptor creating himself in clay. Labille-Guiard was a pioneer in women's rights, and although most women were not allowed to teach art to young students, Labille-Guiard taught many young female artists. There were very few women painters, and Labille-Guiard opened the door of opportunity, establishing a school for women students. Capturing delicate lacework and velvet rendered, so lifelike that the viewer is tempted to reach out and touch the painting *Self Portrait with Two Pupils* (10.4).



10.3 *The Sculptor Augustin Pajou*

In the school of the Royal Academy in London, male students had to submit a full-body image while female students could only submit an image of the head. During the 1890s, female students protested so they could paint from almost nude models; however, the male model had to have material "fastened around the loins in order to ensure that the cloth keeps its place." Immigration to the United States and the movement of art to New York inspired British-born artists to cross the Atlantic and find a new home. The Pennsylvania Academy was slightly more progressive than European academies and allowed female artists to learn; however, the nude male model still was covered to protect the delicacy of women.

10.4 *Self Portrait with Two Pupils*

John Smybert (1688-1751) and **William Berczy** (1744-1813) were two of the best-known portrait painters bringing their knowledge and skills to start an art school in the New World. Smybert's painting, *Colonel James Otaway* (10.5), depicts a setting sun over the hills highly contrasting the man in the black suit of armor. The textual representation of the black armor is softened with a brown shawl tied around his waist. The illusion of the light of the sun provided the contrast to allow the figure to stand out.



10.5 *Colonel James Otaway*

Berczy created family portraits similar to genre paintings; however, these portraits were staged to present the composition of *The Woolsey Family* (10.6) and organized in a hierarchal fashion, the father in a standing patriarchal pose. The rest of the family was seated unless they were very young, and the painted dog in the foreground anchors the image. Painted in the neoclassical style, the cool colors chromatic range dominates the painting.



10.6 *The Woolsey Family*

One of the greatest 18th century American born painters, was **John Singleton Copley** (1738-1815), painter of portraits and historical themes. *A Boy with a Flying Squirrel* (10.7) propelled Copley to fame from his use of the Titian-like delicate painting and colors. The boy in the portrait is his younger brother and is seated at a table playing with a squirrel. Copley masterfully used color

to unify the painting, red in the table and drapes, and the skin tones of the boy's face. Copley also created textural images that appear life-like; the squirrel's fur and the polished table.



10.7 *A Boy with a Flying Squirrel*

The French attempted to seize the island of Jersey, and *The Death of Major Pierson* (10.8) is a large oil painting depicting the French failure, one of Copley's many historical paintings. He captured in sharp detail the scene when Major Pierson becomes a hero after the battle. The major is in white in the center as the focal point, the numerous British soldiers in their red jackets are a strong contrast to the major and the background and seem to be coming out of the painting, giving it depth. The background is muted and recedes, giving depth to the image.

10.8 The Death of Major Peirson

Every American schoolchild would recognize this rendering of Benjamin Franklin flying a kite in a lightning storm. **Benjamin West** (1738-1820) produced *Benjamin Franklin Drawing Electricity from the Sky* (10.9) when Franklin was in his forties; however, he painted him as an older gentleman, an image more recognizable to American citizens. The scene shows Franklin with the spark of electricity jumping to his knuckle with clouds and angelic assistants making the painting allegorical.

10.9 *Benjamin Franklin Drawing Electricity from the Sky*



10.10 *The Treaty of Penn with the Indians*

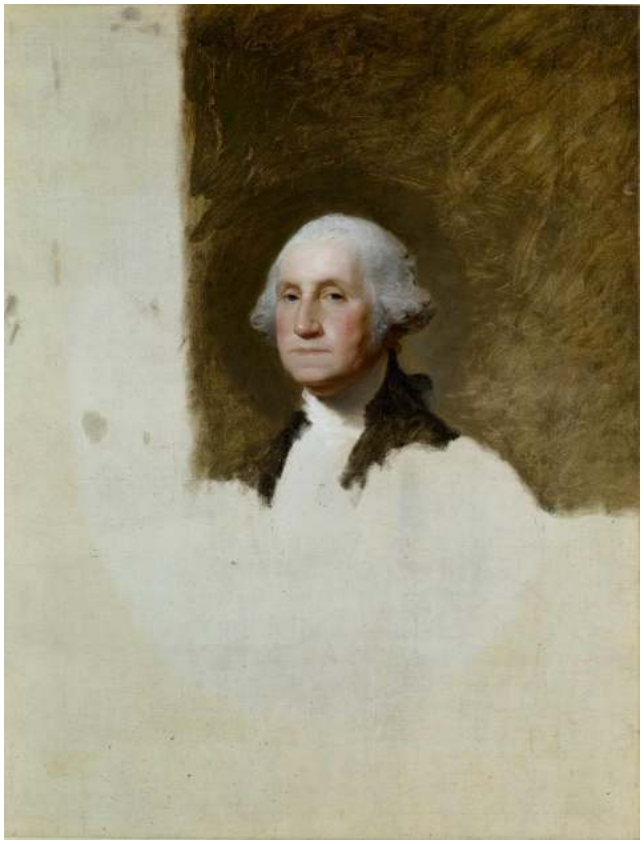
West produced an abundant amount of work, and *The Treaty of Penn with the Indians* (10.10) depicts William Penn signing a peace treaty in 1683 with the chief of the Lenape Turtle Clan. The painting, commissioned by William Penn's son, is a historic landscape with the intended action happening in the center of the composition. The muted tones of the Europeans are juxtaposed with the vivid or bright colors used for the Native American people and landscape.

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10.2: George Washington Portraits (18th Century)

Iconic American portraits were significant in creating the perception of the New World. George Washington was the first American president and the only president unanimously elected to office. Photography did not exist yet, so an artist was hired to paint the representatives of the new America. **Gilbert Stuart** (1755-1828), an American painter, gained lasting fame for painting America's first president. The painting George Washington, also known as *The Athenaeum* (10.11), is a 1796 unfinished painting; however, it was used as the current image of George Washington on the one-dollar bill. This portrait was never finished, but Stuart used it to create about seventy-five other portraits, using this one as the model. Stuart eventually created about one hundred paintings of Washington based on three originals.



10.11 *Portrait of George Washington (The Athenaeum Portrait)*

Stuart also painted the 64-year-old Lansdowne *Portrait of George Washington* (10.12) during Washington's last year of his presidency, hanging today in the East Room of the White House. First Lady Dolly Madison is credited with rescuing the painting during the War of 1812. During the war, the British set the White House on fire, and Madison directed workers to take the portrait out of the frame and move it to a safe place.



10.12 *George Washington*

Another American painter, **Charles Wilson Peale** (1741-1827), created two paintings portraying George Washington, one in a battle (10.13) and one standing (10.14). These two portraits of a younger Washington mirror a large, tall man (for the time), capable of commanding an army and a new nation. The elegant military dress contrasts with the darkening gloomy sky constructing Washington as a formable figure.



10.13 *George Washington at the Battle of Princeton*

10.14 *George Washington*

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Peale was more than a portrait artist, he was a naturalist, inventor, and collector of artifacts from science, founding the first American museum to commemorate the newest democracy since Ancient Greece. The museum contained a full mastodon skeleton and was the earliest to adopt the Linnaean taxonomy, biological classification of organisms established by Carl Linnaeus. The museum was the first building of curiosities, an institution, and a model continually evolving into the present-day natural science museums.

The *Declaration of Independence* (10.15) by Jo**hn Trumbull** (1756-1843) is one of the most iconic American paintings of all time. Located historic Independence Hall, Philadelphia, the central theme of the painting is the actual signing of the new colonies Declaration of Independence from Britain. Trumbull was commissioned to paint four Revolutionary-era historical scenes by the United States Congress. Forty-seven of the nation's founders are in attendance to witness the men signing the initial draft of the decree as it lay on the desk. An image from the painting is used today on the back of the two-dollar bill.

10.15 *Declaration of Independence*

Capturing the pivotal battle of Trenton, Trumbull painted *General George Washington at Trenton* (10.16) on a full-size canvas in a yellow and black uniform with his horse and boats of soldiers against the darkening skies of the river. Washington seems contemplative as he seems to visualize his move against the rapidly advancing enemy before he mounts the agitated horse. Both Peale's and Trumbull's renditions of Washington give him the appearance of someone larger than life, ready to lead.



10.16 *General George Washington at Trenton*

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10.3: Early American Folk Art (1650 – 1900)

Folk Art refers to art made for utilitarian purposes, for example, rugs, checkerboards, weathervanes, items generally used daily around the home and farm. Small prints or portraits became standard for the primary artist and usually painted by a family member. Handmade folk art was described as rough, rural, ordinary, and inferior, yet a few notable painters can be considered outstanding folk-art painters; **Ruth Bascom** (1772-1848), **Joshua Johnson** (1763 – 1824), and **Rufus Hathaway** (1770 - 1822). Photography had not been invented yet, giving the itinerant painters a market for their work.

Ruth Bascom usually painted the side profile busts of her subjects and initially started with layered paper. Gaining confidence, she started adding pastels, and then finally paint giving her work a one-dimensional flat look, yet elegant details in lace and the hair can be seen in her *Cynthia Allen Fitzwilliam* (10.17) and *Elizabeth Cummings Low* (10.18) paintings.



10.17 Cynthia Allen Fitzwilliam 10.18 Elizabeth Cummings Low

Joshua Johnson, the son of a black slave woman, was sold to a new owner for 25 pounds. The man who bought Joshua arranged for him to be an apprentice to a blacksmith, freeing him in the process. After he was freed, he advertised himself as a portrait painter and an illustrator of manuscripts, gaining fame for painting multi-figure family groups as a folk artist. In the portrait, *John Jacob Anderson and Sons, John, and Edward* (10.19), he painted intricate details in the silk vest and the lace of the children's collars, although some parts of the figures are out of proportion as seen in the hands.



10.19 *John Jacob Anderson and Sons John and Edward*

Rufus Hathaway, a self-taught folk-art painter, was an American physician. He began painting portraits of prominent local families, yet sadly, there are few paintings left today. *Lady with Her Pets* (10.20) depicts the image of a woman surrounded by

different pets, perhaps a reference to her father, who was a professor of natural history. She is wearing contemporary French fashion, demonstrating her refinement and interest in worldly affairs.



10.20 *Lady with Her Pets* (Molly Wales Fobes),

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10.4: New World Furniture and Crafts (18th Century)

The demand for beautiful furniture in the 18th century created a new class of artisans. These skilled craftsmen became experienced cabinet makers constructing fine furniture for the plantation manors to small items for local households. The abundant natural resources provided numerous types of wood, oak, mahogany, cherry, white pine, birch, walnut, and hickory. Early tools, axes, chisels, mallets, saws, and planes were easily packed and brought with the craftsmen on their journey across the ocean. A four-drawer chest created in the 18th century would take a cabinet maker about eight days if they worked 12-hour days. Later, the industrial revolution began the age of automation, reducing the overall time to make furniture; however, the quality was not the same as handmade pieces.

John Townsend (1733–1809) was one of the paramount eighteenth-century American craftsmen, born in Newport, Rhode Island, into a family of Quaker cabinetmakers. The Quakers were a traditional religious society of friends living in upstate New York and known for their impressive furniture building talents. Townsend introduced a line of furniture named Newport Case (10.21) or the block and shell. The block front desks and chests, with solid wood drawer fronts, were popular in Boston. Townsend added shell motifs for a dramatic focus and eventually evolved to a concave and convex alternating pattern on the front of the drawers. The key features of the block and shell still can be seen in furniture today.



10.21 *Townsend chest*

Charles Lannuier (1779-1819) was a French-born American cabinetmaker who lived in New York City. His work is classified as Neoclassical or French Antique because of the ornately carved legs and unusual motifs. Lannuier used architectural motifs found in ancient Greek and Roman art, including laurel wreaths, stars, columns, pediments, and winged figures. He used different types of wood, like mahogany, giving the furniture a beautiful colored appearance. Lannuier was known for his sideboards, dining tables and chairs, and game tables (10.22) for the living room.



10.22 *Game table*



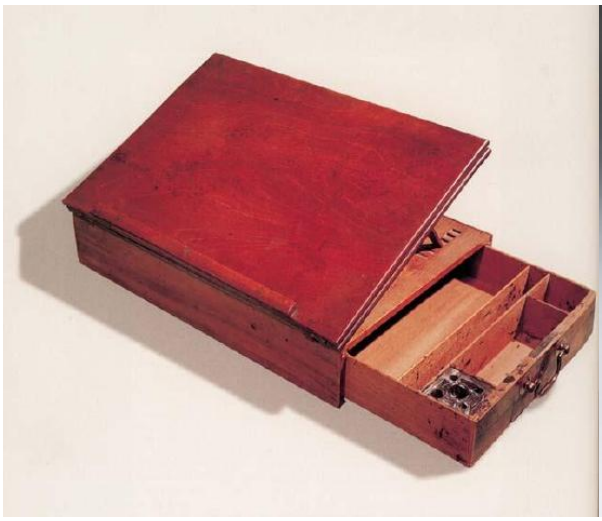
10.23 Tambour dressing table

Duncan Phyfe (1768-1854) was a Scottish immigrant to New York in the late 18th century. A poor immigrant, Phyfe, never created a new style of furniture, but he did interpret fashionable styles from Europe as interpreted in the Tambour dressing table (10.23), incorporating the designs into Neoclassicism style in America. Phyfe furniture was characterized as having superior proportions, symmetry, and balance, as demonstrated in the green striped sofa in the Green Room at the White House (10.24). As the 19th century was underway, he was a well-known furniture designer.



10.24 Barack Obama in the Green Room next to a striped D. Phyfe sofa, ca 1810-15, Mahogany, cherry, pine, gilt brass, and modern upholstery

Benjamin Randolph (1721-1791) was another American cabinetmaker specializing in Queen Anne and the Philadelphia Chippendale styles of furniture. Randolph is credited with making the portable writing desk (10.25). Thomas Jefferson drafted the Declaration of Independence on one of Randolph's portable desks stating, "It was made from a drawing of my own, by Ben. Randall [sic] a cabinetmaker in whose house I took my first lodgings on my arrival in Philadelphia in May 1776. And I have used it ever since."



10.25 Portable writing desk



10.26 Serviceware

Paul Revere (1734-1818) was one of America's most famous silversmiths. Before the Revolutionary War, Revere produced handmade, exquisite silver products which he sold in his dry goods store. He produced flatware, especially spoons, tableware, and service ware (10.26). His days as a silver artesian were short-lived, and after the war, Revere turned to the massive production of iron, opening a foundry in Boston. He began mass-producing church bells, copper pans, cannons, and became known for his rolled copper. Even though the factory was set up for standardization and production, two cannons were rarely the same. The cannons were molded for shape and then handcrafted in the final steps to produce a customized product.

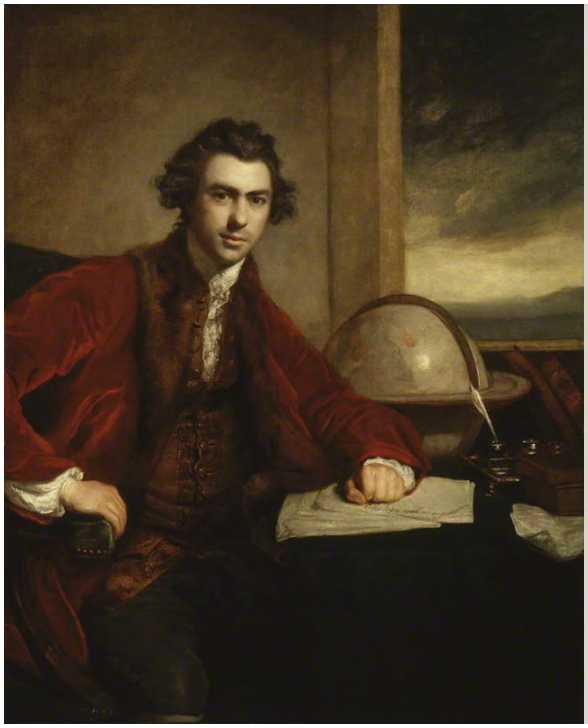
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10.5: Natural History Illustration (18th Century)

A scientific illustrator is an artist who records the intricate parts of plants, animals, or birds. Using fine pens, pencils, and watercolor, the artist sketches small elements with exacting detail, creating an illustration. With the discovery of the new world, there was a great interest in the plants and animals in different areas, many of them unknown to the Europeans and considered strange and exotic. Explorers frequently hired illustrators to accompany them on their explorations to record the unusual discoveries, proof of what they encountered.

Sir Joseph Banks (1743-1820) graduated from Eton College, where he was introduced to botany, an obsession for the rest of his life. Banks (10.27) was an English botanist, naturalist, and a scientific artist collecting everything he saw in the natural world, bringing the fantastic images back to England. Banks sailed to Newfoundland, Labrador, and was on Captain James Cook's first grand voyage on the Endeavour (1768-1771) visiting Australia, New Zealand, Tahiti, and Brazil. Plants became something to collect in Europe, specimens of the unknown world, and Banks collections grew exponentially. On the Endeavour expedition, staggering numbers of unknown flora and fauna were recorded in drawings and rendered paintings of the natural world (10.28). Upon returning home to England, Banks employed several artists to finish the drawings from the trip and to engrave copper plates to mass-produce the prints.



10.27 *Joseph Banks*



10.28 *Acacia cunninghamii from Banks Florilegium*

INTERACTIVE PAGE: The Endeavour botanical illustrations at the Natural History Museum

Sir Joseph Banks advocated for British colonization in Australia and introduced the eucalyptus and acacia trees to the world. He was friends with Carl Linnaeus and became an advisor to King George III, who supported discovery voyages. Banks has documented thousands of plants, birds, and wildlife, and a botanical collection of drawings from his travels were published in 1990 containing 35 volumes.

Sydney Parkinson (1745-1771), a Scottish Quaker, was a botanical illustrator who traveled with Joseph Banks on the HMS Endeavour. Parkinson drew more than 1000 illustrations on the voyage, living in a small, crowded cabin on the boat. His specimen compilations were extensive, and even though Parkinson died of dysentery on the voyage, Banks brought Parkinson's collection home to England. The *Banksia Serrata* (10.29), *Banksia Integrifolia* (10.30), and *Banksia Dentata* (10.31) are colored sketches by Parkinson when the species were collected at Botany Bay, Australia. The addition of watercolor after it was sketched brought the plant to life detailing the intricate leaf structures are as clear as a photograph.



10.29 *Banksia Serrata*



10.30 *Banksia Integrifolia*



10.31 *Banksia Dentana*

Another famous naturalist illustrator was **John Audubon** (1785-1851), noted for his extensive documentation of American birds in their natural habitats. One of Audubon's most famous work is the book The Birds of America, first printed in 1827 and considered the most beautiful ornithological works ever compiled. Audubon had a unique way of presenting the birds *Wild Turkey* (10.32) and animals in his work by focusing on the animal and placing it in the detailed background *Mourning Dove* (10.33). He would paint in the close-up range, putting the viewer in his place.



10.32 *Wild Turkey*



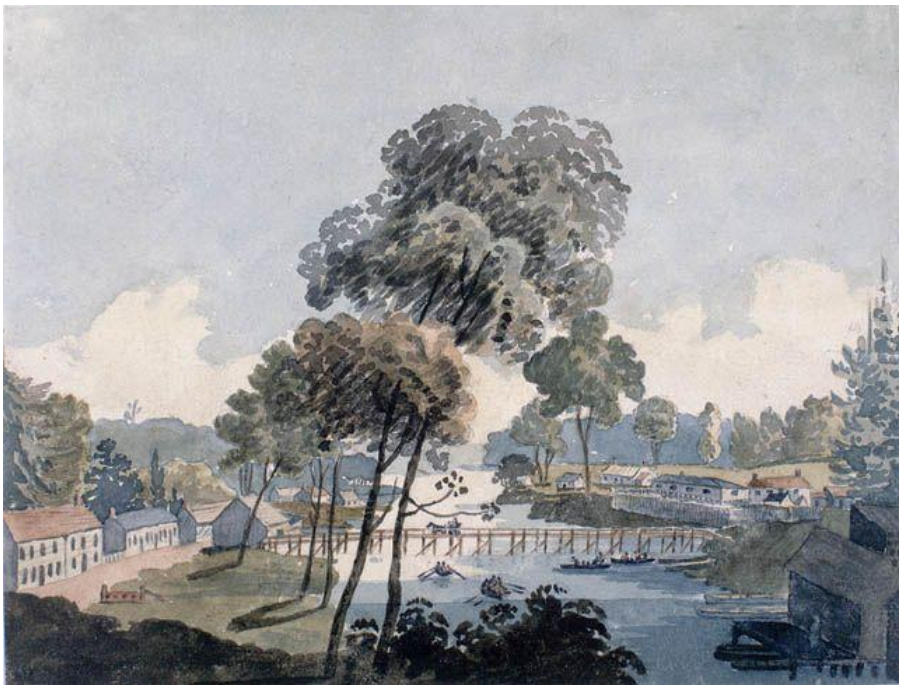
10.33 *Mourning Dove*

Audubon painted his subjects in more significant than life-size portraits, which became an overnight success in England. The highly dramatic depiction of birds *Ivory-Billed Woodpecker* (10.34) in their natural environment created a legacy, one that continues today with the Audubon Society.



10.34 *Ivory-Billed Woodpecker*

George Heriot (1759-1839) was a watercolorist and displayed many paintings at the Royal Academy of Arts in England. Originally from Canada, he spent a great deal of time outside, capturing the landscape on canvas. His unusual style of watercolor painting incorporated long, broad brushstrokes along with detailed work. In the *Village of Chippawa near the Falls of Niagara* (10.35), he painted the Kings Bridge in Chippawa, Ontario, using light colors with long shadows. Heriot also published two books about his travels through Canada.



10.35 *Village of Chippawa Near the Falls of Niagara*

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10.6: Textiles (Ongoing)

All cultures have used textiles for over 5,000 years or more, not only as a necessity but also as a decorative art form. Some textiles have been prized and traded for centuries as the silk from China by the Silk Road. During the 18th Century, explorers, traders, and settlers collected and traded textiles from different parts of the world, encouraging the growth of the raw materials in the expanded lands. The raw material was harvested from animals, plants, and even insects, then cleaned, sorted, spun, and woven to create a fabric with elaborate or straightforward designs.

The industrial revolution eventually changed the way fabric was processed, and machines took over for the hand labor, producing thousands of meters of fabric in the time it would take one weaver to create a meter. Sewing machines emerged during the 19th century and spawned a new production line of textile manufacturers. However, in most of the world, in homes and by artists, textiles are still made traditionally by hand on small looms. Almost every culture has unique and specific methods and outcomes for creating fabric based on natural materials available and historical traditions and definitions. Weaving is the art of textile production when two yarns are woven at a right angle to each other, producing some type of fabric or cloth. The warp is the yarn attached to the loom, and the weft is the yarn woven through the alternating warp yarns to create a pattern.

Scotland

Country	Fiber	Origin	Type
Scotland	Wool	Sheep	Tartans

Scotland is known for its green grassy lands with roaming sheep (10.36) grazing. It is also known to be bitter cold and their solution was to weave a heavy tartan wool cloth for clothing and blankets. The plentiful sheep provided the wool (10.37) for spinning (10.38) and dyeing it multiple colors. Tartans were woven from six to eight colors forming a unique plaid pattern (10.39) created by local weavers who designed the special patterns for a family or small town. These distinct designs are traditionally passed down for centuries.



10.36 Sheep



10.37 Before and after cleaning



10.38 Combing and spinning



10.39 Tartan

Ghana

Country	Fiber	Origin	Type
Ghana	Cotton	Plant	Kente

Ghana is located on the west coast of Africa, almost on the equator, a climate suitable to grow cotton, the material used in kente cloth. Using strip hand looms the brightly colored strips (10.40) of cotton are woven into patterns of geometric designs. Each design has a story the weaver artistically designs into the pattern and every color has a meaning that is part of the design and story of the fabric. Originally the patterned fabric was reserved for royalty, today kente cloth (10.41) is the traditional garment of Ghana.



10.40 Kente cloth



10.41 Kente cloth variations

Mali

Country	Fiber	Origin	Type
Mali	Cotton	Plant	Bogolan

Bogolan is Malian cotton fabric dyed with mud. The cotton is woven in narrow strips (10.42), sewn together and dyed in a bath of mashed leaves to turn it yellow. When it is dry, the artist has to visualize the pattern and fill it in with mud around the planned images or concepts, pressing the mud into the cloth to totally penetrate the fabric (10.43). Sometimes multiple coats of mud are used to achieve the proper color and look before the material is stored in jars to ferment for a year. They create elaborate patterns (10.44) that have been designed over the years, originally used in rituals or as status, today as traditional fabric for clothing.



10.42 Weaving cotton



10.43 Cloth drying



10.44 Bogolan cloth

China

Country	Fiber	Origin	Type
China	Silk	Worm	Silk

Silk weaving in China is a centuries old process and has been an economic staple of China and a desired fabric for trade along the Silk Road. Silk is derived from worms that feast on mulberry leaves and then spin a silk cocoon (10.45). The silk cocoon is boiled (10.46) to kill the worm and the cocoon unwound into thin strands. The strand is combined with other threads of silk (10.47) to make it stronger and are ready to be dyed in any color. Once the silk is dyed, it is woven into elegant fabric. Silk has a shimmer to the surface of the cloth because the structure of the fiber is a triangular prism that catches the reflecting light, causing a shimmer (10.48). Silk weaving is one of China's greatest inventions and has been around for over 4,000 years.


10.45 Worm and cocoon


10.46 Boiling silk


10.47 Silk thread


10.48 Silk fabric

Japan

Country	Fiber	Origin	Type
Japan	Cotton	Plant	Kasuri

Kasuri (10.49) is a Japanese fabric dyed with specific patterns, usually geometric in design. The formal name for the pattern is ikat, a technique to make the pattern look blurred and is achieved during the weaving process. The pattern may only be dyed on the weft threads and when the other thread is added during the weaving process, it creates the blurred pattern (10.50). Kasuri is a traditional folk-art process starting in the middle of the 18th century and refined over the last century. Although the technique did not originate in Japan, it became a popular and traditional fabric (10.51).


10.49 Kasuri


10.50 Kasuri pattern


10.51 Weaving Kasuri

New Guinea

Country	Fiber	Origin	Type
New Guinea	Tapa	Tree	Tapa

New Guinea, a large island located in the South Pacific, is the second-largest island after Greenland. Indigenous people have lived in the area for more than 40,000 years and some traditions, including making tapa cloth, continue today. Tapa cloth is a unique New Guinea product made from bark (10.52). The bark is removed from the mulberry tree, and the outer bark is stripped off leaving a white sheet (10.53) that is soaked in water and dried in the sun. The bark is beaten with wooden mallets called “ike” (10.54) until it is thin and then several layers are combined and beaten again into a large sheet. The final step in the process is to paint the large sheets with island designs. (10.55).


10.52 Stripping bark


10.53 Beating bark


10.54 Rubbing patterns


10.55 Tapa cloth

Peru

Country	Fiber	Origin	Type
Peru	Wool	Alpaca	Ponchos

High up in the Andes Mountains, the Peruvian people domesticated the alpaca (10.56) and used the wool to weave their outstanding blankets, ponchos, and hats. The wool is collected, carded and spun into yarn for weaving. Alpaca fleece is a silky, long and lustrous fiber and when woven, can be flame-resistant. Weaving is not about just the final utilitarian product but is deeply ingrained in the culture and society of the people. They use rich colors to dye the wool and weave with the bold colors to create brightly colored clothing. The Aguayo (10.57) is the most common item of clothing, a long rectangular cloth used to carry any item or a small child on their back.



10.56 Llamas



10.57 Aguayo

United States

Country	Fiber	Origin	Type
United States	Wool	Sheep	Blankets

The Navajo people have occupied the Southwestern United States for thousands of years creating their own style of weaving designs. They raise dibe (sheep) in the arid land (10.58) and harvest their wool as well as growing cotton. The Navajo use an upright loom (10.59) to weave the fibers from cotton and wool. The textiles have strong geometric designs and the complex designs (10.60) were usually created in the maker's head as she let her strings and spirit guide the design. Originally, the blankets and rugs were utilitarian and could be found in most Navajo homes or were traded with nearby tribes, today they are highly regarded and bring a high price at market.



10.58 Dibe (sheep)



10.59 Weaving rugs



10.60 Navajo pattern

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10.7: Conclusion and Contrast

The New World Grows was a period of exploration and immigration, people moving to unknown places, creating new environments, yet destroying the natural surroundings of the indigenous people. Art styles, techniques, and materials came with the people, and traditional methods were adapted and changed to match the new settings.

Portraits

English Portraiture	American Portraiture	American Folk Art
		
Family Portrait Angelica Kauffman	The Woolsey Family by William Berczy	John Jacob Anderson and Sons John and Edward by Joshua Johnson

1. How are the figures posed in each painting and what is their interaction?
2. How did each artist use color and light?
3. How did the artists position hand of the figures?

Scenes

English battle scene	Early American scene	American scene
		
The Death of Major Peirson by John Singleton Copley	The Treaty of Penn with the Indians by Benjamin West	Declaration of Independence by John Trumbull

1. How did the artists use portraits of famous people to paint dramatic scenes?
2. How are the major characters positioned?
3. How did the artist use light and where does the light come from in each painting?
4. How does each artist use color and where are the color highlights in each painting?

Textiles

Scotland		**Ghana**	
Mali		China	
Japan		New Guinea	
Peru		United States	

1. What different materials are used in textiles?
2. How does the material use affect the design?
3. How important is the pattern in textiles?

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[1] Harris, A., Nochlin, L. (1989). Women Artists: 1550-1950, p.52.

[2] Jefferson to Ellen Wayles Randolph Coolidge, November 14, 1825, in Edwin M. Betts and James Bear, Jr., eds., Family Letters of Thomas Jefferson (Columbia, MO: University of Missouri Press, 1966), pp. 461-62.

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CHAPTER OVERVIEW

11: The Industrial Revolution (1800 CE – 1899 CE)

The 19th century was a time of transformation around the world and the concepts and principles of art were revolutionized as part of the broad changes in the art world. Instead of lasting several decades or centuries, art movements changed every 10-20 years as artists experimented with technology and the innovative ideas. The industrial revolution brought prosperity, an emerging middle class, and people with time on their hands to enjoy life. Transportation gave the general population and artists the ability to travel to other countries, exposure to other cultures, to study and learn new art methods. Art around the world changed and became incorporated into everyday life, no longer controlled by royalty, government, or religion.

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11.2: Romanticism (1780-1850)
11.3: Realism (1848 – 1870)
11.4: Hudson River School (1850s – 1880)
11.5: Shanghai School of Art (Late 19th Century)
11.6: Edo Period (1615 – 1868)
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11.8: Post-Impressionism (1885 – 1905)
11.9: Art Nouveau (1890 – 1914)
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11.13: The World is One (1960 CE – 1990s CE)

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11.1: Overview

The 19th century was a time of transformation around the world and revolutionized the concepts and principles of art as part of the broad sweeping changes in the art world. Instead of lasting several decades or centuries, art movements changed every 10-20 years as artists experimented with technology and innovative ideas. The industrial revolution brought prosperity, an emerging middle class, and people with time on their hands to enjoy life. Transportation gave the general population and artists the ability to travel to other countries, exposure to other cultures, to study and learn new art methods. Art around the world changed and became incorporated into everyday life, no longer controlled by royalty, government, or religion.

During this period, experiments with multiple art styles occurred as new technologies changed traditional art. The invention of tubes to hold paint allowed artists to paint outside, en Plein Aire, capturing the view before them directly on the canvas instead of making sketches and finishing the painting in their studio. Both the Impressionists and the Hudson River School artists now used the natural light of nature. Georges Seurat developed the style called pointillism, applying small dots of adjacent complementary colors on the canvas to form the image. The camera was invented in this period creating the ability to record an image, an invention profoundly changing art, and bringing the technology to all people.

The changes likewise brought new opportunities for female artists to be recognized and accepted. One of the significant turning points for women happened with the emergence of the Les Trios Grandes Dames of Impressionism in France, paving the way for other women artists to follow in future generations. The Grand Dames exhibited their work in the prominent Salons and competed alongside some of the finest male artists of the period. Women in the United States exhibited art in support of their women's suffragette movement, although in cities like Philadelphia, society boycotted the show. Art from Japan influenced European artists as they developed the new Japonism style when access to other cultures broadened the artistic environment.

Chapter 11, *The Industrial Revolution (1800 CE–1899 CE)* altered the concepts of art with new inventions and techniques. These changes reflected worldwide as artists in every country experimented and influenced the art methods in their regions.

Movement	Time Frame	Starting Location
Romanticism	1780 - 1850	Europe
Realism	1848 - 1870	France
Hudson River School	1850s - 1880	United States
Shanghai School of Art	Late 19th Century	China
Edo Period	1615 - 1868	Japan
Impressionism	1860 - 1890	France
Post-Impressionism	1885 – 1905	France
Art Nouveau	1890 – 1914	France
Photography	Since 1826	France

The artists in this time continually changed their styles, learning from previous movements, and using the new technology and methods brought by the industrial changes in the world.

Artist	Approx. Birth	Movement
Theodore Gericault	1791	Romanticism
Francisco Goya	1746	Romanticism
Eugene Delacroix	1798	Romanticism
Gustave Courbet	1819	Realism
Thomas Eakins	1844	Realism

Rosa Bonheur	1822	Realism
Winslow Homer	1836	Realism
Edward Manet	1832	Realism
Thomas Cole	1801	Hudson River School
Albert Bierstadt	1830	Hudson River School
Fredrick Church	1826	Hudson River School
Julie Hart Beers	1835	Hudson River School
Harriet Cary Peale	1799	Hudson River School
Robert Seldon Duncanson	1821	Hudson River School
Wu Changshuo	1844	Shanghai School of Art
Zhao Zhuiqin	1829	Shanghai School of Art
Ren Bonian	1840	Shanghai School of Art
Torii Kiyonaga	1752	Edo Period
Katsushika Hokusai	1760	Edo Period
Utagawa Hiroshige	1797	Edo Period
Claude Monet	1840	Impressionism
Pierre Renoir	1841	Impressionism
Alfred Sisley	1839	Impressionism
Camille Pissarro	1830	Impressionism
Mary Cassatt	1844	Les Trois Grandes Dames Impressionism
Berthe Morisot	1841	Les Trois Grandes Dames Impressionism
Marie Bracquemond	1840	Les Trois Grandes Dames Impressionism
Vincent Van Gogh	1853	Post-Impressionism
Paul Gauguin	1848	Post-Impressionism
Paul Cezanne	1839	Post-Impressionism
Henri Toulouse Lautrec	1864	Post-Impressionism
Georges Seurat	1859	Post-Impressionism
Edgar Degas	1834	Post-Impressionism
Walter Crane	1845	Art Nouveau
William Morris	1834	Art Nouveau
Alfonse Mucha	1860	Art Nouveau
Louis Daguerre	1787	Photography
Eadweard Muybridge	1830	Photography

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11.2: Romanticism (1780-1850)

Romanticism was a rebellion against the Neoclassic period of reason and ushered in the age of sensibility when artists choose passion and intuition over reasonable neutrality. Romanticism was also a reaction to the industrial revolution, an age of liberalism and nationalism when social norms flew out the window. Romanticism was about the visual experience of the art and the unexpected intensification of emotions.

The primary characteristics of romanticism were the free expression of the artist, the conception of the genius, and the personal voice of the painter. The French Revolution prompted the change in art, and romanticism flourished until the mid 19th century. One of the earliest painters of this period was **Francisco Goya** (1746-1828), yet he was considered to be a painter without an "ism." Not fitting into Neoclassism or Romanticism, instead of a bridge into the new era. Painting in the court of the Spanish Crown, Goya was an artist of social protest, as represented in his paintings of the two Maja.

The Nude Maja (11.1) and *The Clothed Maja* (11.2) are almost identical. In both portraits, the Maja is lying on the same bed; however, one is nude, and the other is clothed. The nude painting was the first completely real-life nude ever painted in Western art, not founded on the idealized female body of mythology. It was the first time pubic hair had been painted on a female body. Maja's direct gaze is unsettling as she stares directly at the viewer. The clothed Maja is a more substantial proportion in its space and presses against the edges of the frame, making her seem more sensuous and self-assured than the timid looking nude.



11.1 *The Nude Maja*

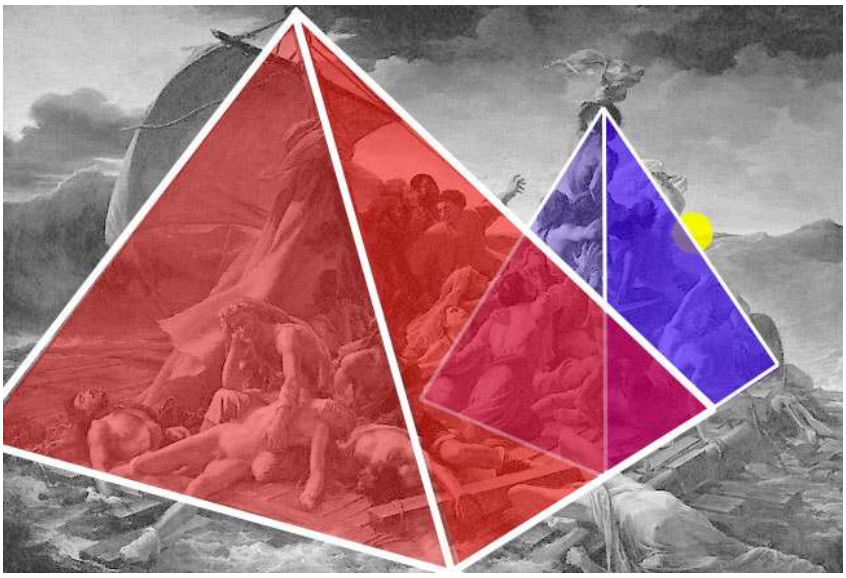


11.2 *The Clothed Maja*

Goya may have set the stage for Romanticism, but **Théodore Géricault** (1791-1824) was the pioneer of the period. *The Raft of the Medusa* (11.3) was his most significant work and depicted the moment of rescue after floating at sea for over thirteen days. This painting was the first significant work by Gericault, and he selected an event of recent history, knowing it would enhance his career. The painting is an image of death, dying, and rescue of the fifteen people stranded on the raft at sea. The larger than life-size figures form a pyramidal composition drawing attention to the canvas and forcing the eye to move. The two pyramidal structures, shown in red and blue (11.4), demonstrate the relationship between man and the sea, the desperate state of survival, feeling of abandonment, and the humanity of survival.



11.3 *The Raft of the Medusa*



11.4 *The Raft of the Medusa* structure

The leader of the French Romantic Art School was **Eugéne Delacroix** (1798-1863), a French Romanticism painter. *Liberty Leading the People* (11.5) commemorates the July revolution of 1830, toppling King Charles X and ushering in a new regime. Lady Liberty, an allegorical figure, flies the French flag, leading troops as they cross a barricade. The tricolor flag represents equality, fraternity, and liberty and is a personification of freedom. Delacroix captured the realism of the power of the revolution, while Lady Liberty leads the people to independence.



11.5 *Liberty Leading the People*

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11.3: Realism (1848 – 1870)

As the Romanticism period dominated the first half of the 19th century and Realism dominated the second half. The name Realism itself implies the type of art, beginning as a way to paint photographically, with precise detail using the occupational pursuits of the peasants, the current rage by artists as the subject to paint. Paris transformed a medieval jumble of streets and narrow alleyways to an impressive metropolitan center with expansive streets and multi-class residences. An emerging middle class was transforming the look of Paris, and the citizens promenaded down the boulevards to shop, socialize and dine, a reflection of higher income and additional leisure time.

The father of Realism was **Gustave Courbet** (1819-1877), a French artist who lived in Paris during a time of significant change. *Le Sommeil (The Sleepers)* (11.6) is one of Courbet's most controversial paintings depicting two women in suggestive entwinement on a bed of beautifully rendered textiles. Courbet used subtle coloring to define the curves of the women, one with loose, dark hair, the other with red curly hair. After *Le Sommeil* was displayed, many artists copied the lesbian theme, the duplication helping to lower the taboos accompanying gay relationships in Paris.



11.6 *Le Sommeil*

Swimming Hole (11.7), the painting of the American realist painter and fine arts educator, **Thomas Eakins** (1844-1916), depicted an American genre painting, the all-male nude group swimming in a small lake, anywhere, USA. Eakins also defied the narrow-minded Victorian arrogance towards nudity. The human body was challenging to portray, however accurately, he masterfully rendered six complex figures, each one seemingly in motion. The male nude form had disappeared since the renaissance, and now it was reemerging.



11.7 *Swimming Hole*

If Courbet painted realistic women, **Rosa Bonheur** (1822-1899) was the painter of realistic animals, one of the greatest celebrated female painters of the 19th century. Bonheur grew up a precocious young girl at the side of her father, who was an artist. At age 14, she started sketching in the Louvre, learning the fundamentals of classical painting and the foundation for painting *Plowing in the Nivernais* (11.8). The blue sky occupies half the painting, the enormous, aligned oxen pulling a plow, creating a contrapuntal slope to the hill. The painting is exceptionally realistic; the viewer might nearly smell the fresh dirt turned over by the plow. Bonheur painted hundreds of animals in their natural habitats and is best known for her horse paintings, especially *The Horse Fair* (11.9). Sales of horses were held on a street in Paris, traders bringing their horses to bargain for sales. To access and sketch the horses, Bonheur had to dress as a man, as women were not allowed to enter the slaughterhouses.



11.8 Plowing in the Nivernais



11.9 The Horse Fair

The sea provided many scenes for the Realistic artist to paint, and **Winslow Homer** (1836-1910) is considered one of the great American landscape painters and printmakers. *Fog Warning* (11.10) puts the viewer right into the rowboat, the fisherman searching beyond the swell of the waves, targeting the distant ship he needs to reach before the fog rolls in, and he becomes disoriented. The dark and stormy sea off the coast of Newfoundland appears callous and vacant with foam on the breakers, a moment of danger if we fell into the water.



11.10 Fog Warning

> *"Shocking" was the word used to describe Manet's Olympia in 1865 when it was first unveiled.*

Édouard Manet (1832-1883) was a French painter and a fundamental artist transitioning art from Realism to Impressionism. *Olympia* (11.11) is a reclining nude woman lying on the bed covered in silky white satin sheets; however, it is not her nudity deemed to be offensive – it was her gaze that shocked the audiences. A servant, hidden in the background, cradles a bouquet, presumably from a suitor, the black cat arching its back on the foot of her bed, concealed in the shadows. Goya's nude Maja started directly at the viewer, Olympia appears confrontational, as if she is staring at the unseen fantasizer. "The critical reaction to Olympia was decidedly negative. Only four critics out of sixty were favorably disposed to the picture…"



11.11 *Olympia*

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11.4: Hudson River School (1850s – 1880)

Founded by **Thomas Cole** (1801-1848), the Hudson River School was the first American artist colony. Cole was a landscape painter who lived overlooking the Hudson River in New York. Known as a wanderer, rambling around the Hudson River ecosystem, he created sketches of the natural scenes he found in the natural countryside. The school became an art movement influenced profoundly by Romanticism, reflecting the three political themes of 19th century America: discovery, exploration, and settlement. Several artists emerged from the Hudson River School, painting landscapes across America, characterizing the vast panoramic landholdings of the country and how it differed from the European landscape.

The Oxbow (11.12) was a dramatic landscape for its time, illustrating an incoming storm front threatening the sunny blue skies. The oxbow of the Connecticut River valley is a panorama interpreted as a confrontation between nature and civilization. The lone tree anchors the front of the image as the eye travels down the hill, antagonizing the oxbow in the river filling the valley, then up through the mountains to the turbulent sky and receding storm in the top half of the painting.



11.12 *The Oxbow*

Albert Bierstadt (1830-1902), another student of the Hudson River School, also painted his way across the American West. Originally from Germany, Bierstadt lived in America most of his life, and his dramatic painting, *Rocky Mountain Landscape* (11.13), hangs in the White House in Washington, D.C. The painting is spellbinding and brings the viewer into the mountain chain that bisects the center of the country. The tall snowcapped mountains rise out of the shrouded clouds surrounding a peaceful lake with a family of deer. The breathtaking scene was composed through an intricate pattern of reflections giving depth and breadth to the painting. The sky and water seem to glow from the technique called luminism, an invisible brushstroke magnifying the quality of light, giving the painting a sense of magnificence.



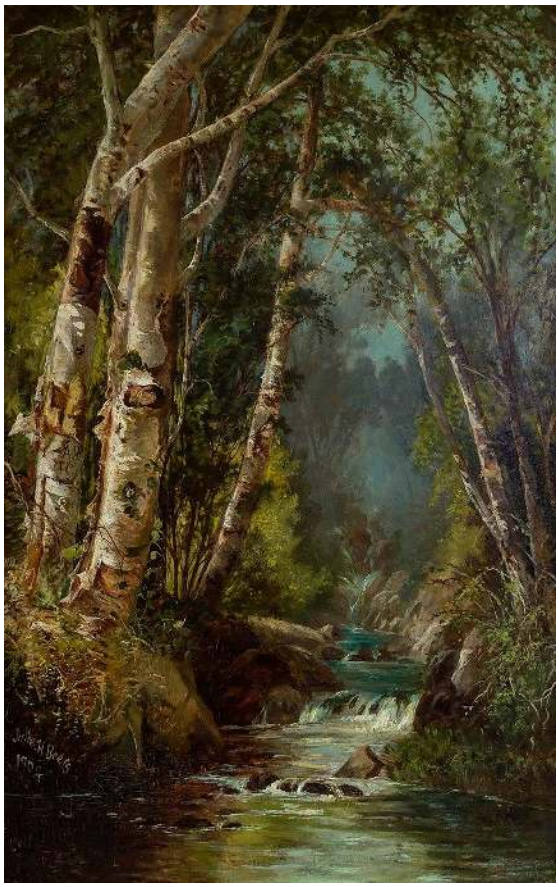
11.13 *Rocky Mountain Landscape*

Niagara Falls is a classic American waterfall known around the world. In his painting, *Niagara Falls* (11.4), **Frederic Church** (1826-1900) places the viewer on the edge of the waterfalls, ready to drop down into the green-blue, clear waters of the river below, the roar of the falls seeming to fill the painting. As part of the Hudson River School, Church painted many epic-sized landscapes of America's iconic locations.



11.14 *Niagara Falls*

Although **Julie Hart Beers** (1835-1913) did not receive formal training, her brothers were painters, and she undoubtedly learned from them. Female artists frequently excluded from membership in art schools, limited their ability to meet potential clients. They were unable to paint using nude models and deemed unsuitable for painting outdoors because of their poor physical capabilities of transporting weighty paint equipment. One painter often complained about how women's dresses handicapped the group while climbing rocks, and they did not understand how to pitch a tent. Yes, it would be hard to climb the hills and rocks wearing corsets, bustles, hoops, and other required female clothing. However, Beers became a successful landscape painter, developed a set of clients, and taught other female artists, taking them on sketching trips in the mountains. Deep in the woodlands, Beers painted *Birches by a Woodland Stream* (11.15), the details of the peeling bark on the trees surrounding the gently flowing stream, a demonstration of her attention to detail.



11.15 *Birches by a Woodland Stream*

Harriet Cany Peale (1799-1869) married the well-known artist Rembrandt Peale whose accomplishments may have overshadowed her work at the time. Harriet Peale started as a portrait painter and moved into landscapes. Fortunately, in the mid-1800s, women activists started to revolutionize clothing, and skirts became shorter, chemises looser, and special rugged hiking boots gave women more mobility. *Kaaterskill Clove* (11.6) was painted in a location favored by many of the landscape painters. The large boulders sit in the foreground, anchoring the pathway, leading to the distant mountains fading into the misty sky.



11.6 *Kaaterskill Clove*

Robert Seldon Duncanson (1821-1872) was an African American painter who first honed his skills in fine art by replicating prints and painting portraits. Inspired by the Hudson River School and especially Thomas Cole, Duncanson aspired to paint landscapes. He traveled around the country on sketching tours and brought concepts back to the studio. *Landscape with Rainbow* (11.17) captures the vast expanse of the mountains, trees, and rock formations. Duncanson used a wash to create a golden light, enhancing the harmony found in nature, producing the luminescent sky and rainbow.



11.17 *Landscape with Rainbow*

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11.5: Shanghai School of Art (Late 19th Century)

The 19th century Shanghai School of Art, located in the city of Shanghai, was similar to the Hudson School of Art. The institute produced prominent Chinese artists during the Qing Dynasty. The 1840 Taiping Rebellion triggered conflicts and ravaged cities, dispersing the artists who fled the cities. Most artists ended up in Shanghai, an open city with many European powers, and together the artists formed the Shanghai School of Art crafting a new culture influenced by the West, bringing innovative creativity and freedom in art. The artists wanted to purge the traditional and conservative for the trendy and ostentatious colorful art.

Wu Changshuo (1844-1927) was one of the most prominent painters and calligraphers of the Qing Dynasty. Changshuo rejuvenated the painting of birds and flowers by drawing on his traditional education and combining it with the new flair of painting after the Shanghai School of Art, as reflected in his painting, *Peonies, and Daffodil* (11.18). He used bright colors and exaggerated the shape and form of the peonies, and the smaller daffodils form an abstract grouping, the counterpoint of the color red and green. Changshuo was considered a master of traditional ink painting and the invention of new methods and styles.



11.18 *Peonies and Daffodil*

As art was taking an abrupt turn in China, **Zhao Zhiqian** (1829-1884) became one of the group leaders. He created an album of different plants entitled *Flowers* (11.19), depicting a bright and colorful display of red flowers and green leaves, in a nontraditional form. The bright, oversized flowers and leaves filled the page, lacking the usual standard technique. Zhiqian, also a calligrapher, included text on his paintings on the white background (11.20). The lack of details or depth gave the painters the freedom to explore and paint what they saw.



11.19 *From the album Flowers*



11.20 *From the album Flowers*

Ren Bonian (1840-1896) moved to Shanghai after the death of his father and instantly became a member of the Shanghai School of Art. Bonian fused traditional style with the new, more modern western influence creating diverse scenes of people, nature, and wildlife. The Song Dynasty influenced his work when he first began painting; however, as he grew older, he favored the freer style of modernized art. Bonian is well known for his figure paintings along with his flower and birds in natural settings. *Playing the Flute* (11.21) displays the figure in a natural outdoor setting, sitting by the water with his flute. Traditionally, the people were minor compared to the natural scenery; however, the figure is proportional to the landscape.



11.21 *Playing the Flute*

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11.6: Edo Period (1615 – 1868)

In Japan, the Edo Period lasted from 1603 to 1868, a period with expanded economic growth, flourishing arts and culture, and a strict societal structure for the people to follow. Controlled by a feudal system, two of the lower classes were local merchants and the artisans who produced art. At the beginning of the 19th century, three distinct styles of creativity emerged. The Heian culture perpetuated painting and changed the visual arts, the Ukiyo-e genre artists became the experts in the processes of woodblock prints, and with the spread of literature, the perfection of calligraphy was paramount to any composition.

Torii Kiyonaga (1752-1815) was one of the great masters who made full-color prints of courtesans and beautiful women. The process was complicated, and he carved a different woodblock for each color used in the image. The *Snowball Fight*(11.22) has multiple shades of gray, red, yellow, and black, each requiring a finely cut block. *Cooling on Riverside*(11.23), portrays three women, all dressed in colorful clothing, printed with a complicated set of blocks. The women in his prints were older and fuller than other artists. Frequently, he created diptychs or triptychs, making his work seem more significant and grander.



11.22 *Snowball Fight*



11.23 *Cooling on Riverside*

Ukiyo-e is a style of painting and printmaking based on several engraved plates, each color separately. **Katsushika Hokusai** (1760-1849) was a master Ukiyo-e painter and produced one of the most notable and recognized prints in the world, the *Great Wave off Kanagawa* (11.24). Hokusai loved Mount Fuji and often traveled to paint his beloved mountain in a series entitled Thirty-six Views of Mount Fuji. The Great Wave depicts a tsunami type of wave threatening the boats in the water. Mt. Fuji is located on the coast near the center of the print, just under the soon to crash wave. Even though Mt. Fuji is Japan's tallest mountain, it appears small and unassuming under the wave. Hokusai uses perspective and delicate carvings, exposing the colors used to create this magnificent print.



11.24 The Great Wave Off Kanagawa

Utagawa Hiroshige (1797-1858), another distinguished Ukiyo-e artist, journeyed throughout Japan, sketching landscapes. Hiroshige's most famous series, the Fifty-three Stations of the Tokaiko, was based on travels Hiroshige took on trains around the countryside. *Kanbara* (11.25), a dark winter scene and *Travelers Surprised by Sudden Rain* (11.26), are examples of the detail he added to the images based on weather, requiring multiple woodblocks for the background colors. He produced an extensive portfolio of work; however, he gave up art to become a Buddhist monk.



11.25 *Kanbara*



11.26 *Travelers Surprised by Sudden Rain*

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11.7: Impressionism (1860 – 1890)

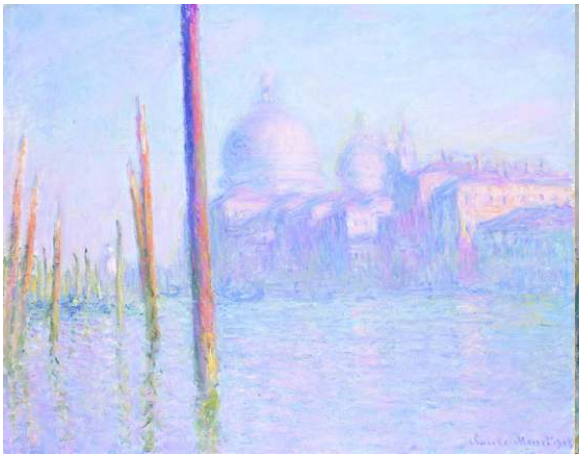
Impressionism was an art movement from 1860 to 1886; nevertheless, in that short time, it completely changed art forever. Until the 1860s, Romanticism and Realism, with the photo-like quality of painting, controlled the art world. Impressionists ultimately rejected all known art styles and began to paint with awareness, stylistic abandonment, and captured brief glimpses of a moment in time, and painted en Plein aire. Earlier in the 19th century, the tin tube was invented, freeing the artists to carry multiple colors of paint to a site and using broad brushstrokes, capture the light, intensity, and hues of natural environments.

Impressionism received its name one day when a newspaper writer wrote a review of the first Société Anonyme des Artistes. He was viewing Claude Monet's painting, *Impression Sunrise* (11.27), and called the article "Exhibition of the Impressionist." At first, the name was sarcastic, but it stuck; the style and artists associated with the techniques are called Impressionists.



11.27 *Impression Sunrise*

Claude Monet (1840-1926) was one of the most consistent and prolific painters of the Impressionist period. Using paint freely on the canvas and using intense pure color is characteristic of impressionism. The artists also painted outside to capture the fleeting light. Monet frequently painted a series from the same position to demonstrate how the changing light affected the appearance and impression of the painting. He went to Venice, painting six images of the Grand Canal. In *Grand Canal Venice* (11.28) and *The Grand Canal* (11.29), the two paintings demonstrate how light changes the colors, depth of the shadows, and mood of the location.



11.28 *Grand Canal Venice*



11.29 *The Grand Canal*

Monet bought several acres of land with a house in Giverny, France, transforming the area into a masterpiece garden setting. The garden, dominated by archways, roses, flower beds, and the water lily pond and bridge, became the centerpiece of a large number of his paintings, the most well-known based of the water lilies. The *Water Lilies and Japanese Bridge* (11.30) represent the pond with cool greens, reflective water, and the iconic Japanese footbridge. He generally set up multiple canvases around the pond and painted at different times of the day. The water in *Waterlilies*(11.31) reflects the bright sunlight of the day, individual lily pads

floating on the surface with delicate flowers. In *The Water Lily Pond* (11.32), the reflective sun is limited to the side of the painting. The rest of the pond rests in shadows from the trees, and the lily pads show differing in light or shadows.



11.30 *Water Lilies and Japanese Bridge*



11.31 *Waterlilies*



11.32 *The Water Lily Pond*

Auguste Renoir (1841-1919) attended art school in Paris with many of the artists, including Monet, who embraced the new ideas of painting. Renoir relished the renaissance artists yet loved the painting style of the impressionists. On Sundays, the working people went to the cafes to eat, drink and dance. Renoir captured the scene in *Le Moulin de la Galette* (11.33), painted with fluid brushstrokes to create the dappled sunlight reflecting on the exuberant dancers. The painting is a snapshot of ordinary life, which is the theme of the Impressionists. The painting was accepted into a Salon, advancing his credibility as an artist. Renoir frequently sat along the Seine, painting scenes of people engaged in ordinary activities. The two sisters in *Two Sisters (On the Terrace)* (11.34) are sitting by the river with a basket filled with balls of wool. The trees and rivers painted in loose, broad brushstrokes in muted colors and the two girls dominate the foreground with intense, contrasting colors of white, blue, and red.

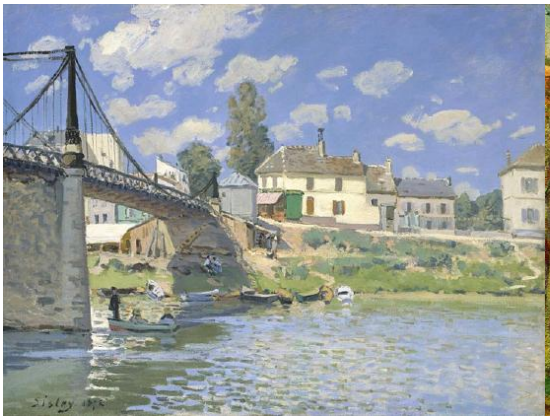


11.33 *Le Moulin de la Galette*

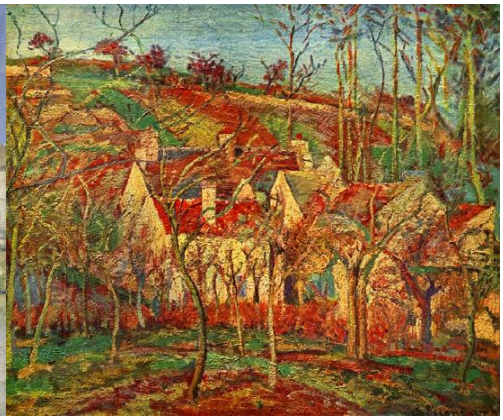


11.34 *Two Sisters (On the Terrace)*

Painting en Plein air, **Alfred Sisley** (1839-1899) spent most of his life in France painting outdoors, capturing the shimmering water, clouds floating by, and people engaged in outdoor activities. **Camille Pissarro** (1830-1903) was born in the Danish West Indies, which had a timeless influence on his art because of the different ways light and color existed in the islands. Comparing their two paintings, *The Bridge at Villeneuve-la-Garenne* (11.35), by Sisley illustrates the bright light reflecting in the blue sky and water, the green trees defining the time like summer. *The Red Roofs* (11.36) by Pissarro has deeper reds on the roofs and shrubs. The sky is darker, the light muted, the bare trees indicating winter. Both paintings represent the moment in time the Impressionists pursued, caught in a landscape of the French countryside.



11.35 *The Bridge at Villeneuve-la-Garenne*



11.36 *Red Roofs*

Three women contributed to the Impressionism period with their styles and paintings. **Mary Cassatt** (1844-1926), **Berthe Morisot** (1841-1895), and **Marie Bracquemond** (1840-1916) considered the 'Grand Dames of the Impressionists'. Morisot and Bracquemond were native to France, and Cassatt was born in America, moving to France for art school. Their styles were all similar and focused on women, children and nature, everyday life, and shared activities. The viewers of the work captivate the viewer with the use of free brushwork up close and standing far away. All three women were master painters, and if they were men, they might have been considered the top three artists of the Impressionism period.

Mary Cassatt mostly created paintings or prints of the private lives of women and their children. The close-cropped scenes have an emphasis on the intimate bonds that only a mother and child can have, as seen in *The Child's Bath* (11.37). Cassatt used simple muted colors to portray the ordinary scene, one not found in paintings by men. Morisot's *Child Among the Hollyhocks* (11.38) shows a child exploring the flowers. She liberally used loose brushstrokes of white paint to bring accents and movement to the painting. Bracquemond's scene in Artist's Son and Sister in the *Garden at Sevres*(11.39) is also a simple setting, but the use of color brings the subjects to life. Women seldom painted in public spaces or landscapes, their work generally confined to gardens or spaces in their homes or neighborhoods.



11.37 *The Child's Bath*



11.38 *Child Among the Hollyhocks*



11.39 *Artist's Son and Sister in the Garden at Sevres*

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11.8: Post-Impressionism (1885 – 1905)

Post-impressionism, from 1880-1905, was created by a group of artists who were adopting Symbolism, a new concept reflecting emotions and ideas, moving away from the naturalism embraced by the Impressionists. The movement began in France and spread to America, artists trying to create emotion in their paintings, giving the viewer a more fabulous experience.

> *"Love what you love" - Vincent Van Gogh*

One of the prominent Post-impressionists was **Vincent Van Gogh** (1853-1890), a Dutch artist who began his career as a minister and switched to painting in his twenties. Van Gogh did not attend art school; he painted what he saw and, in his characteristic style, become one of the most recognizable painters of all time. Supported financially by his brother Theo, Van Gogh painted in an instinctive style, juxtaposing colors as an experiment. Although he only sold one painting in his lifetime, his paintings have sold for as much as 150 million dollars at auction today. Van Gogh produced more than 2100 pieces of art, making him one of the most prolific artists in his short lifetime. *The Starry Night* (11.40) and *Still Life Vase with Twelve Sunflowers* (11.41) are some of Van Gogh's most well-known paintings.

Van Gogh painted multiple images of sunflowers, all similar; only the flowers differ in how they are positioned and the number of flowers. He used the new synthetic yellow paint available, giving him a wide range of hues. He painted the night sky during his time in an asylum as he looked through the bars on his window, seeing the swirling movement in the sky.



11.40 The Starry Night



11.41 *Still Life Vase with Twelve Sunflowers*

> *"On a starry night…A twinkling light, I look up and imagine myself traveling through time. The beautiful shimmery lights seem to call me there. I can only imagine what it would be like to fly among them. To be able to look down on the earth and see its beauty. All of this, on a starry night."*

Paul Gauguin (1848-1903) was born in France, where he became friends with Van Gogh, sharing a house and decorating it with yellow sunflowers. The two were seen in town painting side by side, drinking in the local salon and carousing like brothers. Gauguin had lived in Peru when he was younger and traveled to the south seas of Tahiti, where he spent time painting the locals, developing his characteristic style. His unique use of color evokes primal emotions and forces the viewer to use their imagination to fill in the paintings beyond where Gaugin applied paint. *Tahitian Women on the Beach*(11.42) demonstrates his distinctive use color, and the women positioned to express their emotional feelings.



11.42 *Tahitian Women on the Beach*

Still, life became very common, a recognizable image, and **Paul Cezanne** (1839-1906) was a specialist. The fruit on a table with draped towels, *Still Life with a Curtain* (11.43), appears simply painted, yet the sophisticated use of color and the lack of perspective and details is the foundation for the transition to a fundamentally changed world of art at the end of the 19th century. As in *Still Life, Drapery, Pitcher, and Fruit Bowl* (11.44), he used thick paint on flat surfaces giving the items depth and structure with the oddly stacked fruit or those about to roll from the table.



11.43 *Still Life with a Curtain*



11.44 *Still Life, Drapery, Pitcher, and Fruit Bowl*

In a complete change of medium, **Henri Toulouse-Lautrec** (1864-1901) illustrated the French bourgeoisie in traditional Japanese woodblock printing. His contributions include lithography and poster art, capturing the moment on giant pieces of cardboard. The sophisticated and sometimes provocative images express exciting and elegant people enjoying themselves at the theatre. *La Goulue* (11.45), a poster and *Marcelle Lender Doing the Bolero in Chilperic* (11.46), a painting, depicts life in the cabarets of Paris, a place for the middle-class men and women to go for entertainment.



11.45 *La Goulue*



11.46 *Marcelle Lender Doing the Bolero in Chilperic*

Together, Cezanne, Van Gogh, Gauguin, and Toulouse-Lautrec were a group of artists who completely moved art into a new direction. They all had different styles and backgrounds; however, they all painted with color and painted emotion and expression in what they viewed.

George Seurat (1859-1891) is noted for his innovative use of painting with dots, known as pointillism. Up close, all that can be seen are colored dots; however, viewers are surprised after stepping back to observe a very lifelike painting. The large scale piece, *A Sunday Afternoon on the Island of La Grande Jatte* (11.47), transformed the future of art at the end of the 19th century.



11.47 *A Sunday Afternoon on the Island of La Grande Jatte*

Painting people can be a complicated process, and to bear any real-life similarity, an artist must understand the muscles, tendons, and bone structure of the human body. Originally a historical painter, **Edgar Degas** (1834-1917) brought the classical training to a modern subject matter, and he became known as the classical painter of modern life. Degas began to study and paint horses spending long days at the track, drawing horse anatomy. His beautiful paintings of horses alter the viewer's perspective enough to wonder where he is when he is painting. Close cropping in *At the Races* (11.48) adds the foreshortened perspective, yet the painting has a background. Sometimes, he even pushes the scene far to the right, cutting off the horse's legs or half of the cart. Degas was a master of perspective, and in the ballet classes, half the painting is the floor or walls, with the dancers just off to one side. He created an extensive series of paintings of the ballet, including *Ballet Rehearsal* (11.49).



11.48 *At the Races*



11.49 *Ballet Rehearsal*

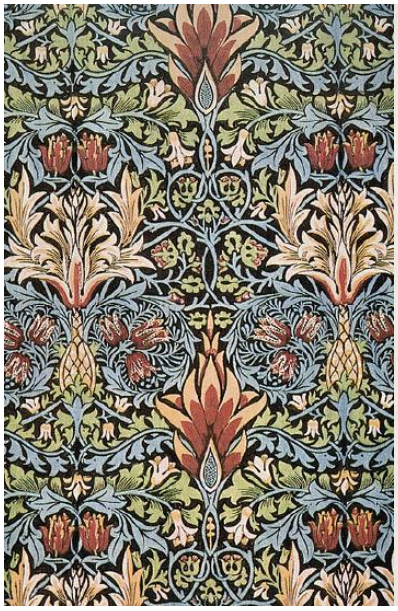
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11.9: Art Nouveau (1890 – 1914)

The Art Nouveau (1880-1905) was an international movement producing fine decorative arts using traditional craftsmanship. The movement was a direct result of the industrial revolution and how it improved people's lives socially and economically. The industrial revolution brought hundreds of thousands of workers from surrounding farm communities into large cities with deteriorated living conditions and a sense of loss of their old communities. People began to make items by hand again, believing it to be superior to the machine-made products. Numerous Arts and Crafts guilds were formed to inspire and train artisans.

Walter Crane (1845-1915), **William Morris** (1834-1896), and **Alfonse Mucha** (1860-1939) were three artists who influenced the arts and crafts movement. During the revival of handcrafts such as textiles in Britain, Morris founded a decorative arts company to reinstate fine arts as affordable and anti-elitism. His company produced textiles patterned in the *Snakeshead* (11.50) printed textile used to paper walls. Walter Crane was considered one of the best and most influential writer and designer of children's books. The colorful and detailed drawings in *Illustration for the Man that Pleased None* (11.51), depicted iconic British garden designs surrounded by nursery rhymes, the alphabet, or Aesop's fables.



11.50 *Snakeshead*



11.51 Illustration for the *Man that Pleased None*

Alfonse Mucha created exquisite posters with vivid colors, swirling garden motifs, and provocative women as viewed in *Poetry* (11.52). The posters are similar to those by Toulouse-Lautrec with the addition of flowing, twirling lines, giving highly dramatic looks to the posters. Mixing natural imagery took the place of the Post-impressionism look. The elongated depictions of women in *Bieres de la Meuse* (11.53) were his typical illustrations of the organic forms we still see today. The title curves over her head, which is covered in flowing flowers, her face bearing amused expression.



11.52 *Poetry*



11.53 *Bieres de la Meuse*

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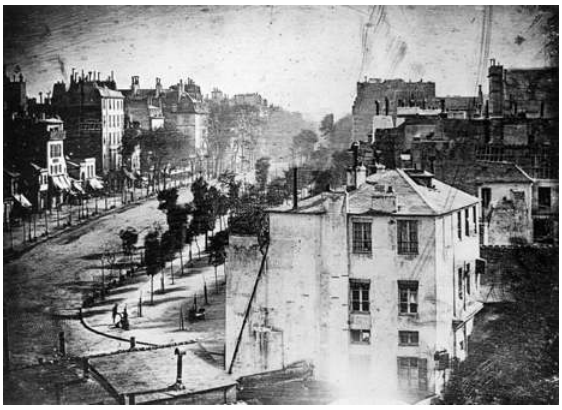
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11.10: Photography (Since 1826)

Photography captures an image in a moment of time, recording the light on a light-sensitive material. The light-sensitive material can be a photographic film or a digital image sensor. The early 19th century brought about many scientific discoveries, one being photography, changing how we look at the world. It appeared almost overnight, and enterprises like National Geographic brought us photographs from around the world we had never seen before, showing us how other cultures, natural resources, and animals coexisted on the planet. Other than paintings or drawings, the visual world in the 19th century was limited. Now anyone could look at photographs and explore the rest of the world from a library, magazine, or book.

> *How many times have we hear the expression, 'A picture is worth a thousand words.'*

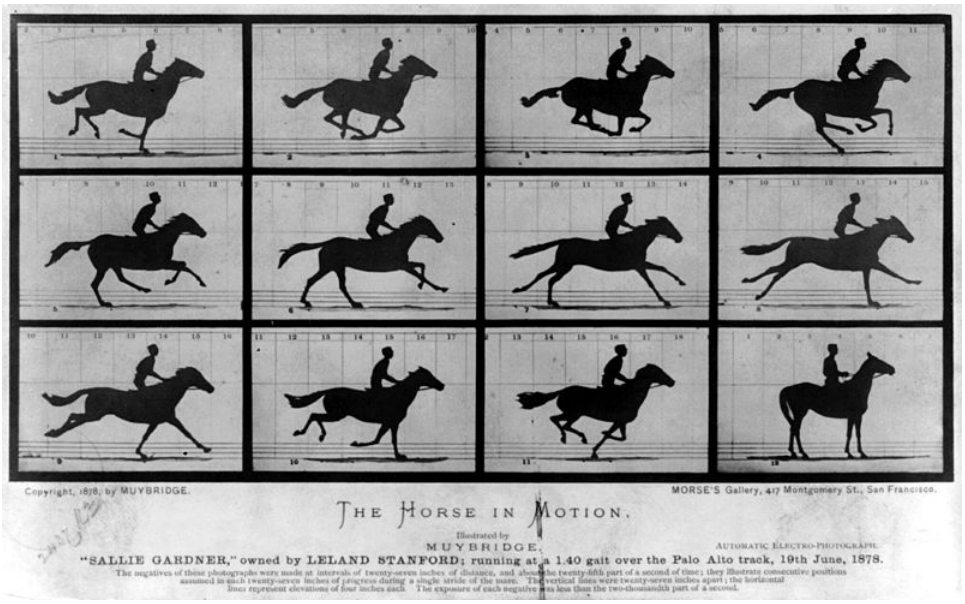
The first surviving photograph was made by a French chemist, **Nicephore Niepce** (1765-1833). The hazy photograph was a polished pewter plate that he exposed to light for eight hours. **Louis Daguerre** (1787-1851), a French Romantic artist, invented the daguerreotype process, a new realistic method of photographing images. Daguerre exposed to light on a highly polished silver-plated sheet of copper producing images, as seen in the *Boulevard du Temple* (11.54). The boulevard is a major thoroughfare in Paris, and Daguerre staged his camera in 1838 to capture the street and pedestrians walking on the sidewalk. The earliest known daguerreotype was exposed for ten minutes, showing only non-moving objects. Daguerre first practiced his technique with marble statues, the light reflected off the white marble, and the statues did not move during the process.



11.54 *Boulevard du Temple*

Photographs were an instant success, and soon photographers like **Eadweard Muybridge** (1830-1904) used photographs to study motion. He arrived by ship in San Francisco in 1867 and became famous for his pictures of Yosemite National Park and the landscape around San Francisco Bay. When the San Francisco Mint was under construction in 1870, Muybridge took a photograph every day and made a time-lapse set of images to document the rise of the new mint. And then he met the former governor of California, Leland Stanford.

Stanford, the businessman, tycoon, and racehorse owner, hired Muybridge to study his horses to solve the puzzle - do all four feet of a horse came off the ground at one time or while running or is one foot always touching the ground. Experimenting with several cameras set up on a fence, Muybridge had a horse run by to capture the images, adding lines on the ground and backdrop to help guide the photographer. Muybridge proved a horse moving with a running gait did lift all four feet off the ground in a full gallop, as documented in *The Horse in Motion* (11.55).



11.55 The Horse in Motion

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11.11: Conclusion and Contrast

This is a time when the new methods and movements brought recognizable artists and their paintings to the world, names that have endured today. The concept of rapidly changing how the paint was applied or actual views of changing scenery or new technology inspired these artists and led to artistic experimentation by future artists.

Style	Image	Title and Artist
Hudson River School		*The Oxbow* by Thomas Cole
Edo Period		*Kanbara* by Utagawa Hiroshige
Shanghai School of Art		*Playing the Flute* by Ren Bonian
Impressionism		*Red Roofs* by Alfred Sisley
Realism		*Plowing in the Nivernai* by Rosa Bonheur

1. How are brushstrokes and colors used in each landscape?

2. How is realism used?

3. What are the importance of the sky and the use of color and space in the sky?

Movement	Image	Title and Artist

Romanticism		***Liberty Leading the People*** **by Eugene Delcroix**
Realism		*Fog Warning* by Homer Winslow
Hudson River School		*Rocky Mountain Landscape* by Albert Bierstadt
Shanghai School of Art		From the album *Flowers* by Zhao Zhiqian
Edo Period		*The Great Wave Off Kanagawa* by Katsushika Hokusai
Impressionism		*Le Moulin de la Galette* by Auguste Renoir
Les Trois Grandes Dames Impressionism		*Child Among the Hollyhocks* By Mary Cassatt

Post-Impressionism		*The Starry Night* by Vincent Van Gogh
Arts Nouveau		*Bieres de la Meuse* by Alfonse Mucha
Photography		*Boulevard du Temple* by Louis Daguerre

1. What is unique about each movement?
2. What is the difference and similarities between Realism and the Edo Period?
3. How did Post-Impressionism differ from Impressionism?
4. What is unique about photography from other movements?

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SECTION OVERVIEW

11.13: The World is One (1960 CE – 1990s CE)

Modern art began at the turn of the 20th century and ushered in a complete and profound change in art and the world culture. On the edge of the industrial revolution, the steam train and the electric train, along with winged flight, changed how people traveled around the world. The new form of travel opened up the opportunity for millions of people as they discovered new territories, cultures and ideas. Translating these ideas into art, the modern art movement spread quickly and changed rapidly.

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CHAPTER OVERVIEW

12: The Modern Art Movement (1900 CE – 1930 CE)

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12.2: American Modernism (1900 – 1930s)
12.3: Fauvism (1900 – 1935)
12.4: Expressionism (1905 – 1930)
12.5: Cubism (1907 – 1914)
12.6: Dada (1916 – 1930)
12.7: The Bauhaus (1919-1933)
12.8: Harlem Renaissance (1920 – 1930)
12.9: Canadian Group of Seven (1920 – 1933)
12.10: Conclusion and Contrast
12.11: Chapter 12 Attributions

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12.1: Overview

Art movements became fleeting moments in time…

The world was engaged in world war and localized civil wars in the early part of the 20th century, generating a turbulent time for art. Established territories were realigned, only to be redefined again after the second world war. The 20th-century modern art movement was a liberation of communication in art, depicting art as what 'you don't' see instead of the reality right in front of you. Modern art became a 'free for all,' artists were free to use any color to represent anything; the object of modern art was to paint an interpretation instead of authenticity. Distortion of people and objects became the artistic, political statement and emphasized the abnormal. Evolving on the heels of the Post-impressionism movement, which had liberated art from the traditional rules, the philosophy driving the modern art movement was the spirit of experimentation and innovation.

It was a time of experimentation, and artists used wild brush strokes, vibrant colors, overlapping lines, and unnatural positions, all abstracted into a painting. Artists tried to invoke emotions instead of realistic images. Materials moved beyond paint and canvas, introducing the concept of collage, adding fragmented pieces of paper or other material producing a layered look. Out of the industrial revolution came synthetic plastics bringing new chemicals to produce dyes, paper, textiles, and architectural constructions.

Chapter 12, *The Modern Art Movement (1900 CE – 1930 CE)*, covers the paintings of the new ideas, discussing the work of the many artists who influenced modern art.

Movement	**Time Frame**	**Starting Location**
American Modernism	1900 – 1930s	United States
Fauvism	1900 – 1935	France
Expressionism	1905 – 1930	Germany
Cubism	1907 – 1914	France
Dada	1916 – 1930	Switzerland
The Bauhaus	1919 – 1933	Germany
Harlem Renaissance	1920 – 1930s	Canada
Canadian Group of Seven	1920 – 1933	United States

Artists expanded the concepts of art experimenting with the ideas they were expressing, not the concepts of reality but their inner visualizations. Others were rebelling against racism, celebrating their ideas and lives, or building new architectural models.

Artist	**Approx. Birth**	**Movement**
Georgia O'Keeffe	1887	American Modernism
Edward Hopper	1882	American Modernism
Thomas Hart Benton	1889	American Modernism
Henry Ossawa Tanner	1859	American Modernism
Marion Hasbrouck Beckett	1886	American Modernism
Henri Matisse	1869	Fauvism
Albert Marquet	1875	Fauvism
Amedeo Modigliani	1884	Fauvism
Alice Bailly	1872	Fauvism

Natalia Goncharova	1881	Fauvism
Franz Marc	1880	Expressionism
Paul Klee	1879	Expressionism
Gabriele Münter	1877	Expressionism
Emil Nolde	1867	Expressionism
Otto Muller	1874	Expressionism
Marianne von Werefkin	1860	Expressionism
Paula Modersohn-Becker	1876	Expressionism
Pablo Picasso	1881	Cubism
Georges Braque	1882	Cubism
Juan Gris	1887	Cubism
Fernand Léger	1881	Cubism
Maria Blanchard	1881	Cubism
Lyubov Popova	1889	Cubism
Jean Arp	1886	Dada
Hannah Hoch	1889	Dada
Sophie Taeuber-Arp	1889	Dada
Walter Gropius	1883	The Bauhaus
Ludwig Mies van der Rohe	1886	The Bauhaus
Peter Behrens	1868	The Bauhaus
William Johnson	1901	Harlem Renaissance
Jacob Lawrence	1917	Harlem Renaissance
Charles Henry Alston	1907	Harlem Renaissance
Aaron Douglas	1899	Harlem Renaissance
Sargent Claude Johnson	1888	Harlem Renaissance
Laura Wheeler Waring	1887	Harlem Renaissance
Archibald John Motley Jr.	1891	Harlem Renaissance
James Richmond Barthé	1901	Harlem Renaissance
A. Y. Jackson	1882	Canadian Group of Seven
James MacDonald	1873	Canadian Group of Seven
Thomas Thomson	1877	Canadian Group of Seven
Emily Carr	1871	Canadian Group of Seven

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12.2: American Modernism (1900 – 1930s)

American modernism was a cultural movement in the United States, showing both progressive transformation and optimism in the future. It is a reflection of life in America during the 20th century and the continuing socially climbing middle class. Modernism was all about life in the new century, modern art, modern sculpture, and modern architecture, all supporting life in the modern world.

Providing art for the modern home required paintings beyond any previous style, moving to abstraction and self-reflection. **Georgia O'Keefe** (1887-1986), an American painter, began experimenting, leading her to develop highly abstracted art. Her drawings and paintings are large scale, extreme close-ups of flowers, leaves, and trees or combinations of skulls and flowers.

O'Keefe's *Blue and Green Music* (12.1) was a beautiful work of movement, color, and form, and using colors from the cool side of the color wheel, O'Keefe captures something to see in an abstracted form. Painting from feelings, the rhythm and depth in this painting is a translation from music into a painting. The unusual grouping in *Ram's Head White Hollyhock and Little Hills* (12.2) captures the juxtaposition of the elements she loved in the southwest, flora, landscape, and skeletons. The head and flower positioned against the roiling skies, while the mountains anchor the painting.



12.1 *Blue and Green Music*



12.2 *Ram's Head White Hollyhock and Little Hills*

The Girl at a Sewing Machine (12.3), painted by **Edward Hopper** (1882-1967), an American realist, is an iconic genre scene where Hopper rendered his reflection of modern life in America. Born in New York and traveling to Europe, influenced by the great painters of the impressionism and post-impressionism periods. Hopper's painting *New York City Restaurant* (12.4) has quiet scenes with heavy shadows crossing the image, a theme he frequently chose, scenes with long, casting shadows on architecture, people, and landscapes. Receiving graphic design and illustration art training, he originally earned a living drawing illustration, switching to the fleeting scenes of New York life and landscapes. His art borders on sadness, generated by the loneliness of the scene. Most of Hopper's paintings are at night, when few are out, increasing the sense of solitude. In the painting, the faces are hidden and emotionless, heightening the feeling of loneliness.



12.3 *Girl at a Sewing Machine*



12.4 *New York City Restaurant*

Painting the American dream mural for a department store in the mid-west, **Thomas Hart Benton** (1889-1975), used a mythological analogy and intense colors to depict the story. The twenty-two-foot mural, *Achelous and Hercules* (12.5) was a post-war depiction of how a bountiful agricultural society, represented by the power and strength of the two Greeks, can harness the flooding rivers (the bull) to produce food. The story is the origin of the cornucopia, a symbol of cultivated abundance. In the painting *Madison Square Park in New York City*, (12.6) Benton uses a muted color palette and a surrealist style to depict and the intersection at the part, people hurrying to their destination, the early 1920's Seward statute, the eternal light flagpole, and the Worth Obelisk.



12.5 Achelous and Hercules

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12.6 *Madison Square Park in New York City*

The first African-American painter to receive international acclaim in art was **Henry Ossawa Tanner** (1859-1937). American born, he escaped America's racism by moving to Paris and was accepted by the French artistic circles and Salons. *The Banjo Players* (12.7) is an intricate painting of a grandfather and his grandson Tanner painted during a family visit. Instead of painting the stereotypical depiction of Black Americans as entertainers, Tanner painted a private lesson on the banjo in a living room with natural glowing light from outside. *Spinning by Firelight* (12.8) represents Tanner's perception of American life at the turn of the century. In his paintings, Tanner represented the human qualities he observed and demonstrated Tanner's immense talent as a painter.

> *"I was extremely timid and to be made feel that I was not wanted, although in a place I had every right to be, even months afterwards caused me sometimes weeks of pain"* [1]



12.7 Banjo Players



12.8 Spinning by Firelight

Marion Hasbrouck Beckett (1886-1949) was born in New York and inherited her father's vast fortune at an early age and entered into multiple social circles. Primarily a portrait painter, she was friends with and exhibited at the 291 Gallery owned by the famous photographer Alfred Stieglitz. Beckett was also sued for $200,000 by *Mrs. Eduard J. Steichen*(12.9) for having an affair with her husband, *Eduard J. Steichen* (12.10). When testifying against Beckett in court, she asserted, "Miss Beckett, when my husband was near, would wear nothing but long, clinging gowns and roses…She dressed in a very artistic or theatrical manner to attract attention and exploit her physical charms."

Mrs. Steichen did not win the case.



12.9 Mrs. Eduard J. Steichen

12.10 Eduard J. Steichen

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12.3: Fauvism (1900 – 1935)

Fauvism was one of the first avant-garde art movements at the turn of the 20th century. Artists used color unabashedly, without care, incredibly imaginative, leading to their name, Les Fauves (French for "wild beasts"). The freedom to paint in vivid exuberant colors and non-realistic traditions, gave way to the Fauvism movement from 1900 to 1910, with the intense Fauvism period of 1904-1908. The short-lived period was influential to modern artists, with Henri Matisse (1869-1954), the primary influence of the unusual style.

Henri Matisse (1869-1954) painted his wife, Amelie as the *Woman with a Hat* (12.11), a painting fomenting the center of controversy and criticism during the Salon showing of 1905. One newspaper reporter used the phrase "Donatello chez les Fauves" (Donatello among the wild beasts), and the saying became the statement for this period, and one critic said, "A pot of paint has been flung in the face of the public." Chilver, I. (2004). Fauvism, The Oxford Dictionary of Art, Oxford University Press. Retrieved from https://en.Wikipedia.org/wiki/Henri_Matisse

The loose brushwork, vivid colors, and unfinished style shocked viewers, invoking an emotional response to the painting, which was exactly what the artists of the Fauvism period wanted. *Blue Nude* (12.12) reinforced the concept of 'shock value,' originally Matisse started the image as a sculpture; however, the work shattered, and he produced the concept as a painting. *Atelier Rouge* (12.13) was a later painting of his studio, actual images of the variety of objects he kept in his space painted in a flat style with little standard perspective. Matisse and Picasso became friends and lifelong competitors, both part of a larger group who frequently met with Gertrude Stein, Cezanne, Braque, and other writers, poets, and artists.



12.11 *Woman with a Hat*

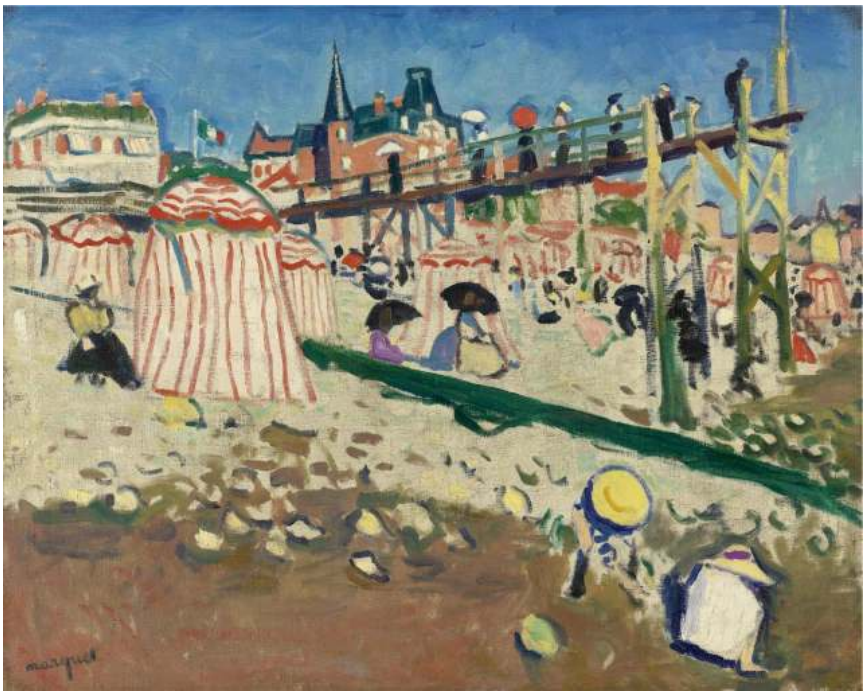


12.12 *Blue Nude*



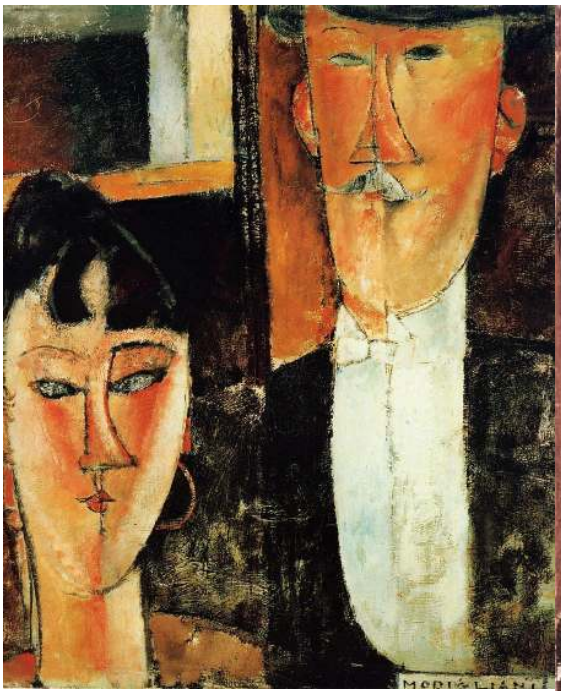
12.13 *Atelier Rouge*

A lifelong friend of Henri Matisse, **Albert Marquet** (1875-1947) painted in a more realistic style, yet still a freestyle with abstraction. Marquet used bright colors only in a realistic and naturalistic tone, painting mostly landscapes and some nudes. Most fauvism artists did not use any implied perspective; however, Marquet usually incorporated some natural perspective. Marquet used grayed colors and black to contrast with the lighter colors. In *The Beach at Sainte-Adresse*(12.14), he used calligraphic strokes to draw people as seen in the beachgoers, the few lines of black provided basic divisions and highlights in the painting.

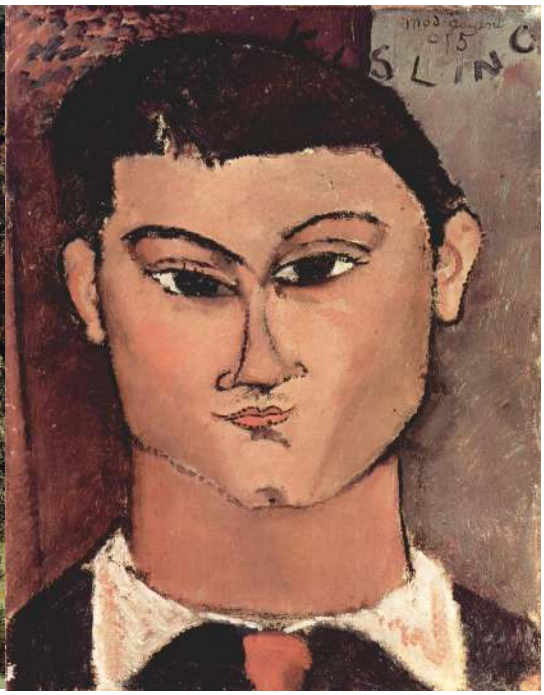


12.14 *The Beach at Sainte-Adresse*

Another well-known Fauvism painter, **Amedeo Modigliani** (1884-1920), was an Italian artist who worked mainly in France. He was known for his portraits characterized by the elongation of the figures in *Bride and Groom* (12.15) and Portrait of *Moise Kisling* (12.16), their tilted faces similar to the way Cubist artists generally portrayed facial features. Modigliani drew excessively, sometimes up to 100 drawings a day, at other times he studied sculpture, traveling to Africa to study art and incorporating many African art characteristics displayed long heads and disproportioned structural features of his sculptures. Plagued with tuberculosis, he drank and abused alcohol to rid himself of the pain, unfortunately leading to his early death in 1920, leaving a wife and daughter.



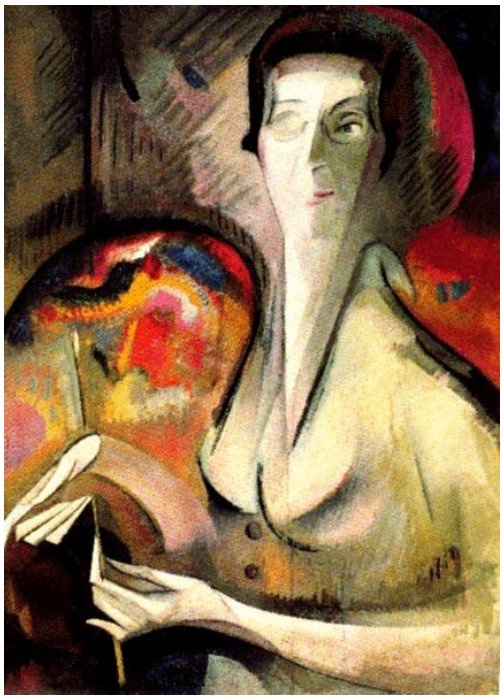
12.15 *Bride and Groom*



12.16 *Portrait of Moise Kisling*

Alice Bailly (1872-1938) was a from Switzerland and moved to Paris, becoming friends with other modern painters. She started with wood carvings, and when Fauvism started, she began to experiment with the intense colors and unrealistic use of space. Her

painting, *Self-portrait* (12.17), was revolutionary for an image of oneself, painted with elongated, arching lines using the reds and oranges of the Fauvists. After World War I, she returned to Switzerland and designed a new technique called 'wool paintings' using short pieces of yarn to apply the brushstrokes. Bailly also succumbed to tuberculosis, a common disease of the time.



12.17 *Self-portrait*

Natalia Goncharova (1881-1962) was a Russian artist who painted, designed costumes and sets, wrote, and illustrated. Although she was from a wealthy family, she was unable to attend traditional art schools as a woman and received her training from private studios. Early in her career, she associated with artists known as avant-garde, their early work dismissed at radical. Goncharova generally based her work on traditional Russian life, the peasants dancing the *Khorovod*(12.18), and many believe the style of Matisse influenced her.



12.18 *Khorovod*

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12.4: Expressionism (1905 – 1930)

Fauvism gave way to Expressionism, a modernist movement of painting originating in Germany and Austria. The goal of Expressionism was to 'paint what you feel, not what you see,' a reaction against Impressionism and generally encouraging the distortion of form, using bold colors to project the anxiety the artists were feeling. Emotional effects surfaced in art rendering highly subjective expression on canvas. Flattened forms, lack of perspective, bold use of colors, and abstraction of figures and objects lead the movement of Expressionism.

A graduate of the Academy of Fine Arts in Munich, Germany, the German painter and key figure of the Expressionism period, **Franz Marc** (1880-1916), painted the famous horse series including, *Blue Horse* (12.19) and *Der Turm der Blauen Pferde* (12.20). Marc enlisted in the German army and fought in World War I as a cavalryman, mainly painting canvas used to camouflage equipment on the ground, and sadly he was killed during the war. Marc was known for his blue horses in natural settings, exposing stark minimalism and an overwhelming sense of emotion. He used colors as emotions, blue to display masculinity and mysticism, red for the sound of violence, and yellow to represent feminine happiness. When the Nazis came to power, they removed all of Marc's work, calling it degenerate.



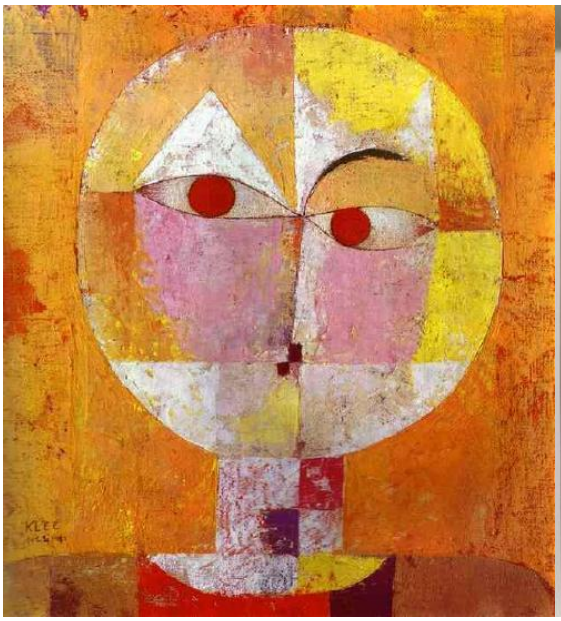
12.19 *Blue Horse*



12.20 *Der Turm der Blauen Pferde*

Paul Klee (1879-1940) was a Swiss-German painter influenced by the new modern art movements. Initially a draftsman, Klee explored the use of color in his drawings, producing vivid prints. He received his degree at the Academy of Fine Arts in Munich, where he met other expressionist artists. A trip to Tunis in 1914 changed Klee's life, a place where he was overcome by the quality of light on the Mediterranean coast of Africa. Klee began to focus on pure abstractification of objects and figures, *Senecio* (12.21) and created his objects using rectangles as his building blocks, *Red Balloon* (12.22). With color harmony and complementary pairs from the color wheel, he produced stunning results on canvas.

> *Color has taken possession of me; no longer do I have to chase after it, I know that it has hold of me forever…Color and I are one. I am a painter" – Paul Klee*



12.21 *Senecio*

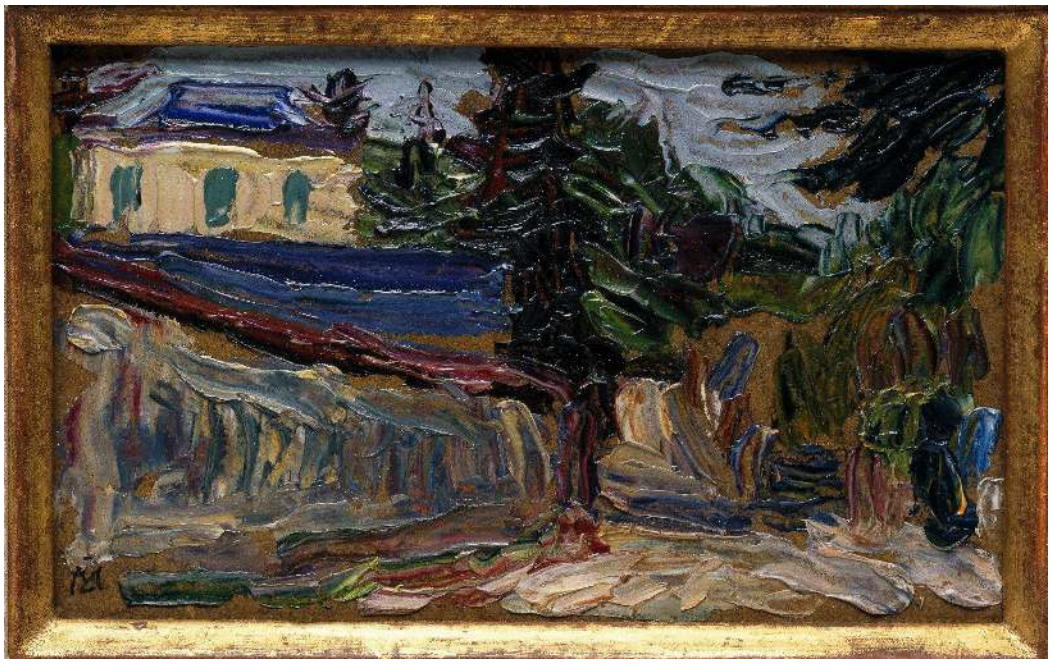


12.22 *Red Balloon*

Gabriele Münter (1877-1962), a female German Expressionist artist, was at the forefront of Expressionism, yet her gender prevented her from attending the German Academies of Art. Münter inherited her family's fortune at a young age and took advantage of living freely and independently without a man to support her. Unconstrained, Münter drew and painted daily and finally was allowed to enroll at Munich's new progressive school of art. She studied sculpture, painting, printmaking, and woodcut, giving her a solid art foundation. Münter liked to paint landscapes, although, in *Nightfall in St. Cloud* (12.23), the grass seems a proper green while the sky is banana yellow. *Countryside Near Paris* (12.24) is painted in broad, overlapping brushstrokes of bright yellows, oranges and pinks muted by darker green and brown, a reflection of her palette using unexpected colors.



12.23 *Nightfall in St. Cloud*

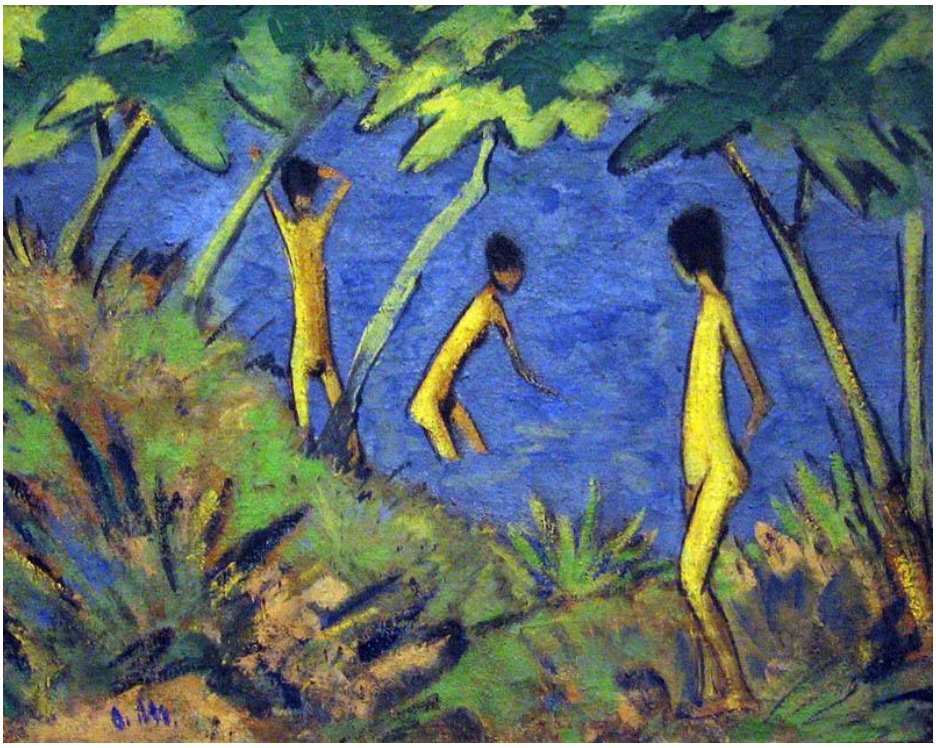


12.24 *Countryside Near Paris*

Emil Nolde (1867-1956) was one of the leading Expressionists working mostly in Germany in the 1910s. Nolde exaggerated the colors and the figures to express the core of human existence. In *The Entombment* (12.25), Nolde exhibits his religious work as he devoted fifty-five paintings to sacred themes. His strong convictions show in the emotions on the faces of the people holding Christ. Mary is wearing blue, yet her hidden face weeps for her dead son. The elongated feet and hands emphasize the reference to the nail holes while on the cross. The fundamental theme of **Otto Muller** (1874-1930) is the harmony of nature and humans. In *Landscape with Yellow Nudes* (12.26), Muller concentrated his colors into simple forms and tones, and as with others of this period, blue is a predominant color. The scene is an unsophisticated painting of women swimming with trees overhead and landscaping in the foreground. Muller also fought in WWI, and the Nazis seized his work as degenerate along with Franz Marc.



12.25 *The Entombment*



12.26 *Landscape with Yellow Nudes*

Marianne von Werefkin (1860-1938) was born in Russia and started academic training as a teenager, however, a hunting accident left her right hand impaired. She was persistent, working over and over to use her hand and paint. Her work as an artist was undervalued because she was a woman, yet she worked tirelessly to overcome the bias against her. Many of her works portray small people, hunched down, limited by life. In both *Fall, School* (12.27), and *Storm Wind* (12.28), Werefkin places people in subdued settings, liberal use of blues adding to the expression in the paintings.

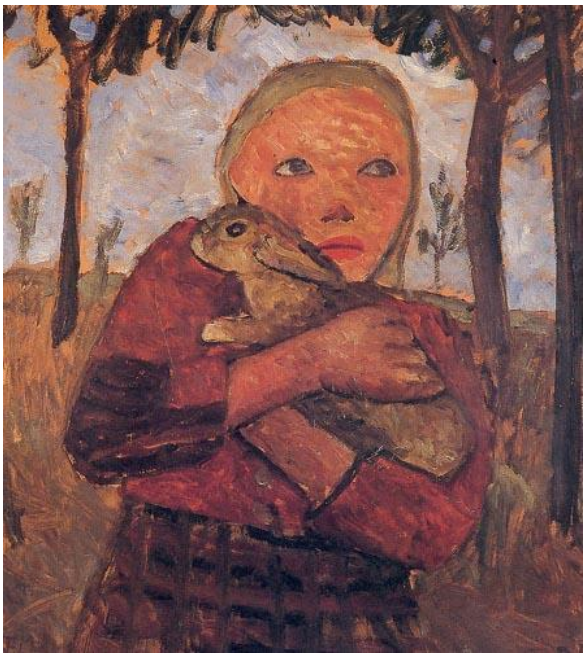


12.27 *Fall, School*

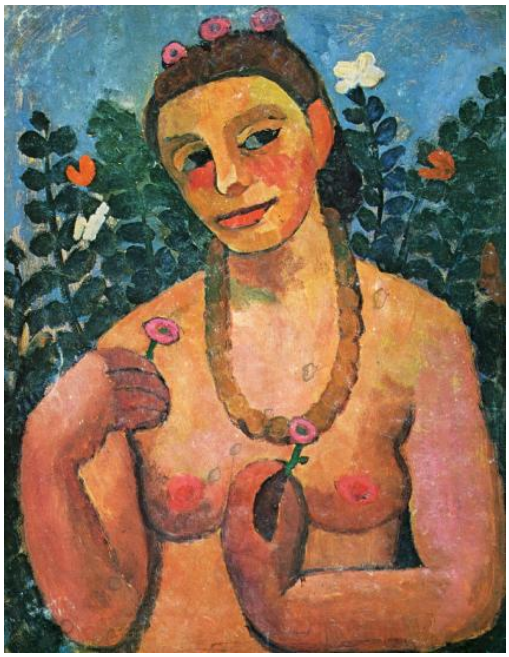


12.28 *Storm Wind*

Paula Modersohn-Becker (1876-1907), a German artist, was one of the early painters of Expressionism and the first recognized woman to paint self-portraits of herself while nude, scandalous at the time. Unfortunately, she died at an early age eighteen days after her daughter was born. Modersohn-Becker used a specific set of colors, especially viridian (a dark green-blue color), white and yellow, scratching into the paint while it was still wet to create a textured look. Both *Madchen mit Kaninchen* (12.29) and the nude self-portrait (12.30) depict the simplicity and naturalistic look she favored.



12.29 *Madchen mit Kaninchen*



12.30 Self-portrait, Nude with Amber Necklace Half-Length II

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12.5: Cubism (1907 – 1914)

Starting around 1907 and peaking in 1914, Cubism was one of the most important art movements of the 20th century, still influencing artists today. At the turn of the 20th century, political, social, and innovations continued to change daily, and artists began to paint in a new style to reflect the struggles of life in the world around them, painting two-dimensional styles with cubes from multiple perspectives and giving the movement its name. Cubist artists painted the essence of their subjects in fragmented pieces forming multiple perspectives in one painting.

The father of Cubism is **Pablo Picasso** (1881-1973), yet in his first years of painting, he created works in a naturalistic manner, similar to other artists at the time. *Au Lapin Agile* (12.31) is an iconic painting of the Bohemian life in Paris at the turn of the century. Picasso painted in the flat style, yet the perspective with the three figures stacked slightly off each other at a table. The 1905 oil painting made cabarets famous. *Chicago Picasso* (12.34) is an outdoor sculpture by Picasso in Chicago, Illinois, and was the first large outdoor sculpture in downtown. The architect of the Daley Center project, where the sculpture lives, wrote a poem for Picasso and asked him to make a sculpture about the poem. The mammoth statue is 15.2 meters high, created with Picasso's classic distortion, the unusual face connected to the wing-like hair.

The Girl with a Mandolin (12.32) noted for the progressive elimination of a subject and pushing the boundaries of abstraction. The color palette is subdued, and he uses monochromatic colors for depth. In 1910, the painting approached the apex of the cubism period and was rectangles, squares, and circles. The Cubist period opened the door for abstracted geometric forms. *Les Demoiselles d'Avignon* (12.33) was a monumental change from the traditional depiction of females as he painted the flat, splintered figures all compressed into a small overlapping space.



12.31 *Au Lapin Agile*



12.32 *The Girl with a Mandolin*



12.33 *Les Demoiselles d'Avignon*



12.34 *Chicago Picasso*

Georges Braque (1882-1963), a French painter, started painting with the style of Fauvism, then working with Pablo Picasso to develop Cubism; both men depicting images are closely related portrayals. He studied how different perspectives and reflections of light influence a painting moving him to use these elements to create a flat look yet give his fragmented geometric forms a three-dimensional feel. Braque's close association with Picasso was interrupted by World War I when he enlisted in the army, was severely injured in battle. *Violin and Candlestick* (12.35) demonstrated Braque's method of fracturing and reconstructing objects in space. He used earth-toned colors in the painting and black lines to define each geometric form. *Still Life on a Table* (12.36) was a common theme, the table drawer and its knob at the bottom of the painting. Braque used mottled brushstrokes with deep browns and grays, heavy black lines defining the shapes.



12.35 *Violin and Candlestick*



12.36 *Still Life on a Table*

Juan Gris (1887-1927) was a Spanish painter and sculptor from Madrid who lived in France most of his adult life. One of his most famous paintings is *Portrait of Picasso* (12.37) he painted in 1912 based on the analytical cubist style and monochromatic colors. Gris then became interested in colors and used bold, bright colors in his cubism art, the *Violin and Checkerboard* (12.38). Later in his painting career, Gris took his art even simpler, blurring the distinction between the background and the object or figure.



12.37 *Portrait of Pablo Picasso*



12.38 *Violin and Checkerboard*

Another contributor to Cubism was **Fernand Léger** (1881-1955), a French painter, sculptor, and filmmaker. Léger took Cubism to the next phase and confidently simplified his handling of the contemporary topic, which some say is the precursor to pop art. World War I had a profound effect on his work, and he spent two years on the front lines. Léger sketched in the trenches, drawing anything in front of him, including airplanes, artillery, other soldiers, and the landscape. *The City* (12.39) is an example of his "mechanical period" when he painted objects with the appearance of sleek, machine-like forms. Léger produced mechanical looking work after the war, referring to streamlined equipment, household goods, and other new inventions. His portraits show frontal figures as in *Mother and Child* (12.40), with firm outlines and smoothly combined colors, almost appearing automated in nature.

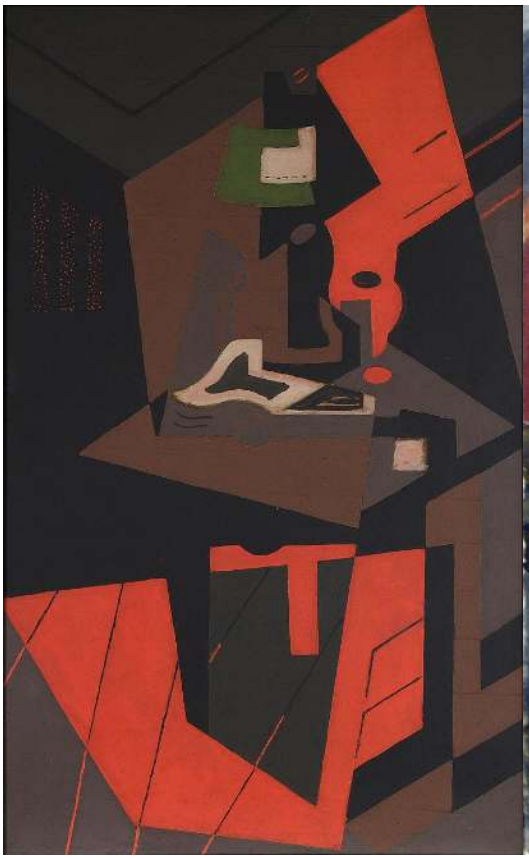


12.39 *The City*



12.40 *Mother and Child*

Maria Blanchard (1881-1932) was born in Spain; however, she suffered from multiple physical problems from birth. In Madrid, she studied with different artists, especially learning the concepts of Cubism espoused by Juan Gris. After the war, Blanchard moved to Pairs and continued to refine her concepts of Cubism. As her health deteriorated, her work, including *Still Life with Red Lamp* (12.41), became emotional, and she used exaggerated colors and clashing shapes.



12.41 *Still Life with Red Lamp*



12.42 *The Model*

Lyubov Popova (1889-1924) was born in Russia, studying art privately, then traveling to learn different methods and styles. Russian icons heavily influenced her work, and many also believe Fernand Leger and his tubular forms shaped her ideas. *The Model* (12.42) is divided by the heavy black lines of Cubism, the rounded geometric forms of cones and tubes along with intersecting angles, form the shape of the model. Popova died at the early age of thirty-five, limiting the work she produced.

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12.6: Dada (1916 – 1930)

Beginning in 1916 and quickly moving to New York City, the Dada period of art was a reaction to the horrors World War I. The movement began as anti-art movement protesting the middle-class nationalist and colonialist interests as the root cause of the war. Dada represented the opposite of everything for which art stood for, ignoring aesthetics and sensibilities. It was meant to offend; it was meant to be destructive, and it was meant to demoralize everything in its path.

Dada art did not share common elements as all the previous art movements, and it meant to obliterate the deceptions of reason. **Jean Arp** (1886-1966) was a German-French artist who created the *Shirt Front and Fork* (12.43) made out of painted wood in 1924. It is merely a shirt front and a fork, leaving the viewer to decide if they see anything else. It has no real purpose, and it was created for no specific purpose. *Constellation According to the Laws of Chance* (12.44) seems to represent his reflections on the war; why do some of the soldiers survive, who loses a leg or suffers from being gassed, all things he thought was just the chance of life.

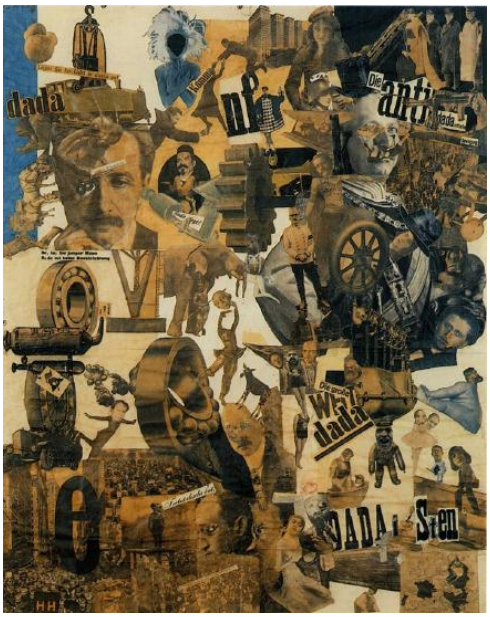


12.43 *Shirt Front and Fork*



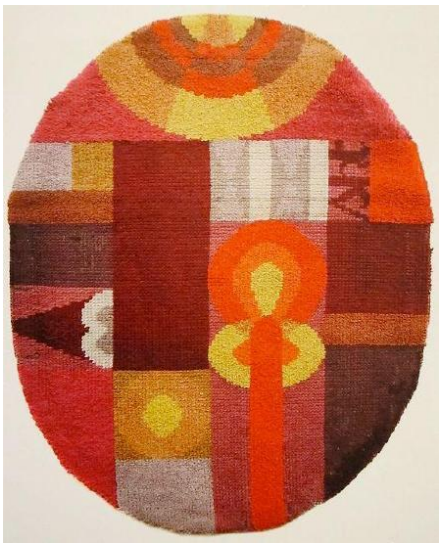
12.44 *Constellation According to the Laws of Chance*

Hannah Hoch (1889-1978) was another German Dada artist from the School of Applied Arts in Berlin. Hoch was known for her use of photomontages, which are appropriated, and rearranged images and text taken from newspapers, magazines, photos, and other mass media. *Cut with a Kitchen Knife* (12.45) reflects Hoch's viewpoint of the political and social issues in Germany after the war. It is a compilation of images she found and rearranged into an order that made sense to her during Germany's rebuilding. In the corner of the art, Hoch inserts a map with the countries allowing women to vote, pointing out the gender bias and social hypocrisies that continue to exist.

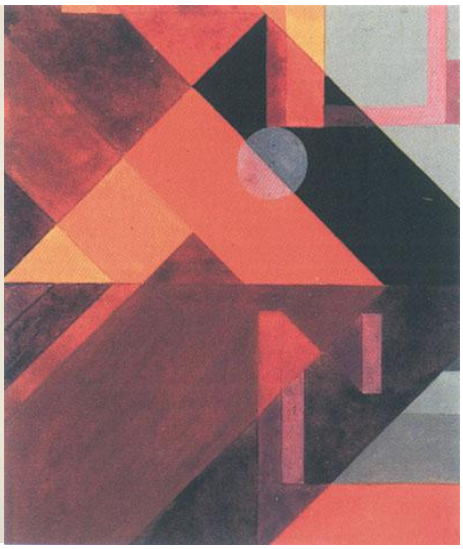


12.45 *Cut with a Kitchen Knife*

Sophie Taeuber-Arp (1889-1943), a Swiss artist, was multi-talented as a sculptor, painter, designer of furniture and textiles as well as a dancer and considered one of the premier artists who worked with geometrics and their abstraction. Trained in the multiple disciplines, Taeuber-Arp became interested in the Dada movement occurring in Switzerland and incorporated the ideas in all of her artistic pursuits. Critics praised her for bringing joy to the abstractions of Dada as she played with blocks and shapes of color. *Oval Composition with Abstract Motifs* (12.46) demonstrates the interaction of red and yellow positioned throughout the oval shape while *Composition with Diagonals and Cross* (12.47) uses dark and light interchanging with sharp angles.



12.46 *Oval Composition with Abstract Motifs*



12.47 *Composition with Diagonals and Cross*

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12.7: The Bauhaus (1919-1933)

Recovering from World War I, Germany became a land of old bourgeois of industrial and militarism caught in the time between Russian Communism and Nazi racism. Modern art was ushered in when Walter Gropius opened up an art school, simply known as the Bauhaus (German for school of building) (12.48). The school started in 1919 after World War I to create and spread idealistic perceptions of art and foundations of design.



12.48 Bauhaus

Walter Gropius (1883-1969) was a German architect and founder of the Bauhaus who was drafted during World War I and awarded the Iron Cross twice. Gropius was responsible for training many great artists such as Paul Klee, Laszlo Moholy-Nagy, and Wassily Kandinsky, the Bauhaus was an instant success and a sought-after school by artists. Gropius designed the Bauhaus school's buildings advancing the art of modern architecture.

The Bauhaus trained their artists in the simplistic movement where less is more. **Ludwig Mies van der Rohe** (1886-1969) was a German architect and one of the pioneering leaders of modern architecture and director of the Bauhaus from 1930-1933. Von der Rohe was the designer of the famous Barcelona chair from 1929 (12.49) with material resembling blue jeans. The most recognizable chair in the world, it is a tribute to the Bauhaus movement based upon the marriage of design and craftsmanship.

After the Nazis closed the Bauhaus, most of the artists fled the country and Van der Rohe settled into Chicago. He designed the IBM Plaza (12.50) in Chicago and the Martin Luther King Jr. Memorial Library (12.51) in Washington, D.C. The library is 37,000 square meters of steel, brick, and glass representing one of the few modern architecture buildings in Washington. The Seagram Building (12.52) in New York redefined the concepts for modern skyscrapers with the structure set back from the street on an open plaza. The supporting configuration of the building was covered with a facing of bronze combined with the dark glass.



12.49 *Barcelona chair*



12.50 IBM Plaza



12.51 Martin Luther King Jr. Library



13.65 *Seagram Building*



12.53 *AEG Turbine Factory*

Another influential Bauhaus architect was **Peter Behrens** (1868-1940) from Germany. Behrens was a designer influenced by industrial classicism. His building, the AEG Turbine Factory (12.53) built-in 1909, was revolutionary in its design features with windows 100 meters long and 15 meters high on both sides of the electrical company building.

Behrens also designed everyday goods like Clocks (12.54), the form of an industrial clock was designed for the AEG factory. The Tea Kettles (12.55) are similar in three different sizes with an electrical cord that could be unplugged for washing. When the Bauhaus finally closed in 1933, many of the students carried on the tradition of modern design, everyday items were seen as art pieces, yet functional. The Bauhaus still influences artists today.



12.54 *Clock*



12.55 *Tea kettles*

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12.8: Harlem Renaissance (1920 – 1930)

The Harlem Renaissance was a name given to a period from 1918 to 1937, a movement of art, music, and literature transforming African American culture. The renaissance started in New York and spread throughout the creative arts, becoming the most influential African American movement. The movement covered literary, musical, visual arts, and the theater and remade concepts of how art was created and African Americans' participation in their own culture, separated from the white stereotype. The movement had a significant impact on black culture and future directions of all-American art. Harlem was the center of the movement and where the concentration of intellect and talent lived as it quickly spread throughout the country.

William Johnson (1901-1970) was a painter who graduated from the National Academy of Design I in New York, his style realistic or expressionistic based on how he portrayed people (12.56). Influenced by modernism, his flat characters (12.57) beautifully illustrated in bold and vibrant colors transitioning from expressionism to a more primitive, illustrative style. Johnson was known for his folk art style and liked to depict people in the normal activities of life (12.58).



12.56 *Street Musicians*



12.57 *Three Friends*

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12.58 *Sowing*

Jacob Lawrence (1917-2000) referred to his style as dynamic cubism seen in his self-similar to his hometown of Harlem. In his *Migration* series (12.59, 12.60), Lawrence painted one hundred panels depicting stories about the migration of black southerners who left the south in large numbers, moving to the north during that period. The first painting captioned by the different doors denoting people herded into cities, unknown people moving to unfamiliar places. Another of the painting demonstrates the agony incurred in the south or along the way, the lone person sitting, mourning the loss to the hangman's knot. His series were all painted in bright colors depicting abstract forms of people. He used a light sky blue-gray color in the background, perhaps illustrating the unknown outcome in each painting.



12.59 *Migration* series



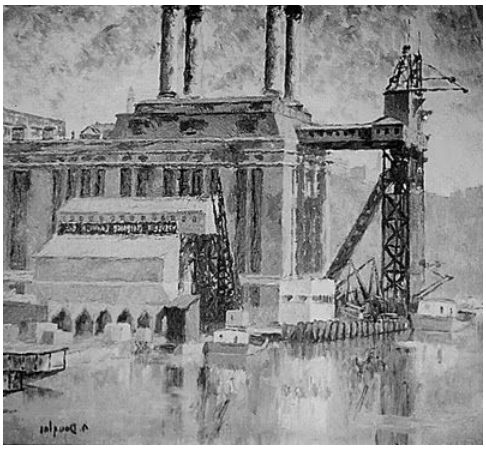
12.60 *Migration* series

Charles Henry Alston (1907-1977) was a painter and sculptor who became a supervisor for the WPA Federal Arts Project and designed murals for buildings in New York. His mural, *Modern Medicine* in the Harlem Hospital (12.61), was part of a diptych completed in 1936 and based upon the history of modern medicine in the African-American community. Refusing to paint in the latest style, Alston painted abstractly and figurative at the same time, basically declining to be stylistically consistent.



12.61 Modern Medicine

Aaron Douglas (1899-1979) was a significant figure in the Harlem Renaissance and was named the father of black American art. Earning a bachelor's degree in Fine Arts at the University of Nebraska, he moved to Harlem to become part of the new art scene and renaissance. Douglas used his unique style of painting, incorporating the elements of Egyptian mural paintings with art deco. The *Power Plant* (12.62) was a painting of the power plant located on the river, a sight familiar to everyone in New York. The painting captures the scene with boat activity on the water, factory spewing smoke from the tall chimneys, and people working on the docks.



12.62 *Power Plant*

Sargent Claude Johnson (1888-1967) was an artist who worked in California, achieving national recognition. Johnson was known for his modern and abstract styles and worked in a variety of mediums, including clay, oil paint, stone, and printmaking. *Chester* (12.63) is a sculpture of an African-American boy made from terra cotta. The simplicity of the sculpture is what makes it such an outstanding piece of art.



12.63 *Chester*

Laura Wheeler Waring (1887-1948) was a prominent painter in the Harlem Renaissance. She also taught art at Cheyney University for over 30 years and was greatly influenced by the time she spent in Paris. Waring painted a portrait of *James Weldon Johnson*, (12.64) a civil rights activist and leader of the NAACP. In 1926, Waring won a gold medal from the Harmon Foundation for her portrait of *Anne Washington Derry* (12.65). Many of Waring's paintings are hanging in the National Portraits Gallery's permanent collection.



12.64 *James Weldon Johnson*



12.65 *Anne Washington Derry*

Archibald John Motley Junior (1891-1981) painted about the African-American experience during the 1920s and 1930s in Chicago. Motley studied art at the School of the Art Institute of Chicago and is believed to be one of the significant contributors to the Harlem Renaissance movement. He specialized in portraiture depicting the culture of African-Americans, frequently using bright, almost fluorescent colors in paintings. The colorful backyard barbeque scene (12.66) captures the fun nights of gathering together to eat and dance.



12.66 *Barbeque*

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12.67 *Black Belt*



12.68 *Getting Religion*

The two other paintings are black and white photographs of his colored paintings, both showing the importance of jazz music in their culture and how it influenced and emphasized their cultural identity (12.67, 12.68). Motley was interested in the thousands of different shades of skin color and used color to paint each person slightly different, closer to reality, including himself in a self-portrait (12.69). He realized that skin color determined your status in life, which he struggled within the context of racial identity.



12.69 *Self Portrait*

James Richmond Barthé (1901-1989) was a sculptor known for his portrayal of black subjects and the diversity and spirituality of man. During the 1930s Barthe moved from Mississippi to The Art Institute of Chicago and then New York, joining other artists in Harlem. Barthe was inspired by the Cuban Featherweight Kid Chocolate (12.70), rendering him in bronze with a lean, muscular stance on the balls of his feet ready to fight. The statue displays a delicacy of movement and fluid grace, similar to jazz music. His bust of *Booker T. Washington* (12.71) was one of many sculptures he did of well-known people.



12.70 *Kid Chocolate*



12.71 *Booker T. Washington*

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12.9: Canadian Group of Seven (1920 – 1933)

The Canadian Group of Seven was comprised of Canadian landscape painters who worked together from 1910 to 1933. The group shared an aspiration to create a distinctly Canadian art form, and with the expansive Canadian landscape at their disposal, they achieved their vision and started a significant art movement in Canada. The group resided near Algonquin Park, a location with unending inspiration and numerous possibilities to paint the four distinct seasons. The group continued to grow during the 1920s.



12.72 *Red Maple*

The group disbanded during World War I, reuniting after the war. Although not thought of as a subject worthy of art, but the Group of Seven changed critics' ideas about Canadian art with their first exhibition in 1920. As the decade continued, this new landscape form became a significant art form. The group received some criticism since their paintings illustrated a pristine landscape devoid of people or buildings; they painted nature as it would have been before settlement by humans.

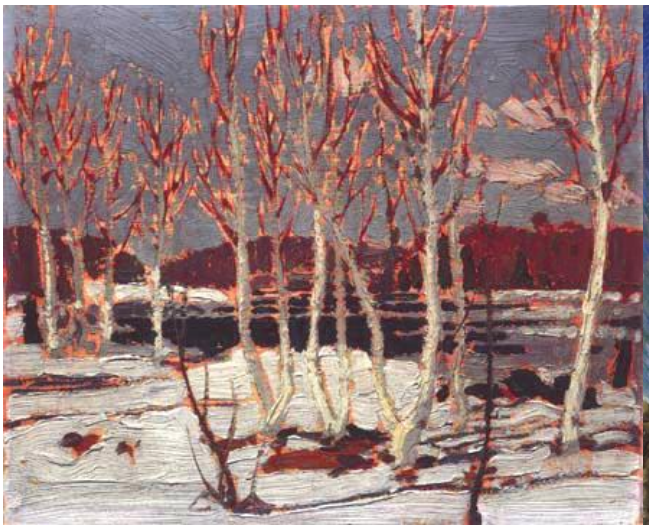
Red Maple (12.72) by **Alexander Young Jackson** (1882-1974) in 1914, was painted from a sketch along the Oxtongue River in Algonquin Park. In the foreground, the last fall leaves clinging to the whispery branches set against the churning rapids on the river. *Lake McArthur* (12.73) by **James MacDonald** (1873-1932) illustrates a classic Canadian landscape exhibiting a glacier-fed moraine lake with its clear blue waters caused by the silt.



12.73 Lake McArthur

April in Algonquin, (12.74) by **Thomas Thomson** (1877-1917) is a post-impressionism style of painting. The snowy landscape is familiar in April, yet the trees are painted with their beginning buds as the temperatures warm. *Odds and Ends* (12.75) by **Emily**

Carr (1871-1945) is a group of trees blowing in the wind. The wind brings the tall, thin trees in the foreground alive with the swirling blue sky. Reminiscent of Post-impressionism, Carr captures movement in a moment in time.



12.74 April in Algonquin



12.75 Odds and Ends

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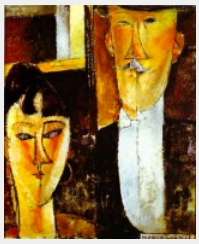
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12.10: Conclusion and Contrast

The constriction of past standards and expectations about the appearance and meaning of an image was changed forever. These artists expressed their dreams and ideas through the abstract look of lines and color.

Fauvism	Expressionism	Cubism	Dada
			
Woman with a Hat by Henri Matisse	*Der Turm der Blauen Pferde* by Franz Marc	*The Model* by Lyubov Popova	*Cut with a Kitchen Knife* by Hannah Hock

1. How did the artists use color?
2. How did the images change from Fauvism through Dada?
3. How did each artist deviate from reality?

Movement	Image	Title
American Modernism		*Ram's Head White Hollyhock and Little Hills* by Georgia O'Keefe
Fauvism		*Bride and Groom* by Amedeo Modigliani
Expressionism		*Senecio* by Paul Klee

Movement	Image	Title
Cubism		*The Girl with a Mandolin* by Pablo Picasso
Dadaism		*Oval Composition with Abstract Motifs* by Sophie Taeuber-Arp
Harlem Renaissance		*Sowing* by William Johnson

1. In what way did each artist move their painting from realism to be more abstract?
2. How did each artist use color to create the images?

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CHAPTER OVERVIEW

13: The World is One (1930 – 1970)

From the Modern Art movement, an explosion of art methods, styles and techniques erupted, breaking traditional rules to create modern art. This chapter discusses the art of architecture, sculpture, and photography, introducing the influence of the 20th century. The spirit of experimentation and innovation was enjoyed by the artists as abstraction lead to several new and exciting art periods around the world.

13.1: Overview
13.2: 20th Century Architecture
13.3: Sculptures
13.4: Photography
13.5: Mexican Murals and Social Art
13.6: Works Progress Administration Murals
13.7: Nihonga and Yoga Style
13.8: Surrealism
13.9: Conclusion and Contrast
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13.1: Overview

From the Modern Art movement, an explosion of art methods, styles, and techniques erupted, breaking traditional rules to create modern art. This chapter discusses the art of architecture, sculpture, and photography, introducing the influence of the 20th century. The artists enjoyed the spirit of experimentation and innovation as abstraction lead to several new and exciting art periods around the world.

Modern architecture is defined to develop the design of buildings and meet the rapid technological advancements of resources and emerging cities, reconciled by the principles of architectural design. Modern architecture emphasized horizontal and vertical lines while implementing new materials to build higher and unconventional styles. New techniques in welding and concrete allowed architects to push the usual boundaries of the past. The advantages of the newer lightweight concrete include the reduction of load for faster building rates, longer-lasting, and is an excellent thermal protector compared to brick.

> *"Form follows function" – Frank Lloyd Wright*

The modern sculpture was societies attempt to understand the new modern era. The artists created art pieces in the same art movements of Fauvism, Expressionism, Cubism, Dadaism, and Surrealism, as discussed in the paintings. Each period of art changed sculpture just as it changed painting styles as artists experimented with their interpretation of the movement and molded the art medium accordingly.

Modern photography emerged as an art form along with the 20th century. Although photography had been invented in the mid-19th century, the modern art movement inspired photographers to break away from the staged pictures and use radical new ideas and experimentation. Photographers began to travel and use the new technology to capture real societal events and the grandeur of nature.

New materials helped fuel different movements. The first acrylic paints were developed in 1934 by a German company and became commercially available in 1950. Acrylic paint, a mixture of pigment suspended in an acrylic polymer emulsion, slowly replaced oil paint because it was a fast-drying product and cleaned up without chemicals. The paint came in tubes or jars and easily mixed with other acrylics and thinned with water; however, it cannot be used again and is non-removable from the canvas.

The 20th century brought political art to the forefront of many art movements, depicting partisan perspectives about governmental and social relations. Political artists draw characterized cartoons of politics, printed posters about candidates for elections, or created public art and installations. During World War II, many of the paintings by the artists were declared 'degenerate' by the Nazi regime who took the works, destroyed or stole them. Some masterpieces were found hidden by German generals, including many hidden in Hermann Goering's offices. It is unknown today which paintings were destroyed or still exist. In 2012, over a thousand pieces of the artwork considered degenerate were located in a home in Munich, hidden away after all this time. Perhaps many more of these masterful images still exist in private homes.

In Chapter 13, *The World is One I (1930 – 1960)*, discusses different art styles, each of the artists listed under their specialty.

Art	Location
20th Century Architecture	Worldwide
Sculptures	Worldwide
Photography	Worldwide
Mexican Murals and Social Art	Mexico
Works Progress Administration Murals	United States
Nihonga and Yoga Style	Japan
Surrealism	Worldwide

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13.2: 20th Century Architecture

Architecture is generally described as any creatively designed and constructed building or structure enhancing the city, town, or landscape. It is also the science of designing the building so the structure is safe, inhabitable, and will still be standing in the event of damage from fire, flood, earthquake, or other natural disasters — the architects below designed buildings in styles unique to their ideas, designs, and creations.

Architect	Style	Specialty Designs	Specialty Materials
Antoni Guadí	Catalan Modernism	Helicoid and hyperboloid forms	Brick, mortar, concrete, ceramic pieces
Frank Lloyd Wright	Organic architecture Prairie School	Sloping roofs, open plans, low profile, long/low windows, cantilevered balconies	Concrete
Oscar Niemeyer	Abstract forms and curves	Free-flowing curves	Metal, concrete, glass
Julia Morgan	Arts and Crafts	Craftsman Style	Re-enforced concrete, tiles
Eero Saarinen	Neo-futuristic	Sweeping, arching, structural curves	Steel, glass
Unknown	Systemic and functional	Style based on use	Mud, water, thatch

The Sagrada Familia in Barcelona, Spain (13.1), was designed and partially built by **Antoni Gaudí Cornet** (1852-1926), a Spanish artist following Catalan modernism with a distinctive style reflecting his individualization. Gaudí was inspired by the art from Persia, India, and Japan and incorporated these ideas along with the neo-Gothic movement, a growing art movement at the time. He also integrated his design with an organic style from nature.



13.1 *La Sagrada Familia*

The Basilica Temple Expiatori de la Sagrada Familia is a Roman Catholic Basilica started by Gaudí in 1883 who used the Gothic and Art Nouveau styles with curvilinear forms and columns as his design inspiration. When Gaudí died in 1926, the building was only twenty-five percent complete. Construction carried on, only interrupted by the Spanish Civil War, with a planned completion date of 2026, the one-hundredth anniversary of Gaudi's death.

The interior of the church is a standard cross with five aisles and a central nave vault stretching forty-five meters, the side naves reaching thirty meters (13.2). The columns are uniquely Gaudi designed with tree-like structures and spreading branches to support the load, a three-dimensional intersection of helicoidal columns. In the center of the nave, the designs intersect with the multi-colored columns. There is extensive glasswork in windows on each end of the church. The outside façade is heavily decorated with iconic religious carvings (13.3). Eighteen spires were designed for the completed cathedral; however, only eight spires (13.4) have been built to date.



13.2 La Sagrada Familia ceiling



13.3 Religious carvings

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13.4 Spires

Antoni Gaudí transcended conventional modernism with his unique, organic style of design. He never drew plans on paper, opting for building three-dimensional models to view all the details.

Casa Batllo (13.5), built between 1904 and 1906, is in the center of Barcelona. The façade of the building was designed on imagination and whimsy, built from stone and colored glass. The wavy shape of the building was plastered with lime mortar and covered in glass and tile mosaic. The roof (13.6) of the building is built in the shape of an ornate animal exhibiting oversized iridescent scales and tiled spine. Casa Batllo is a modern marvel of shape, light, color, and design.



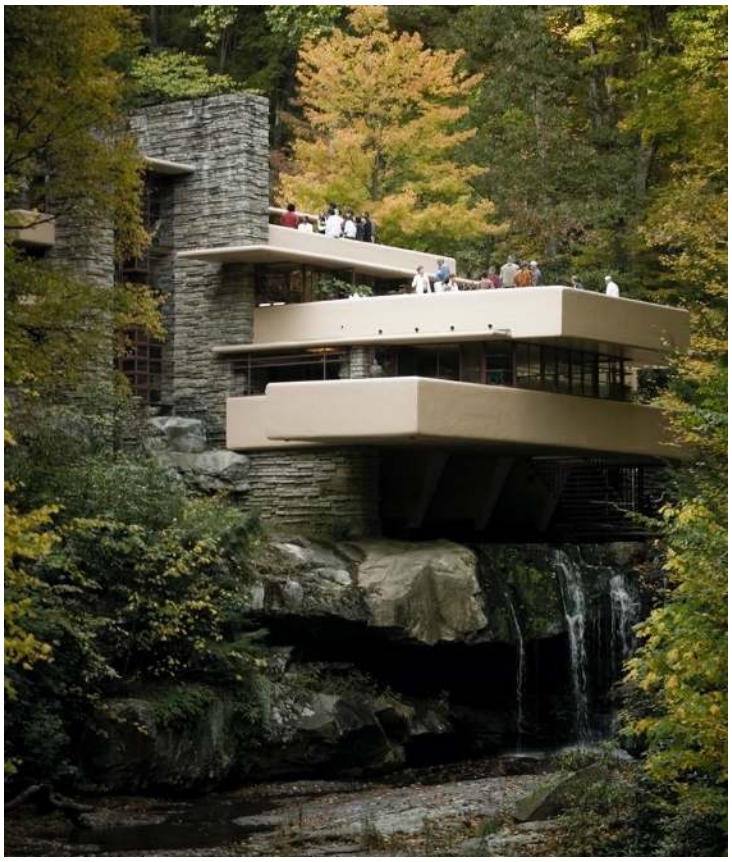
13.5 *Casa Batllo*



13.6 *Casa Batllo* roofline

Frank Lloyd Wright (1867-1959), one of America's premier architects, designed more than 1,000 buildings in his lifetime. Wright's philosophy on design extended to the environment where the building was to be placed. The structure needed to be in harmony with humanity living in the house or using the building and the surrounding land. He was a leader of the Prairie School movement—a 20th-century style based on the Midwestern United States—loosely following the Arts and Crafts Movement.

Constructed in 1936, Fallingwater (13.7) is one of the most famous Wright homes. The 5330 square foot house appears to float over a waterfall, jutting out above the river on a 4,100-hectare nature preserve. The waterfall cannot be observed from anywhere in the house, and you must leave the home and walk down a short trail to even see the waterfall, a contentious point with the homeowner since they wanted to see the waterfall. Wright disagreed with the owners and believed in exercising the sense of hearing to appreciate the waterfall from the house, the sound creating a magical atmosphere. Wright designed the furnishings for the living room (13.8), with a strong reflection of Japanese design and architecture. The fireplace has the same brick inside and outside, only separated by a glass window giving the appearance of sitting in nature. The living room was built on top of a large boulder that Wright incorporated directly into the design. Fallingwater is now owned and maintained by the Western Pennsylvania Conservancy.



13.7 *Fallingwater*



13.8 *Fallingwater* interior

Wright also designed the Solomon R. Guggenheim Museum (13.9) in New York City in a cylindrical formation. The grand interior contains a ramp gallery (13.10) from the first floor to the massive skylight on the top floor. Opening in 1959, the museum received criticism from architects, artists, and critics, however, the public widely praised the design as new and innovative.



13.9 *Solomon R. Guggenheim Museum*



13.10 Interior ramp

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13.11 *Cathedral of Brasilia*

The Guggenheim Museum, with its spiral design, influenced **Oscar Niemeyer** (1907-2012), a Brazilian architect who was a leader in modern architecture. In 1960, Niemeyer was known for his planned city of Brasilia, the newly designated capital of Brazil and the United Nations Headquarters in New York City. He embraced modernism with its curved lines and organic shapes, offering a contrast to the geometric severity of the current architectural designs.

Niemeyer was an advanced engineer who experimented with his favorite medium, concrete, and developed techniques using reinforced concrete to improve the plasticity of the material, challenging traditional architecture, breaking from the past, and making a giant leap into the future. Dedicated in 1970, the Cathedral of Brasilia (13.11) was constructed as a hyperboloid structure with sixteen concrete columns weighing 90 tons each. As the official building for the executive branch of government, The Palacio do Planalto (13.12) was one of the essential Niemeyer buildings. The four-story structure designed with tapering lines formed the columns standing against the broad expanse of glass walls.



13.12 *Palacio do Planalto*

From California, **Julia Morgan** (1872-1957) was one of the greatest American architects. Known for her large buildings founded on Craftsman-style structures, she designed more than 700 buildings. Hearst Castle in San Simeon, California, is her best-known work along with Asilomar in Monterey, California. Graduating from the University of California, Berkeley, Morgan was the first woman to be admitted at I Ecole Nationale Superieure des Beaux-Arts in Paris for the architecture program. Morgan returned home

to her Northern California home and was the first woman in California to be granted an architectural license. After she started her own company, one of her first significant designs were many of the buildings at Mills College.

She met William Randolph Hearst, who hired her to design the Los Angles Examiner Building in 1914, and in 1919, Hearst hired Morgan to design his most significant and most complex project, Hearst Castle (13.13) in San Simeon. Morgan designed the buildings, landscaping, pools, and animal shelters, spending 28 years to supervise every aspect of the Hearst Castle project. Inspiration for the buildings came from the grandeur of Europe, a Mediterranean style main house with two ornate twin towers. The iconic Greek Neptune pool (13.14) boasts marble columns and statues, while several guest cottages are scattered around the gardens. The elaborately decorated interior rooms (13.15) have marble fireplaces with an extensive collection of art and tapestries hanging on the walls.



13.13 *Hearst Castle*



13.14 *Neptune pool*



13.15 Library

Located on 107 acres on the beach in Monterey, Asilomar (13.16), Morgan designed most of the buildings between 1913 and 1928 in the Arts & Crafts architectural style. The movement-based its designs on the harmony between nature and the craftsman, creating expertly crafted buildings from local resources to blend in with the surrounding landscape. Asilomar was initially constructed for the YWCA with 16 buildings, 11 are still standing. Today the property is owned by California State Parks (13.17) and is a popular place as a conference center. Julia Morgan paved the way for all women architects who followed her.



13.16 Asilomar

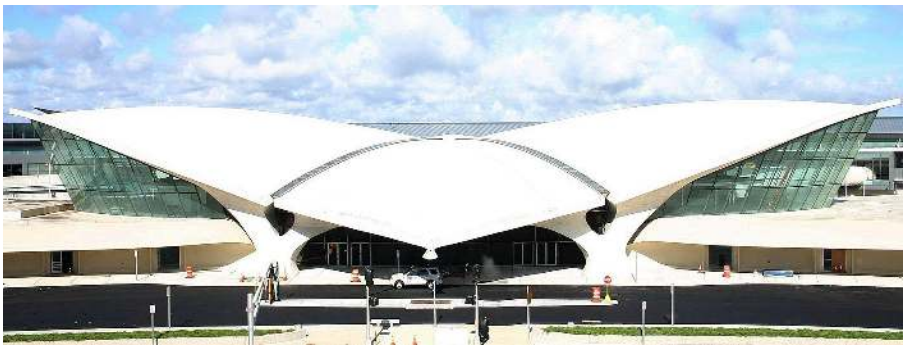


13.17 Merrill Hall *Asilomar*

Large sweeping arching curves are associated with the designs of **Eero Saarinen** (1910-1961), a Finnish American architect and industrial designer known for his neo-futuristic styles. Saarinen was the designer of the iconic Saint Louis Arch (13.18) TWA terminal at JFK Airport, New York, and the Milwaukee Art Museum. Saarinen designed the St. Louis Arch to rise from a small forest on the edge of the Mississippi River, signifying the gateway to the West. The TWA Flight Center (13.19) opened in 1962 using Saarinen's design, employing modernism and human movement originally called the grand center of flight. The design from overhead resembles a bird, TWA's logo. The 31,700 square meter Milwaukee Art Museum (13.20) was open to the public in 1957, a dynamic structure resembling winged flight.



13.18 Saint Louis Arch



13.19 TWA terminal at JFK Airport

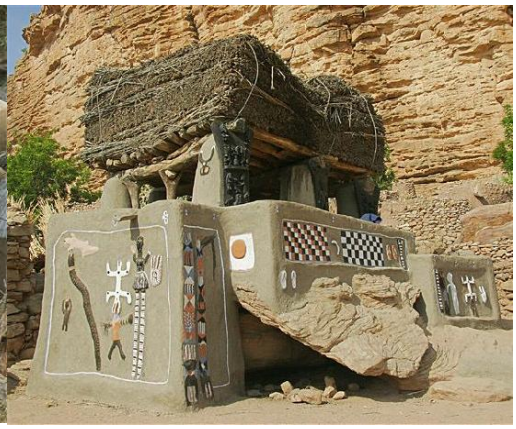


13.20 *Milwaukee Art Museum*

The **Dogon** are a group of people living on the central plateau in Mali, just south of the Niger River. The Dogon settled the area in the 13th century and still follow the religious traditions of their ancestors reflected in their dance masks, elaborate wooden sculptures, and beautiful architecture. The Dogon villages (13.21) are groups of unique mud buildings designed for different purposes. Their granaries have a distinctive pointed roof covered with woven thatch and containing the owner's possessions. There are separate granary buildings for women and men; the male granary is designed to house pearl millet and other grains while the female granary is a storage hut for personal belongings and goods for sale like woven cotton or pottery.



13.21 Dogon village



13.22 *Togu na*

Although all the villages are laid out slightly differently, the architecture of the village is based on the body of a human lying stretched out on the ground, the head oriented to the north where the togu na is located. The togu na (13.22) is a building for men and used to rest during the heat of the day and as a place to discuss affairs of the village. The roof is quite low to the ground, the low height designed to prevent fighting amongst the men during their conversations. For menstruating women, there is a house on the outside of the village the women occupy for five days and then return to their family. On the highest position in the area, stands the house of the Hogon, the village elder. Multiple structures may have carved human figures, each one with a different meaning. The support pillars or columns are tree trunks carved with human forms.

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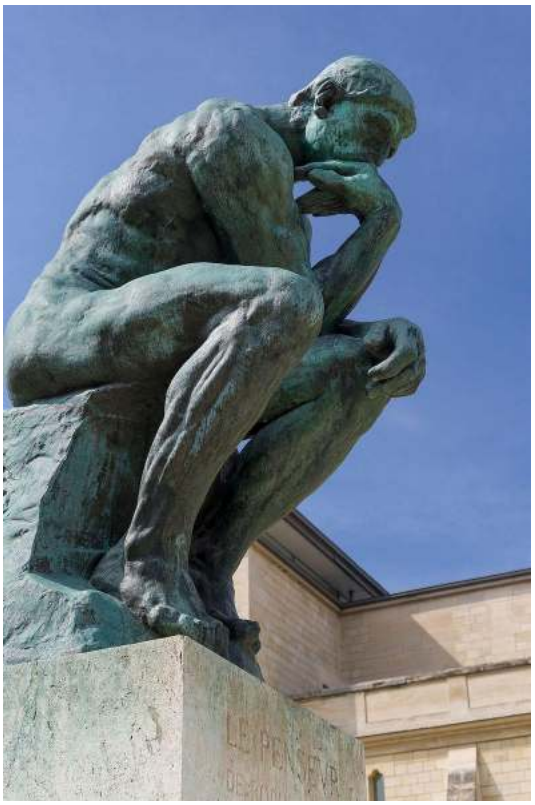
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13.3: Sculptures

Sculptor	Country	Usual Medium
Auguste Rodin	France	Bronze
Henry Moore	England	Bronze, cast fiberglass
Alexander Calder	United States	Metal
Ellen Neel	Canada	Wood
Gaston Lachaise	United States	Bronze
Isamu Noguchi	United States	Steel
George Segal	United States	Bronze
Käthy Kollwitz	Germany	Bronze
Elizabeth Catlett	United States	Bronze
Maya Lin	United States	Granite
Louise Bourgeois	France, United States	Multimedia

Modern sculpture brought about a considerable change in art as it deviated from the classical forms, leaving artists to explore and diverge from the Renaissance period. Many of the early 20th century modern sculptors were able to create as they desired and experiment, redefining sculpture, instilling the freedom to use modern materials and modern ideologies of design. Modern sculpture is considered to have started with the work of the French sculptor, **Auguste Rodin** (1840-1917). Opting to forgo the traditional, classical themes of allegory or mythology, Rodin shaped the human body with exceptional realism, physicality, and personality.

The Thinker (13.23) was perhaps Rodin's most famous work, known around the world as the classic symbol of a man deep in thought. The work is a nude male figure sitting on a rock cast from bronze about 186 centimeters high. The raw muscular body is portrayed with his head lowered onto his hand, struggling to comprehend the human condition, trying to understand how thought and reason impact the world. Twenty-eight full-size bronze castings are located in museums around the world. The *Burghers of Calais* (13.24) was based on the long war between England and France, the burghers surrendering and expecting death. Their feet are oversized as though still wanting to be anchored in this world, their hats removed, and ropes hung from their necks. The lives of the bronze figures illustrated in the emotional sculpture were eventually spared.



13.23 *The Thinker*



13.24 *Burghers of Calais*

A semi-abstract English sculptor and artist **Henry Spencer Moore** (1898 –1986) created monumental bronze sculptures located around the world, designated as public works of art. *Draped Seated Figure* (13.26) is a whimsical, bronze abstracted human form

of a woman in a reclining position. Moore was greatly influenced by the *Chac Mool* (13.25) stone at Chichen Itza on the Yucatan Peninsula. The reclining figure was a common theme in many of Moore's work and became more stylized, as demonstrated in the fiberglass version *Reclining Figure* (13.27).



13.25 *Chac Mool*



13.26 *Draped Seated Figure*



13.27 *Reclining Figure*

> *"My whole theory about art is the disparity that exists between form, masses, and movement."* [1]



13.28 *Konigstrasse*



13.29 *Big Crinkly*

Using modern materials like painted sheet metal and metal rods, the American artist **Alexander Calder** (1898 –1976), who was initially trained as an engineer, was the originator of the kinetic mobile. Responding only to air currents, the mobiles were delicately balanced or suspended, creating movable sculptures (13.28), (13.29). Caldor's bold use of color in his sculptures and engineering requirements for balance give his art a unique appearance. Some of his mobiles made a sound, others moved in the wind, and several were large static sculptures (13.30).



13.30 *Grand Rapids Calder*

The first known woman to carve totem poles professionally was sculptor **Ellen Neel** (1916–1966), a Kwakwaka'wakw artist from British Columbia. Learning Northwest carving from her maternal grandfather, she started out carving small totems to sell, becoming successful enough to carve larger poles. Art of the Kwakwaka'wakw is similar to other northwestern art, but deeper cuts

are made in the wood on the totem. Paint is used to emphasize a figure or motif, and the addition of beaks and wings for pieces on the front and sides, protrude outward, giving the sense of a flying bird.



13.31 Top of the totem pole

Neel probably used western red cedar for the more towering totems, an abundant and sizeable tree in the American Northwest. Yellow cedar trees were generally used for smaller projects. Totem poles were placed outside the house and used to display information about the family, while other totem poles might be used as welcome poles, memorial poles, or shaming poles. Each of the symbols, carvings, and paintings had particular meaning. The top of the pole displays the broadly curved eagle's beak (13.31), a raven would have a straight beak, the beaver incised with large front teeth. The figures carved on the pole (13.32) were intertwined, connected by symbolic meanings. Some of Neel's totem poles are displayed in Stanley Park as well as museums.



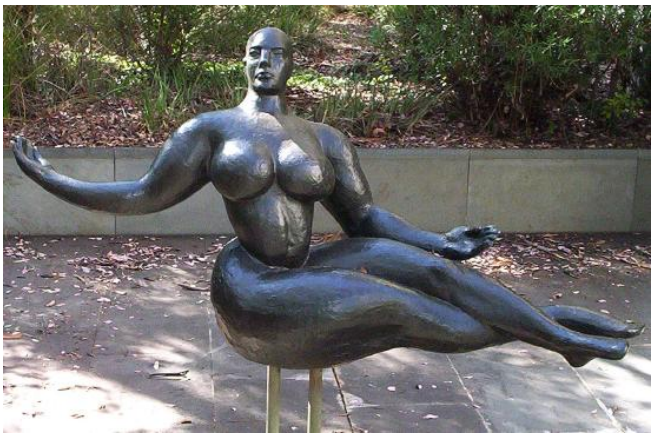
13.32 Totem pole

Gaston Lachaise (1882-1935) was an American sculptor in the early modernist period of the 20th century. Educated in his native France, he fell in love with a woman, followed her to the United States, and adoringly used that love to define his concepts of a female statue. Created in 1932 out of bronze, the sculpture *Standing Woman* (13.33), is a voluptuous nude woman who became his signature piece. Influenced in American values by his wife, he redefined the female nude into an influential figure and pushed the boundaries, innovating the definition of the female body. Her right foot steps out, the hip forward in traditional contrapposto stance

with her hands on her hips, commanding the space. *Floating Figure*(13.34) also portrays the strength of the figure, sitting at ease with her legs crossed, her hand gesturing as though proving her thoughts.

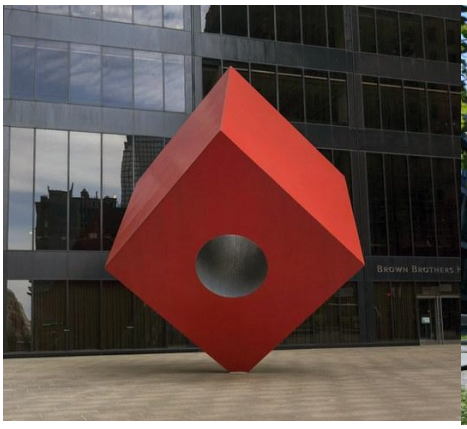


13.33 *Standing Woman*

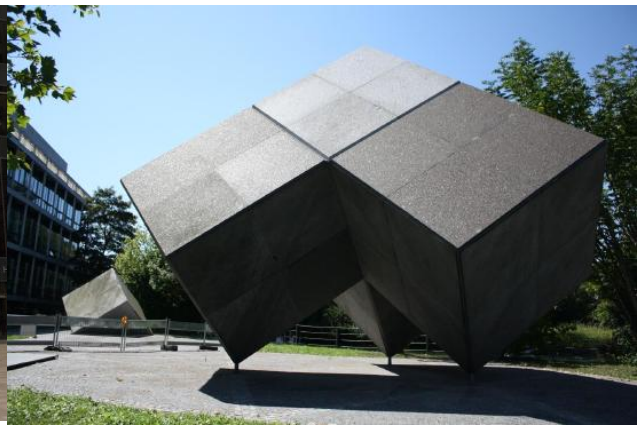


13.34 *Floating Woman*

Isamu Noguchi (1904 –1988) was a prominent Japanese-American artist who began his career sculpting busts, then turned to abstract art in the 1930s before he was voluntarily interned at the Poston Camp in 1942 — continuing his designs and drawings while in the camp he returned to New York City after the war. *The Red Cube* (13.35) is a three-dimensional parallelogram, not a cube. The cube is made of steel and designed to collaborate with the horizontal and vertical definition of the surrounding buildings, the cube sited on the diagonal, appearing to be rolling. *Zwillingsplastik* (13.36) is made in two parts, the small part that seems to support the more significant section, the missing area equaling the smaller part, giving the sculpture a floating feeling.



13.35 *The Red Cube*



13.36 *Zwillingsplastik*

George Segal (1924 – 2000) was an American painter and sculptor associated with the Pop Art movement. Segal is best known for his life-size sculptures cast from plaster bandages. Segal would wrap a model in plaster, remove the hardened forms, and put them back together to form a hollow impression of the model. Using the rough texture of the plaster bandages to his advantage, he would cast the final form in bronze.

Segal did not place his figures on pedestals or in the center of a square, and he placed them in real-life situations demonstrated in *Depression Bread Line* (13.37). The men's clothing and their posture indicate their dire situations while waiting in line for bread. He cast the bronze statues from plaster to give a worn look to the men's clothes, enhancing the look of destitution. The *Holocaust Memorial* (13.38) in San Francisco, the corpses strewn on the ground, the one emaciated survivor standing at the fence. Segal created the sculpture in bronze patinated in white, adding to the impact of the scene.



13.37 Depression Bread Line



13.38 Holocaust Memorial

Modern sculptures demonstrate our need to understand the world, especially in the complex modern and ever-changing world, and **Käthe Kollwitz** (1867 - 1945), a German artist, created a body of work portraying eloquent, yet complex accounts of human life, especially about the tragedy of war. Using multiple mediums, including etching, woodcut, drawing, painting, and sculpting, she reproduced the emotions of war.

The death of Kollwitz's son drove her to create the memorial *Mother with Her Dead Son* (13.39) for him. Similar to the Pieta, Kollwitz positioned her son lying between her knees while she cradled his body. Her face shows a reflection of her pain, the loss of her son in the war. The statue is positioned in the center of a large room (13.40) creating a feeling of isolation which only enhanced the emotions of suffering and sadness. The bronze memorial is a tribute to all the victims of war and tyranny.



13.39 *Mother with Her Dead Son*



13.40 Installation of sculpture

Elizabeth Catlett (1915-2012) was an American artist who knew from an early age she wanted to be an artist, attending Howard University. She also lived in Mexico and was influenced by the art of Rivera and Kahlo and created abstract prints and sculptures focusing on the experiences of minority women who toiled in difficult, low paying jobs. Her sculptures were formed into busts and standing figures, including those of *Mahalia Jackson* (13.41) and *Stepping Out*(13.42), the woman ready to step out for the evening.



13.41 *Mahalia Jackson*



13.42 *Stepping Out*



13.43 Vietnam Memorial

Maya Lin (born 1959) was a university student studying architecture when she submitted her design for a nationwide competition for concepts of a new memorial to Vietnam veterans. Her design was very unusual and unlike the general tradition of memorial tributes. She proposed to build a V-shaped wall of granite, with the names of every soldier who was killed or still missing, inscribed in the wall. The wall sloped below ground level (13.43) as viewed from the air, the long walkway along the highly polished wall (13.44). The new, controversial wall, has become an accepted and essential tribute to the veterans of the contentious war, attended by many to visit a fallen soldier (13.45), lay flowers or hang flags. The wall designed by Lin became a model for new and unusual memorials and sculptures. The Civil Rights Memorial (13.46) in Alabama was also designed by Lin using the deep, dark granite and inscribing the tributes into the sides.



13.44 Wall at memorial



13.45 Soldier reads names



13.46 *Civil Rights Memorial*, Alabama

Louise Bourgeois (1911-2010) was born in Paris and learned drawing by helping in her parents' tapestry business. When she married and moved to New York, she initially focused on painting and prints before working with sculptures. One of her significant themes for sculptures was the spider (13.47). She sculpted multiple sizes of spiders from immense outdoor images to small intimate statues, all using different materials. She considered spiders to be fierce yet fragile in design and the fragility is reflected in the irregular, thin legs of the spider sculptures, standing awkwardly in position.



13.47 *Spider*

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13.4: Photography

Photographer	Focus Subject Matter	General Format
Ansel Adams	Nature, Landscape	Prints
Gordon Parks	Fashion, Poverty, Sports, Portraits	Magazine photos, Documentary
Dorothea Lange	Social Issues	Documentary
Margaret Bourke-White	Social issues, World War 2 correspondent	Magazine photos
Alfred Stieglitz	Figures, Original paintings	Prints, Exhibition

When gazing at an Ansel Adams photograph in the visitor's center at Grand Teton National Park and viewing the iconic *Tetons and the Snake River* (13.48) from 1942, one tries to think about hiking through the magical peaks of the Tetons, walking in the footsteps of Adams, and trying to visualize the images he skillfully captured. **Ansel Adams** (1902-1984) was one of America's most famous photographers and a dedicated environmentalist. Using black and white film to capture the landscapes of America's treasured national parks, he assisted in the preservation of thousands of acres of land. Born in San Francisco, California, and following his father's devotion to the ideas of Ralph Waldo Emerson, he understood the beauty of the natural landscape in his neighborhood and developed an appreciation for the environment that would become his lifelong focus.

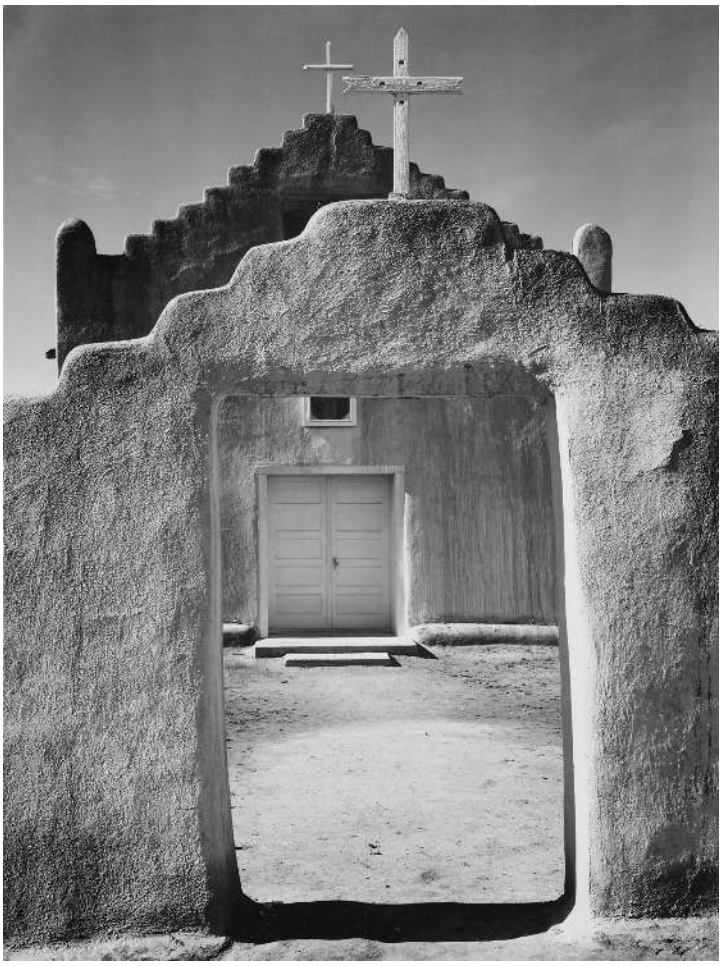
> *"To live a modest, moral life guided by a social responsibility to man and to nature" – Ralph Waldo Emerson*



13.48 *Tetons and the Snake River*

During the 1920s, Adams began his career in photography following the photo-secession movement of the famous photographer Alfred Stieglitz. In the days before Photoshop, what was captured on film was the photograph. The skill of photography was in the hands and eyes of the artist, and Adams had a gift of patience. A photographer cannot merely walk up to Half Dome in Yosemite Park and snap a beautiful photo, and it takes hours or days to capture the desired image based on the perfect light in the right season. In the 1930s, Adams traveled extensively to take photographs, his work demonstrating an experience level of a master. He produced books of his photographs; the book *Taos Pueblo* (13.49) was a pictorial of the western United States and one of his most

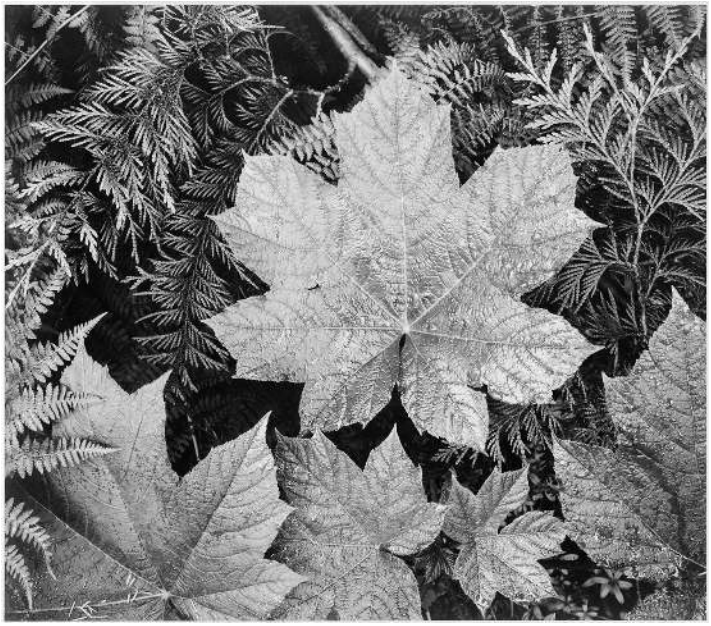
inspiring books. The paper inside the book was created so Adams could print directly on the paper producing an extraordinary tonal range on a matte surface.



13.49 *Taos Pueblo*



13.50 *Evening on McDonald Lake*



13.51 *Leaves at Glacier National Park*

In the early 1940s, Adams contracted with the Department of the Interior to take photographs of America's national parks. *Evening on McDonald Lake* (13.50) is an image he captured of the lake in Glacier National Park during a momentary break in the clouds. *Leaves at Glacier National Park* (13.51) is a detailed close-up of the leave structure from one of the trees in the park. Adams recorded nature in photographs for almost sixty years and earned many awards for his spectacular images and his contribution to conservation.

Gordon Parks (1912-2006) was another American photographer and film director best known for his photographic essays for *Life Magazine*. Parks grew up on a farm in Kansas and attended a segregated school. His parents died when he was a teenager, and he was on the streets to fend for himself. Buying his first camera from a pawn shop at age 25, Parker began to capture photographs of everyday life in Chicago. *American Gothic* (13.52) is a portrait of Ella Watson, who worked on the janitorial staff at the FSA building. The original *American Gothic* (13.53) by Grant Wood is clearly represented in Parks photograph, a parody to demonstrate the inequality in America. The photograph by Parks shows a single black mother holding both a mop and broom, which she used daily to clean offices. The civil rights movement in America was underway to give rights to all Americans. The final picture is one of Ella Watson and her family (13.54) at home after cleaning all night, sitting in the cramped quarters of her space.



13.52 *American Gothic*

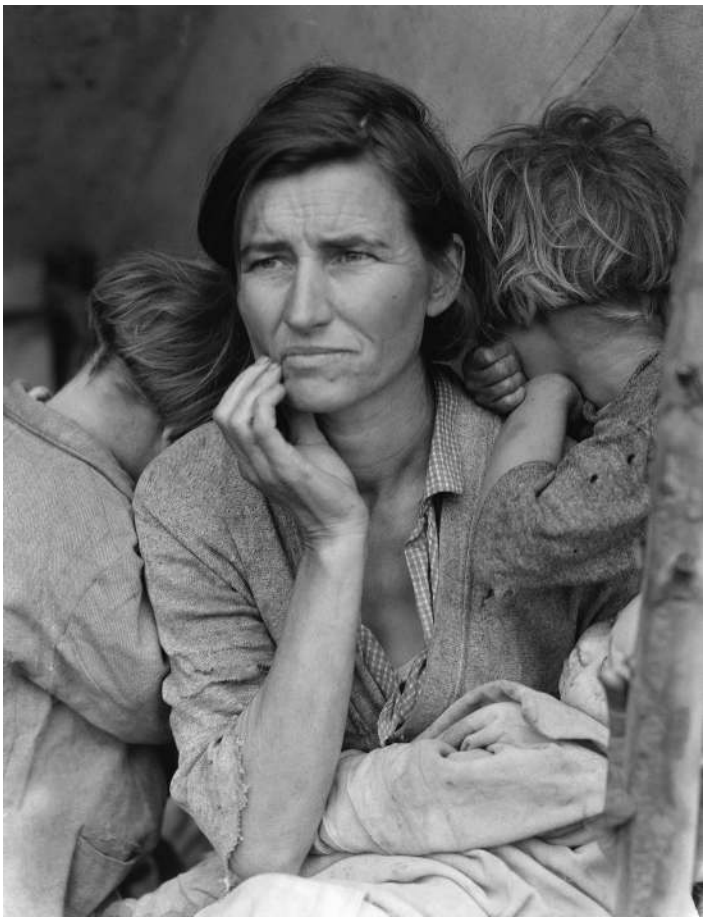


13.52 *American Gothic*



13.54 *Ella Watson and her family*

Migrant Mother, an icon of the American depression, is one of the most recognized photographs from **Dorothea Lange** (1895-1965). Born in New Jersey, she contracted polio at a young age, which damaged her right leg, causing her to limp the rest of her life. Lange's health contributed to her dramatic photographs because she was able to sit motionless for hours in one place. She never hurried and coupled with her courage, and she captured some of America's finest photographs.



13.55 *Migrant Mother*



13.56 *Manzanar*

Migrant Mother (13.55) was a series of photographs taken while on assignment for the Resettlement Administration of the Farm Security Administration Office. Lange was in Nipomo, California, when she noticed a mother with several children in a tent. She took five photos, each time closer than the last one until she produced the final photograph and the eyewitness to history.

Manzanar (13.56) was one of the Japanese Internment Camps based on Executive Order 9066 President Roosevelt authorized to remove and imprison Americans of Japanese descent forcibly. Lange was hired to photograph the massive relocation project and

portray it as a necessity of American war requirements. Lange did not share the same opinion as to the government and struggled to justify her work, inspiring her to capture the suffering and misery of American citizens in the camps. Lange's work was refused and not published until 40 years later in a book after her death. Lange did not walk away from the injustice and photographed the real stories.

Another great American female photographer was **Margaret Bourke-White** (1904-1971). She is best known for her pictures in the Soviet Union and as the first foreign war photographer. Born in New York, her interest in photography started at an early age, and she worked in a commercial photography studio after college. Bourke-White was the first woman to fly with the US Air Force on a combat mission, and with the outbreak of World War II, she was already an established war correspondent. She took some of the critical images of the war (13.57) during her assignments, bringing the war into focus. She also went to India and Pakistan during their conflict and recorded events from each country, including the image of Gandhi sitting at a spinning wheel a few hours before he was assassinated.



13.57 *Flyers*

One of the most significant influences on modern photography was **Alfred Stieglitz** (1864-1946). Stieglitz was an American photographer, owned the famous Stieglitz Gallery in New York City, and was married to Georgia O'Keefe. By the turn of the 20th century, Stieglitz was an accomplished artist and began to photograph everyday scenes in New York City. *Terminal* (13.58) is a city street scene with a horse and trolley passing through the mountains of snow on the ground, steam seen rising off the horses and from their nostrils.

The *Venetian Canal* (13.59) and a portrait of *Katherine Stieglitz* (13.60) are two more examples of Stieglitz's artistic ability with the camera. The portrait of his daughter is black and white; however, the movement at the time was to colorize photographs by hand, giving them a colored photograph appearance. The photographs of Venice were taken during a nine-year trip to Europe and appeared in many magazines. The photo was taken using a straightforward printing method, without retouching. The soft focus of the photo comes from the early morning light, and the close-up is almost guaranteed with the small, tight Venetian canals.



13.58 *Terminal*



13.59 *Katherine Stieglitz*



13.60 *Venetian Canal*

When Stieglitz was near the end of his life, he was asked what he thought was the perfect photograph and he answered:

> *"I will be sitting with the plate of a picture I have just taken in my hands. It will be the picture I have always known that some day I would be able to take. It will be the perfect photograph, embodying all that I ever have wished to say. I will just have developed it; just have looked at it; just have seen that it was exactly what I wanted. The room will be empty, quiet. The walls will be bare – clean. I will sit looking at the picture. It will slip from my hands, and break as it falls to the ground. I will be dead. They will come. No one will ever have seen the picture nor know what it was." [2]*

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13.5: Mexican Murals and Social Art

Artist	Native Country
José Clemente Orozco	Mexico
David Siqueiros	Mexico
Diego Rivera	Mexico
Jorge González Camarena	Mexico
Alfredo Zalce	Mexico

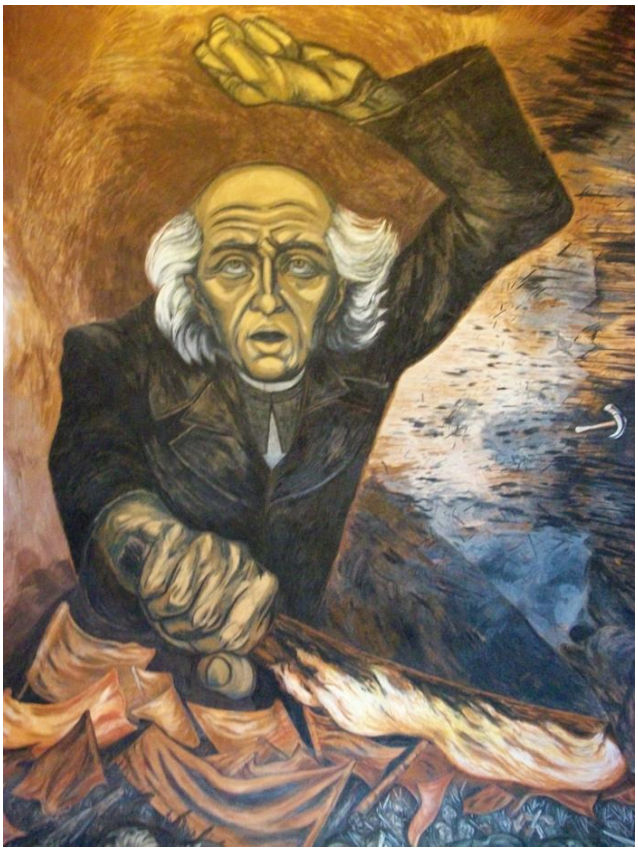
Mural painting in Mexico started in the 1920s to promote the political and social messages about the government. Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros were the artists who lead the mural movement. From the 1920s through the 1970s, many murals were created, and their influence can still be seen today throughout the Americas. Beginning with the Olmec civilization, Mexico has a long tradition of mural paintings. The conquering Spanish destroyed Tenochtitlan and their art, bringing the Christian doctrine and building churches. Artist were commissioned to paint murals to reinforce that religion, similar to Italy during the Renaissance. In the 20th century, murals were used for social and political themes, educating the population, the murals displaying messages from the government, or demonstrating protesting concepts.

Los Tres Grandes

The three great mural artists were Rivera, Orozco, and Siqueiros and were considered “los tres grandes”. Although working on similar themes, each one had a different style of artistic expression. Siqueiros incorporated scientific concepts into his murals, Orozco was pessimistic in his approach with political paintings, while Rivera was idealistic and utopian, something the Mexican government favored.

José Clemente Orozco (1883-1949) was a product of the Mexican Revolution who overcame extreme poverty, fortunately discovering painting at an early age. He was influenced by Mexican cartoonist Jose Guadalupe Posada, who taught him art could become a powerful expression during a political revolution.

Orozco worked in somber colors and emphasized human suffering by distorting the human figure with slashing lines. Bringing his struggling social complexities, he did not glorify the war but focused his art on the horrors of war. The mural *The People and Its Leaders* (13.61) depicts Miguel Hidalgo Costilla, the leader of Mexican Independence, walking up the stairs in the government palace in Guadalajara, Mexico. In *The Trench* (13.62), the bodies of the fallen soldiers of the revolution form a cross. Orozco used red and sharp diagonal lines to demonstrate the brutality of war.



13.61 *The People and Its Leaders*



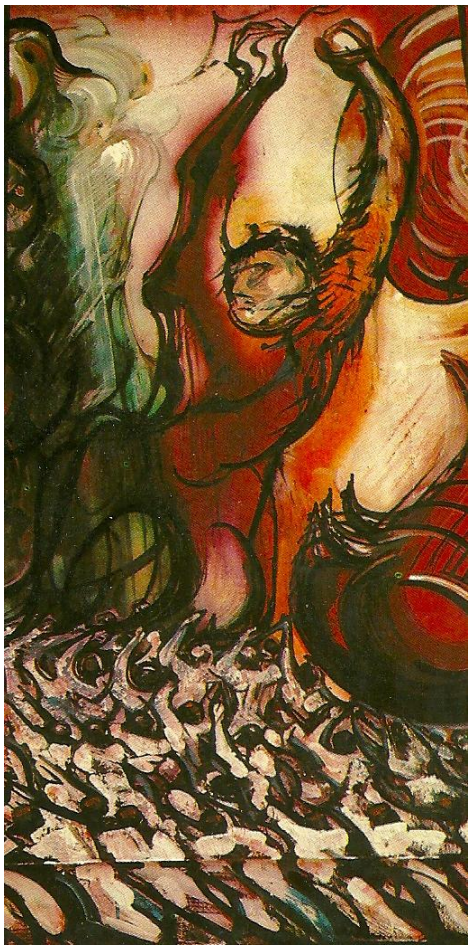
13.62 *The Trench*

David Siqueiros (1886-1974) was a Mexican social realist painter who was known for his vast murals. The Polyforum Cultural (13.63) is part of the trade center in Mexico City built mid 20th century is covered with the most substantial mural work to date called *La Marchade la Humanidad* (March of Humanity) (13.64), measuring over 8,700 square meters. The overall arching theme revolves around humans' endless struggles for a better society.

Siqueiros was the most radical, and he used bold, sweeping lines and blurred techniques form to paint the mural on the Polyforum, considered to be a Siqueiros masterpiece. There are three sections: March of Humanity Towards Bourgeois Democratic Revolution; The March of Humanity to the Revolution of the Future; Peace, Culture, and Harmony, all depicting scenes of suffering, yet optimism for the future.



13.63 *Polyforum*



13.64 *March of Humanity*

READING: The March of Humanity

Diego Rivera (1886-1957) was one of the most famous Mexican painters and was responsible for the Mexican Mural Movement in Mexico City. Rivera painted murals with the intent of providing a pictorial history of his country. A defender of collective justice and his work can be found around Mexico, depicting cultural advancements. Rivera was trained at the San Carlos Academy of Fine

Art in Mexico City, and traveled throughout Europe, studying the styles of famous painters. Inspired by Cubism, Rivera combined his grand use of color with larger than life murals expressing his interest in Marxism and radical politics.



13.65 Tenochtitlan



13.66 Mural in Mexico City

He followed the most traditional painting style from modernism and cubistic elements to paint his murals. Using bright colors with earthy tones to depict everyday life in ancient Mexico, he mainly promoted the indigenous people of Mexico. Diego Rivera's mural in the Palacio Nacional, Mexico City, depicts life in Aztec times in the old city of Tenochtitlan. Mexico City was built on top of the

conquered town of Tenochtitlan. In the mural *Tenochtitlan* (13.65), the snowcapped mountains in the distance display atmospheric perspective. The center of the city shows how massive it was with the pyramid, stone bridges, water canals, a vast marketplace, and streets lined with flowers. It was a time when Moctezuma II came to power, the height of the great Tenochtitlan. The Aztecs influenced the flat perspective, colorful paintings, and simplified figures. Another Rivera's mural (13.66) at the Palacio Nacional depicts the exploitation and cruelty of the Spanish conquest, native hanging, forced slavery, and forced religion.

Man, Controller of the Universe (13.67) was first a fresco in Rockefeller Center, New York. The mural focused on new social and scientific changes and modern social life, including some of the images depicting Russian soldiers and Lenin (13.68). The mural was considered too controversial and destroyed before it was completed. Because of the ongoing controversy, Rivera had photographs taken of the unfinished mural and recreated the painting at the Palacio de Bellas Artes in Mexico City.



13.67 *Man, Controller of the Universe*

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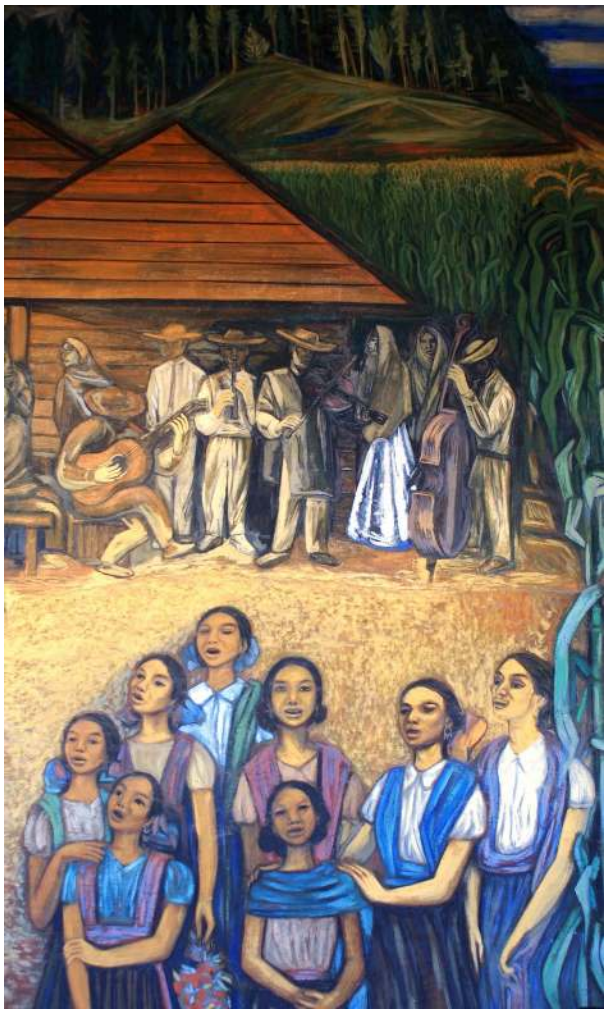
13.68 *Part of mural*

Jorge González Camarena (1908 – 1980) was a prominent Mexican painter and is best known as a muralist in Mexico City and referred to as the builder of mass, shape, and plane. His work was classified as Surrealism and Cubism using harmonic geometric shapes. *Liberacion* or *La Humanidad se Libera de la Miseria* (Man is released from misery) (13.69) is a mural is in the Palacio de Bellas Artes in Mexico City.



13.69 *Liberacion*

Alfredo Zalce (1908 – 2003) was a Mexican artist and is best known for his murals. His art career started young, around six years old, when he was drawing on the chalkboards at school, illustrating what the teacher was writing. His mural (13.70) is in the state government palace in Morelia, where he lived with his wife. Zalce helped influence modern art in Mexico as one of the great post-revolutionary muralists depicting the historical period of reform.



13.70 Mural in Morelia

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13.6: Works Progress Administration Murals

Artist	Native Country
Doris Lee	United States
Julius Woeltz	United States
Victor Arnautoff	Russia
Maxine Albro	United States
Humbert Albrizio	Poland

The 1930s in American history will always be remembered as the Great Depression and how the federal government implemented WPA (Works Progress Administration) Art Projects. The WPA created more than 100,000 pieces of art and over 18,000 sculptures around America. President Franklin Delano Roosevelt conceived of the idea when he wanted to combine art with patriotic American values. The WPA was originally created to provide economic relief to the people in the U.S. suffering from the Great Depression. It started in 1935 and lasted eight years, employing over 10,000 artists. An American scene was the only requirement in the design and painting of the murals, the artists were free to interpret the scene how they chose, but it had to represent American values on the wall in paint.

Doris Lee (1905-1983) was an American painter known for her painting and printmaking skills, becoming one of the most successful artists during the depression. In *Country Post*, (13.71) Lee presents what she considers an idealized view of what farm life would be like in anywhere America, for example, the enjoyment of the people who are receiving mail from the town delivery person. Seeing two types of transportation, the traditional horse and a rare automobile might suggest the economy is going to pick up, and everyone can afford a modern form of transportation. The town church steeple in the background signified their faith and tradition while typical farm animals run through the foreground.



13.71 Country Post

Julius Woltz (1911-1956) was an American landscape painter and art teacher who studied at the Art Institute of Chicago and painted the *Bauxite Mines* (13.72). Bauxite mining drove the economy of Benton, Arkansas, and after a tour of the mine, Woeltz designed this mural. Using a mixture of modern art movements, cubism, constructivism, and American scene painting, he created this exquisite painting of bauxite strip mining.



13.72 *The Bauxite Mines*

Coit Tower in San Francisco, California, is one of the most recognizable landmarks in the city. The tower was built by Lillie Coit, a philanthropist who wanted to dedicate a memorial to the firefighters of the 1906 earthquake and fire. The tower rises 210 feet and is made of reinforced concrete in the shape of an abstracted fire hose nozzle. The Coit Tower murals were completed in 1934 and created by many muralists, including Diego Rivera, Bernard Zakheim, Victor Arnautoff, John Langley Howard, and Maxine Albro.

Victor Arnautoff (1896 – 1979) painted *City Life*, (13.73), a generic city street scene with a traffic accident, leftist newspapers, a fire engine, armed robbery in progress, and the San Francisco Stock Exchange. Arnautoff painted himself at the newsstand reading left-wing papers while excluding the San Francisco Chronicle. The central theme of the painting shows disregard for other people when living in a large city and the lack of concern when an accident or mugging is occurring.



13.73 City Life

The *Library* (13.74) was painted by **Humbert Albrizio** (1901 – 1970), a Polish artist seeking asylum in America. An experienced muralist, Albrizio helped put together the project at Coit Tower. The scene is in a library with people reading an assortment of "questionable" books (according to the 1930s). The controversy around the mural began as soon as it was open for public viewing, and political debates continued for years.



13.74 *The Library*

Maxine Albro (1893-1966) was one of the leading female artists in America and painted *California* (13.75, 13.76) for the Coit Tower project. Although born in Iowa and living in Los Angeles as a child, she received her art education in multiple schools throughout the world. Some of her murals were controversial for this period of time and were destroyed, the same fate suffered by other artists. Her mural in the tower reflected the abundance of crops, fruit, and grain growing in California.



13.75 California (left side)



13.76 *California* (right side)

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13.7: Nihonga and Yoga Style

Nihonga Style		Yoga Style	
Tomioka Tessai	Two Divinities Dancing	Kuroda Seiki	Lakeside
Takeuchi Seiho	Tabby Cat	Asai Chu	Harvest
Uemura Shoen	Jo-No-Mai	Fujishima Takeji	Reminiscence of the Tempyo Era

Nihonga paintings are traditional Japanese artistic techniques and materials applied to modern paintings. The methods are based on a thousand years of Japanese art history, created on paper or silk in one or multiple colors. Monochrome works are created with ink made from ashes mixed with glue while polychrome works are created with colors made of minerals, shells, or other natural minerals that are ground up and mixed with binders. Many of the works are in the form of screens or panels and are not put under glass as in traditional paintings.

Yoga painting is based on western-style paintings by Japanese artists and uses techniques and materials found in European art. The term yoga was created to differentiate this style of art from the traditional style of Japanese art. Yoga painting is based on oil paints, ink, pastels, watercolors, all resources used by European artists and introduced to Japan by the Christian missionaries.

Nihonga style painters

Tomioka Tessai (1837 –1924) was a painter and calligrapher and considered to be one of the first major artists of the Nihonga style. His original name was Yusuke, but he used Tessai as his pseudonym. *Two Divinities Dancing*, (13.77) was painted in 1924 on eginu (silk) using brushes and inks. The gradations of black ink are controlled by the artist, who carefully regulates how much water and pressure are added to the brush. **Takeuchi Seihō** (1864 - 1942), also a Japanese painter of the Nihonga genre, was one of the founders of Nihonga. His worked for over half a century and was thought of as the master of the prewar painters. *Tabby Cat* (13.78) depicts the careful and precision Nihonga style painting of a spotted tabby cat. It has a short tail, which was common in Japan, the cat is in the form of an “S” when viewing its back while the cat is looking back at us while grooming itself.



13.77 T*wo Divinities Dancing*

Uemura Shōen (1875 – 1949) (real name was Uemura Tsune) was an important female artist in Japan. She was known primarily for her bijinga paintings of beautiful women in the Nihonga style, although she did create work on historical themes and traditional subjects. *Jo-no-Mai* (13.79) was inspired by a dance performed during the play *Soshi-arai Komachi*. The exquisitely painted Geisha woman seems to float on the canvas.



13.78 *Tabby Cat*



13.79 *Jo-no-Mai*

Yoga style painters

One of the leaders of the Yoga movement was **Kuroda Seiki** (1866-1924), who brought Western ideas to Japan. Studying art in Paris, Seiki was influenced by Impressionism and Post-impressionism. *Lakeside* (13.80) was a Plein aire painting similar to how the great masters painted in France, showing a young woman at a lake. **Asai Chū** (1856-1907) was known for his pioneering work to develop the Yoga style in Japan and clearly shows the influence of Impressionism and Realism in his painting *Harvest* (13.81), displaying colors unusual in Japanese paintings. **Fujishima Takeji** (1867–1943) developed his style of using Romanticism and Impressionism within the Yoga style in Japan, as portrayed in *Butterflies* (13.82). He used oil paint and a natural composition with shadows creating depth, yet still portraying the woman closeup with butterflies.



13.80 *Lakeside*



13.81 *Harvest*



13.82 *Butterflies*

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13.8: Surrealism

Max Ernst	**1891**	**Surrealism**
Joan Miró	1893	Surrealism
Leonora Carrington	1917	Surrealism
René Magritte	1898	Surrealism
Salvador Dalí	1904	Surrealism
Marc Chagall	1887	Surrealism
Frida Kahlo	1907	Surrealism
Kay Sage	1898	Surrealism

Surrealism became a cultural movement, starting in the early 1920s, depicting the difference between dreams and reality. The art is exceptionally visual and painted with photographic precision in unexpected situations. The movement was based on liberating the artist's imagination of their subconscious. Influenced by the dream studies of Sigmund Freud, the art used Freudian methods of free association to produce unexpected and surprising whimsical imagery. Surrealism was also influenced by Karl Marx, a German philosopher who wrote The Communist Manifesto and Das Kapital.

> *Surrealism was interpreted as the "sandbox for the subconscious mind'*

Max Ernst (1891-1976) was a German painter and one of the primary pioneers of the Surrealism movement. When he was young, he studied philosophy but only wanted to paint. Forced to join the German Army in World War I, he became highly critical of modern civilization and developed his concepts of fantasy and dreams, becoming one of the early supporters of Surrealism. *L'Ange du Foyer* (The Fireside Angel) (13.83) was painted in response to the outbreak of World War II, based on a political incident in Spain, the *Fireside Angel* is a destructive figure trying to destroy humankind. The overly abstracted figure fills the entire canvas with a somewhat dark and gloomy sky and landscape behind. The bold use of reds and blues brings the action together, leaving the viewer's imagination to the subtle meaning of the work. *Ubu Imperator* (13.84) appears as an iron red top, spinning through the empty landscape, the hands held in some sort of emotional response.



13.83 *L'Ange du Foyer*

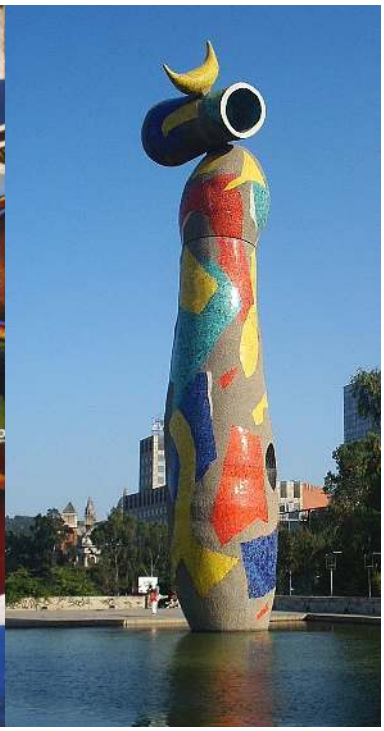


13.84 *Ubu Imperator*

Joan Miró (1893-1983) was a Spanish painter and sculptor from Barcelona, Spain, and believed his work was a re-creation of his subconscious, eschewing traditional methods of painting. Miro's *Horse, Pipe, and Red Flower* (13.85) is a collaged inspiration from his early career and still influenced by Cubism. A number of small groupings crowd the overall composition while color bursts from different areas of the painting, each symbol maintaining its basic shape instead of the pieces and parts of Cubism. *Dona I Ocell* (Woman and Bird) (13.86), is a concrete and brightly colored tile sculpture standing twenty-two-meters high. The sculpture reflects Miró's frequently used themes of women and birds and stands near the sea in Barcelona.



13.85 *Horse, Pipe and Red Flower*



13.86 *Dona I Ocell*

Leonora Carrington (1917-2011) was born in England, eventually moving to Mexico City as a painter, writer, and activist. From a wealthy family, she was well educated, including reading books about the new concepts of surrealism, although her family did not encourage her to become an artist. She met Max Ernst, who left his wife to join Carrington, encouraging her to pursue her career as an artist. *The Inn of the Dawn Horse* (13.87), a self-portrait, depicts Carrington sitting on a chair in an unusual setting, perhaps a dream, her hand reaching out to the moving hyena. After Ernst was arrested by the Nazis, she left France, suffered a breakdown and was hospitalization for three years before going to Mexico. Always interested in animals and mysticism, *Crocodrilo* (13.88) is a statue she created based on her earlier painting of surrealist crocodiles.



13.87 *The Inn of the Dawn Horse*



13.88 *Crocodrilo*

RenéMagritte (1898-1967) was a Belgian artist known for his unusual perceptions of reality. Magritte's process of painting depicted the use of objects in different contexts. The *Empire of Light* (13.89) illustrates the concept of daytime based on the blue sky; however, the lower half is filled with the dark street lined with a single street lamp appearing as nighttime, even some of the windows are lit adding to the sense of evening; the painting a paradoxical image of day versus night. Magritte's paintings leave the viewer, asking, "what does it really mean"? Magritte's famous painting, *The Treachery of Images* (13.90), was a simple image generating continual controversy. The words under the pipe state, “This is not a pipe.”, yet it appears to be a pipe. Magritte argued that if he said it was a pipe, he would be lying, as it is only a representation of a pipe.



13.89 *Empire of Light*



13.90 *The Treachery of Images*

Salvador Dalí (1904-1989) was the most prominent Spanish Surrealist artist, and his best-known work is The *Persistence of Memory* (13.91), painted in 1931. The use of everyday objects in uncommon circumstances is the dream state, and Dalí casts light on what is essential. Do the clocks represent time? The distortion in dreams become real when painted, the ants attracted to metal instead of flesh, hard objects oddly bending, the weird creature laying in the center, how is this perceived when awake. In 1954, Dalí painted *The Disintegration of the Persistence Memory* (13.92) as a recreation of his original work; however, in this work, water floods the area, and the shapes and parts float, unattached to each other. Even on the dead tree, the watches begin to melt. Dalí was interested in the theories of atomic energy and the properties of the new nuclear energy and its potential destruction.



13.91Persistence of Memory



13.92 The Disintegration of the Persistence Memory

Dalí was always interested in mathematics and science while maintaining his religious views, believing they were compatible. *Corpus Hypercubus* (13.93) is a standard Biblical image of the crucifixion, only reinvented. The body is in perfect condition, no wound marks, the face turned upward and away, images of Dalí and his wife seen on the figure's knees. Instead of the usual flat cross, the image is affixed to a hypercube on the end of one block. The woman looking up at the floating figure stands on a checkerboard, repeating the image of blocks. The large sculpture, *Rinoceronte* (13.94), is an image of a rhinoceros who is dressed in lace which is playing with sea urchins. Dalí was inspired by a Vermeer painting of a woman sewing hung in his father's house.



13.93 *Corpus Hypercubus*



13.94 *Rinoceronte*

Marc Chagall (1887-1985) was a Russian artist who traveled to Paris to attend art school. *Half-Past Three* (13.95) was painted by Chagall a few months after arriving in Paris and shows the concepts of Cubism as Chagall moved into surrealism. The fragmented poet in the blue suit sits at a red table in ordered chaos. The composition is balanced with the poet's elbow resting on the red table and an open notebook in his lap, the pen in the man's hand resting comfortably, waiting for the creative energy to flow. Chagall was friends with a Russian poet who stopped by every morning for coffee, the image suggesting his friend waiting for the muse to flow.

While he lived in Paris, Chagall used the thought of his life in Russia and depicted multiple images of figures floating in the paintings. In *Paris Through the Window* (13.96), the figure in the corner is looking both ways, perhaps in Paris and back to Russia. Outside the window, float dream-like experiences he had in Paris. *The Fiddler* (13.97) represents Chagall's small village in Russia, a fiddler standing on the house in front of the rustic hamlet.



13.95 *Half-Past Three*



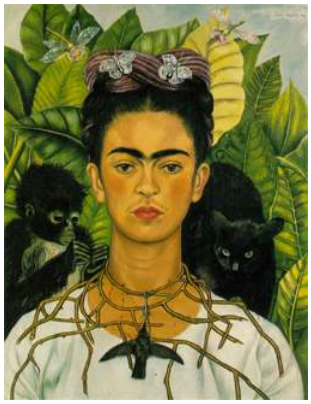
13.96 Paris Through the Window



13.97 *Fiddler*

This painting is a representation of a fiddler in Chagall's village, Vitebsk. Chagall uses the fiddler to create an image of the internal battle of an average individual, which is accentuated through his choice of colors and other elements. Created at a time when nostalgia dominated his thoughts, the painting highlights his cultural and religious legacy through the image of a violinist dancing in a rustic village. Chagall's image of the fiddler served as an inspiration for the famous 1964 musical *Fiddler on the Roof*, which held the record for the longest-running Broadway musical for almost ten years.

Frida Kahlo (1907-1954) was a famous Mexican painter known for her self-portraits, marriage to Diego Rivera, and the unending endurance of physical pain from accidents. Characterizing her Mexican roots in her paintings, Kahlo painted her reality more than her dreams as other surrealist artists. Suffering life-long injuries from a traffic accident and multiple surgeries to repair her spinal column, she painted from her bed or a chair in her room. Isolated most of her life, self-portraits were Kahlo's way of showing her pain. In the painting *Self-Portrait with Thorn Necklace and Hummingbird* (13.98), the thorny necklace is puncturing her neck, causing blood to drip down her neck representing physical injury, yet her calm expression shows her tolerance to deal with the pain. The hummingbird usually symbolizes freedom and life, yet it is painted black and lifeless. The monkey on her back may represent her failed marriage with Rivera. The painting is one of 55 self-portraits Kahlo painted in her lifetime.



13.98 *Self-Portrait with Thorn Necklace and Hummingbird*

The Two Fridas (13.99) was painted after her divorce, two images of Kahlo, one in a traditional dress and a broken heart, and the other Kahlo in modern clothing. Both have visible hearts, one cut by scissors and bleeding, the sky dark and ominous, a painting many believe represented her sadness from the divorce. In her devastating accident, Kahlo injured many parts of her body, *The Wounded Deer* (13.100) symbolizing the multiple wounds while the face remains serene. Only tree trunks are visible, no foliage, a broken branch painted in detail lays on the ground.



13.99 *The Two Fridas*



13.100 *The Wounded Deer*

Kay Sage (1898-1963) was an American from a wealthy family who studied art in school and Europe. After a ten-year marriage and divorce from an Italian prince, she moved to Paris and was exposed to and inspired by Surrealism. When World War II started, she moved back to the United States, encouraging other artists to come and escape the war. Most of Sage's paintings were based on architectural structures, either decaying ruins or celestial sights. *Danger, Construction Ahead* (13.101) appears as a lunar landscape, the bridge from the modern city extending to the next city while *Unusual Thursday* (13.102) appears as an old, dilapidated scene, the bridge extending to nowhere.



13.101 *Danger, Construction Ahead*



13.102 *Unusual Thursday*

Pablo Picasso is known for his work as a leader and painter of Cubism; however, he lived a long life, and one of his most famous paintings is Surrealist style, *Guernica* (13.103). Based on the Spanish civil war, the black, white, and gray painting are considered one of the prominent works illustrating the destruction and pain of war; the gored horse, flames, mutilation, and despair. The painting did not specify any particular location for the painting, and today it has become a timeless symbol for the suffering and brutal desolation of war.



13.103 *Guernica*

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13.9: Conclusion and Contrast

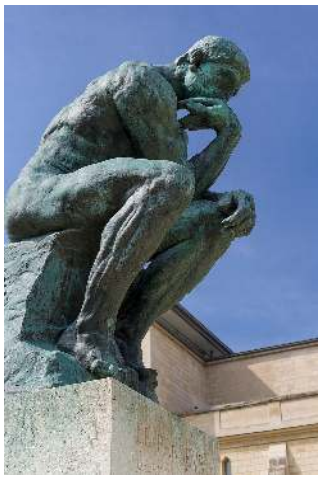
During this period, totalitarian governments began controlling cultural activities, including art and what was acceptable. Artists were moving in other directions, creating new ideas, using different materials, frequently clashing with political ideals.

Architecture

Antoni Gaudi	 La Sagrada Familia	Frank Lloyd Wright	 Solomon R. Guggenheim Museum
Oscar Niemeyer	 Cathedral of Brasilia	Julia Morgan	 Hearst Castle
Eero Saarinen	 Milwaukee Art Museum	Unknown	 Dogon Togu na

1. What is unique about each structure?
2. What materials were used for each building and how do they differ?
3. How did the location influence the style and construction of the buildings?

Sculptures

August Rodin	 ç	Henry Moore	 Reclining Figure
Alexander Calder	 Konigstrasse	Ellen Neel	 Totem pole
Gaston Lachaise	 Standing Woman	Isamu Noguchi	 Zwillingsplastik

George Segal	 Depression Bread Line	Kathe Kollwitz	 Mother with her Dead Son
Elizabeth Catlett	 Mahalia Jackson	Louise Bourgeois	 Spider

1. What medium did each sculpture use?
2. How does shape influence each sculpture?
3. How refined is each sculpture?

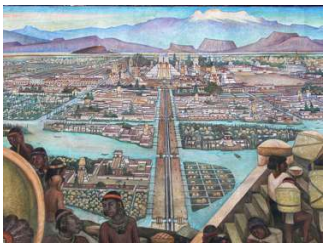
Photography

Ansel Adams	 Evening on McDonald Lake	Gordon Parks	 American Gothic

Dorothea Lange	 Migrant Mother	Margaret Bourke-White	 Gandhi at a Spinning Wheel
Alfred Stieglitz	 The Venetian Canal		

1. What medium did each sculpture use?
2. How does shape influence each sculpture?
3. How refined is each sculpture?

Murals

Jose Clemente Orozco	 The Trench	Diego Rivera	 Tenochtitlan
Doris Lee	 Country Post	Julius Woeltz	 Bauxite Mines

Victor Arnautoff	 City Life	

1. How do artists portray social events in murals?
2. How is color used to illuminate the murals?
3. How are murals applied to the walls?

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CHAPTER OVERVIEW

14: The World is One (1960 CE – 1990s CE)

Modern art began at the turn of the 20th century and ushered in a complete and profound change in art and the world culture. On the edge of the industrial revolution, the steam train and the electric train, along with winged flight, changed how people traveled around the world. The new form of travel opened up the opportunity for millions of people as they discovered new territories, cultures and ideas. Translating these ideas into art, the modern art movement spread quickly and changed rapidly.

14.1: Overview
14.2: Pop Art
14.3: Op Art
14.4: Abstract Expressionism
14.5: Minimalism
14.6: San Francisco Bay Area Figurative
14.7: First Nation Group of Seven
14.8: Quilting
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14.10: Chapter 14 Attributions

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14.1: Overview

Modern art began at the turn of the 20th century and ushered in a complete and profound change in art and the world culture. On the edge of the industrial revolution, the steam train and the electric train, along with winged flight, changed how people traveled around the world. The new form of travel opened up the opportunity for millions of people as they discovered new territories, cultures, and ideas. The new ideas of a modern world brought new opportunities to create modern art; new art movements spread quickly and changed rapidly.

After two world wars, the world united mid 20th century as globalization integrated cultures in new countries. There were significant art movements that engaged artists around the world as well as regional groups of artists that created specific styles of art. Art used the vast array of materials available through new technologies, moving beyond sculptures and painting on canvas, the world as their canvas with unabashed imagery. Chapter 14, *The World is One (1960 CE – 1990s CE)* follows the art of some of the creative artists who challenged the status quo.

Art	**Location**
Pop Art	Worldwide
Op Art	Worldwide
Abstract Expressionism	Worldwide
Minimalism	Worldwide
San Francisco Bay Area Figurative	United States
First Nation Group of Seven	Canada
Quilting	Worldwide

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14.2: Pop Art

Name	Native Country
Andy Warhol	United States
Edward Ruscha	United States
Robert Rauschenberg	United States
Yayoi Kusama	Japan
Jasper Johns	United States
Roy Lichtenstein	United States

Pop art emerged from the popular culture during the mid-1950s in England and the United States, presenting a challenge by artists to the fine art movements in the first half of the 20th century. The art is flat without perspective, yet colorful and repetitive. Pop art is a response to mass culture, advertising, comic books, and any mundane object. The artist would use something from mass culture and remove it from its current context. The style focused on hard edges with pure colors, as seen in Lichtenstein's images. Pop art and minimalism are the precursors to post-modern art.

Campbell's Soup Cans (14.1) by **Andy Warhol** (1928-1987), is an example of the everyday objects he painted larger than life-size. Warhol also created pop art from $100-dollar bills, Coke bottles, and celebrities like Marylyn Monroe, Elizabeth Taylor, Marlon Brando and Mao Zedong (14.2)

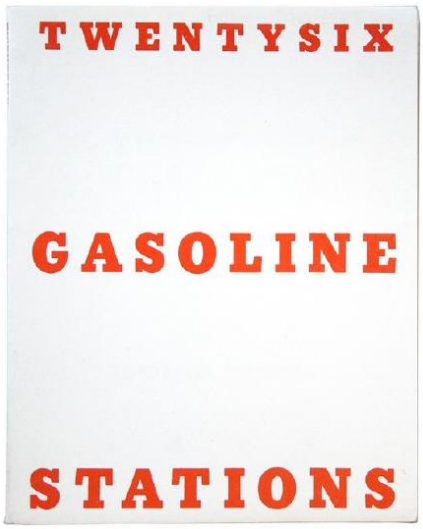


14.1 Campbell Soup I


14.2 Portrait of Mao Zedong

Warhol was an American artist leading the visual art movement with his illustrations and printmaking techniques. A graduate of Carnegie Institute for Technology, he moved to New York City and landed a job at Glamour magazine. Moving from illustrator to commercial artist in 1964, Warhol opened his studio, setting his career on a path to stardom. His work, a critique of the popular culture, was widely accepted and sought after, inflating the cost of his work. The highest price ever paid for a Warhol was $105 million for a 1963 painting. His work is extremely valuable and highly collected.

Edward Ruscha (born 1937) is an American artist and contributor to the pop art movement. Early in his life, he worked in a typography company and became interested in words and how they are shaped, then focused using letters in his artwork. As a graduate from the California Institute of the Arts, Ruscha created word paintings with typography. *Twenty-six Gasoline Stations* (14.3) is red text on a white background, and he invented a type of font called Boy Scout Utility Modern. *Pay Nothing* (14.4) imprints the simple lettering on top of a contrasting scene. Ruscha still paints today and exhibits in several museums around the world.



14.3 *Twenty-six Gasoline Stations*



14.4 *Pay Nothing*

Robert Rauschenberg (1925-2008) was one of the most influential artists in America and provided the pivotal transition from pop art to Abstract Expressionism. Rauschenberg combined traditional with non-traditional materials in innovative ways. He studied art at Black Mountain College, where Josef Albers, one of the founders of the Bauhaus, was an instructor.

> *The artist's job is to be a witness to his time in history" – Rauschenberg*

Rauschenberg often traveled through Europe and Northern Africa, extending the influence of his art and ideas about popular culture. *Riding Bikes* (14.5) is a sculpture in Berlin, Germany. The piece is made of used bicycle pieces and neon lighting to emphasize the shapes, especially at night, because the sculpture resides in a reflecting pool of water. It is constructed from ready-made items that should move but are now forever frozen in time.

Bed (14.6) was one of his first artworks he described as combines, a method of combining multiple found objects on a canvas. For this image, he used an old pillow and sheet attached to a quilt, then splashed paint and scribbled with a pencil to achieve his ensemble look. He decided to use the quilt as a canvas because it was summer, and he did not need a heavy quilt.



14.5 *Riding Bikes*



14.6 *Bed*.

Jasper Johns (born 1930) is an American painter and printmaker who is known for his patriotic pop art. Using single items like *Three Flags* (14.7) in a repetitious manner, Johns creates consistency in his art. *Map* (14.8) is a chaotic use of paint for a map of the

United States, with bold colors and a geometric grid for the borders of the states. The names of the states are stenciled (14.9), yet the states are an approximant placement, not a realistic map.



14.7 Three Flags





14.8 Map

14.9 Map Closeup

Roy Lichtenstein (1923-1997) was an American Pop artist who used comic strips as his main inspiration. When comic strips are printed, the color is made of little dots against white paper, and the eye connects the colors to make a solid color. Lichtenstein created his art in this same manner, using colored dots on white paper. His art is so unusual that it became very recognizable. The *Girl with Hair Ribbon* (14.10) is one of his most well-known paintings from the time he focused on the faces of women. As the girl looks out at the viewer, she brings forth multiple expressions, leaving the viewer to wonder what she is thinking.

El Cap de Barcelona (14.11) was Lichtenstein's first sculpture for the Olympics in Barcelona, Spain, following the tradition of colorful and unusual buildings and mosaics in the region. He created and abstract view of a woman's head covered in the dots he used in his paintings. The mosaic tiles covered the concrete form in the tradition of Antoni Gaudi, whose work is found throughout Barcelona. Once called the "worst artist in the U.S." by Life Magazine in 1964, Lichtenstein art sells for over $43 million for one painting. His art is broad and depicts the popular culture in drawings and paintings and was famous in his lifetime. Lichtenstein had a humorous overtone to his work and always made the viewer smile.



14.10 *Girl with Hair Ribbon*



14.11 *El Cap de Barcelona*

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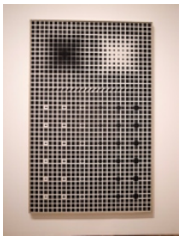
14.3: Op Art

Name	Native Country
Victor Vasarely	Hungary
Bridget Riley	England
Wen-Ying Tsai	China

Op Art is short for optical art, a style of visual images to create movement on a flat two-dimensional space. The abstracted art was commonly painted with black and white to create a contrast for a vibrating image. Op art is a perceptual experience and is based upon how a viewer's vision functions. A discordant figure-ground relationship will put two planes together, one from the foreground and one from the background. It creates a tense and contradictory effect with pattern and line with black and white used together.

Victor Vasarely (1906-1997) was a Hungarian-French artist and the leader of the op art movement. Leaving Budapest in 1930, and moving his family to Paris, he began to experiment with geometric forms, contrasting color, and minimal forms. Vasarely found his style in 1951 and began to develop works of art and is considered the grandfather of op art. Sign Sculpture (14.12) is from 1977 and located in Pecs, Hungary, and made from 15 different colors of tile arranged in geometric shapes. Supernovae (14.13) demonstrates his use of alternating colors and squares.





14.12 Sign Sculpture 14.13 *Supernovae*

Bridget Riley (born April 24, 1931) is an English painter who was influenced by the op art movement. Riley primarily worked in black and white colors to achieve high contrast in her paintings. By 1967, she began to experiment with color and repetition. *Movement in Squares* is a black and white painting of squares that reduce in size as they approach a point on the painting. This optical illusion gives the viewer a sense of depth, like a book that is open. It was Riley's big breakthrough into abstraction. The striped mural, *Bold of Color* (14.14), covers and wraps around the long walls of an English hospital.



14.14 Bolt of Color

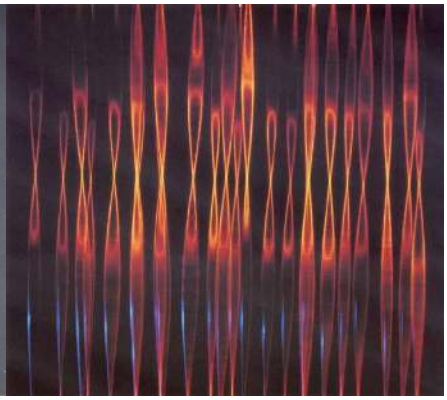
Wen-Ying Tsai (1928-2013) was a Chinese-American cybernetic sculptor and a kinetic artist who created outstanding movable sculpture pieces. He used motors, strobe lights, metal rods, and audio instruments to create is moving art. Tsai believed movable sculpture would be more entertaining for the viewer, and *Multi Kinetic Wall* (14.15) is a dynamically integrated and colorful interactive wall. The gyroscopes are coordinated by motorized units that Tsai perfectly timed to sequence to achieve visual appeal for the viewer. Each unit is a work of its own, joined together as a sizeable kinetic work. His other works, *Double Diffraction* (14.16) and *Harmonic Sculpture* (14.17) were made from different stainless-steel rods, lit with strobe lights, and the rods vibrate and make noise from the sensuous movements.



14.15 *Multi Kinetic Wall*



14.16 *Double Diffraction (top)*



14.17 *Harmonic Sculpture (bottom)*

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14.4: Abstract Expressionism

Name	Native Country
William De Kooning	Netherlands
Robert Motherwell	United States
Lee Krasner	United States
Paul Jackson Pollock	United States
Mark Rothko	United States
Helen Frankenthaler	United States
Jean-Michel Basquiat	United States
Edgar Heap of Birds	United States

Abstract Expressionism was a post-war art movement in American painting, beginning in New York, putting the city at the center of the art world for the first time. Pollock, Rothko, de Kooning, and Motherwell all attended the New York School together, learning an abstract style of art that emphasized impulsive or subconscious creation with art mediums. Abstract Expressionism is as diverse as the artist who claims to be abstract expressionist. Painting became an event, something to throw, something to explore, something to express, creating the term 'action painting'. It was also a reaction to the political movement during the 1960s in America and revitalized the art world. Some artists considered painting a physical as seen in the large canvases of Pollock; others were expressing their subconscious interpretations in their artwork.

William De Kooning (1904–1997) was born in the Netherlands and studied at the Rotterdam Academy. De Kooning moved to New York and joined the abstract movement. He was part of the New York School that included Philip Guston, Robert Motherwell, Jackson Pollock, and Mark Rothko. Early in his career, he focused on black and white with little color using mixed media. De Kooning was an experimentalist and was not afraid to shift between styles of art. He started his well-known series of women hanging in the Museum of Modern Art in New York, showing a post cubist style of figures. *Excavation* (14.18) is one of his larger paintings supposedly based on women who were toiling in rice fields. The strong lines define the abstracted anatomical parts of humans, birds, and fish. The original background was white with bright slashes of color. De Kooning worked in multiple layers, building and scraping the paint.



14.18 *Excavation*

Robert Motherwell (1915–1991) was the youngest of the artists originally part of the New York School of Abstract Expressionism. He received his early training at Stanford, Harvard, and Columbia, as well as working with some of the Surrealist painters. Motherwell was a painter and printmaker who was inspired by the defeat of the Spanish Republic by fascist militaries in early 1939 and created a significant series of artwork based on the conflict. He frequently used the reoccurring motif of rough black shapes, repeating it in many sizes and distortion and compaction. As seen in the painting, *Two Figures with Stripe* (14.19), Motherwell used the oval as the primary figure shape, adding abstract details and bringing the jarring diagonal stripe across the painting. He frequently used the contrasting black and white forms to portray oppressions, death, or resistance.



14.19 *Two Figures with Stripe*

Lee Krasner (1908–1984) was an American artist who attended the National Academy of Design. Krasner was one of the few successful female artists of the time during abstract expressionism. During the depression, she worked on the WPA Art Project, creating large murals. It was hard for an abstract expressionist to paint the figurative scene, but Krasner needed to support herself. Becoming a member of the Artists Union in New York helped her meet other abstract artists, including her future husband and artist, Jackson Pollack.



14.20 *Shattered Color*

She divided her work into different stages or series. In her first series, Krasner worked on canvas and added paint, scraped and rubbed it off, and added more and continued the cycle so the work would become gray from so many paint layers. She destroyed these works, and only one survives today. Her next series was the Little Image series of about forty paintings. She built up thick paint with hieroglyphs and added drips to the images. With so much paint, she again ended up with a little variation of color but much texture.



14.21 *Alice in Wonderland*

In the early 1950s, she created a series of collage paintings. She pasted cut and torn shapes on the canvas and added color with paint. She contrasted light and dark colors and made soft and hard lines. After her husband, Pollack, died in a car accident, Krasner began the Earth Green series. The intense emotional brush strokes on the extra-large canvas and unconventional self-expression with paint drips portrayed her feelings. *Shattered Color* (14.20) is an example of her chunky spots of paint applied in multiple colors. She struggled as an artist in the shadow of Pollack and being labeled his wife first and an artist second. Krasner continued to paint until her death in 1984. The parody of *Alice in Wonderland*(14.21) is an example of Krasner's use of hard-edge lines with open spaces and exaggerated forms.

Paul Jackson Pollock (1912–1956) was an American painter in abstract expressionism and well-known for his style of drip painting, as seen in *Alchemy* (14.22). He usually tacked a large piece of canvas to the floor and poured paint on the canvas, moving it around with a stick. The painting has layers of paint, each layer building the depth on the canvas. Using the same technique, *Greyed Rainbow* (14.23) displays thick chunks of paint interspersed with thin meandering lines in gray, white, and black. Hidden near the bottom are multiple bright colors.

Pollack seems to have broken through the glass ceiling in art with his 'drip' paintings and went on to become a famous painter in his own time, even though he died relatively young in a car accident in 1956. He became the symbol of American abstract painting.



14.22 Alchemy



14.23 Greyed Rainbow

Mark Rothko (1903 – 1970) was an American painter of Russian-Jewish descent. Rothko was part of the abstract expressionism movement and influenced by primitive art and color. The organic paintings appear to have only a few simple colors (14.24, 14.25), yet the effects of the simplistic outer color are the brilliance of the under colors. The paintings are devoid of any figures or shapes; it is a silence of color, yet the color is screaming at the same time. There is not a top or bottom and must be seen in person to understand and admire the work.

Rothko was intent on making art that was different because he felt art had hit a dead end. Commercialism and visual images were everywhere, and Rothko's paintings provided a respite for the viewer, cut through the white noise of everyday life, and made the multi-forms of color meant to overwhelm the viewer. Despite his fame, Rothko committed suicide in 1970 after painting 836 canvases.



14.24 Number 14



14.25 *Black, Red over Black on Red*

Helen Frankenthaler (1928-2011) was born in New York and studied art at the university, recognized early in her life as an accomplished artist showing in significant exhibitions. *Mountains and Sea* (14.26) was her innovative abstract painting created on a large canvas she laid on the floor, layered with applications of thinned paint she called a soak-stain painting. Working from all sides of the canvas, Frankenthaler was able to float different colors as she walked around, giving the painting a translucent appearance. In her workshop, she painted on a wide range of materials, sculpted, and worked extensively with woodcuts.



14.26 *Mountains and Sea*

Jean-Michel Basquiat (1960–1988) was an American artist, musician, and producer. The multi-talented Basquiat first became known as part of a graffiti group who wrote messages on the walls in the lower eastside of Manhattan in the late 1970s. He started painting in a neo-expressionist, primitive way in the 1980s, focusing on the dichotomies of segregation versus integration, or poverty versus wealth. Basquiat was self-taught and quit high school in his senior year, selling his art on postcards and tee-shirts. After three years, when he was 20 years old, his work was featured in a group show, and soon after, his work for an original sold for $50,000.

Basquiat drew and painted works that were abstract yet figurative, often with words, numbers, inset pictures, or diagrams to help illustrate his social ideas. The two untitled paintings (14.27, 14.28) used acrylics and mixed media to create the symbolism found in his work. Social commentary and the power struggles of racism directed his paintings, capturing the issues of colonialism and class struggle. Basquiat became a famous artist in the 1980s, but heroin addiction took his life in 1988, leaving a legacy of work and images.



14.27 *Untitled*



14.28 *Untitled*



14.29 *Wheel*

Edgar Heap of Birds (born November 22, 1954) is an artist who uses many disciplines, including large scale drawings, prints, outdoor sculptures, and public art messages. He first became known for his political signage works found in specific sites. For example, he created forty signs along the Mississippi River in Minneapolis that honored the forty Dakota native people killed during the United States vs. Dakota Conflict in 1862.

Wheel (14.29) is a porcelain enamel on steel sculpture based on the traditional Medicine Wheel of the Big Horn Mountains in Wyoming, a sacred site and place reverence. The sculpture is 15.24 meters in bright red, the tree branches jutting upward, representing a gathering place and a formation of a dance. Heap of Birds taught at Yale, Rhode Island School of Design, and the University of Cape Town; his seminars focused on the issues of contemporary artists at all levels. Today he still works with indigenous people around the world to advocate for social justice and their participation in creative endeavors.

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14.5: Minimalism

Name	Native Country
Anne Truitt	United States
John McCracken	United States
Donald Judd	United States

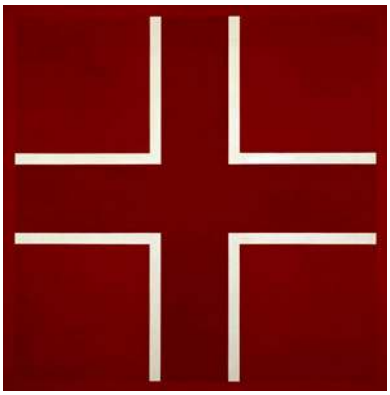
Minimalism is the use of sparse design elements to create an art piece. The movement began after World War II and was prominent in New York City during the 1960s, influenced by the Bauhaus and constructivism. It started using the reductive aspect of Modernism and a reaction against Abstract Expressionism. The trend began as geometric abstraction and then evolved to minimalism. The use of colored stripes, monochromatic colors, and hard-edged format without pictures or figures was ordinary. Critics and viewers heavily criticized the Minimalism style of art. Minimalism is based on less, bareness, and less is more. It is art stripped down to the bare essentials eliminating anything that is not needed.

Anne Truitt (1921– 2004) was an American artist and created some of her most famous works in the 1960s. Truitt was a graduate from Bryn Mawr College with a degree in psychology and was a nurse briefly until she decided art was a better career. She started with figurative sculptures but refocused on geometric forms. Wanting to display space and color in her sculptures, Truitt's first minimalist sculptures were plain, painted, large pieces made from wood and acrylic. They often resembled pillars, and a cabinet maker created the forms off of her drawings. She applied gesso to the wood columns and many, many coats of acrylic paint. In between each coat of paint, Truitt would sand down the brush marks. She alternated brushstrokes from side to side or up and down, producing a final piece of a smooth plane of color. She frequently made a recessed platform under the sculptures (14.30), so it appears to be floating above the ground.



14.30 Display at gallery

John McCracken (1934–2011) was an American contemporary artist who developed his signature form of sculpture using a narrow plank of wood, a plank made to lean against the wall painted in a single color. McCracken thought of the plank as the base in the physical world of objects like trees and buildings, the wall representing the imagination. His sculptures were made of plywood and coated with fiberglass and resin, using color to create another dimension. The colors were bright and unusual, like bubble-gum pink. In works like the deep maroon painting *Untitled* (14.31), he applied the paint and sanded and polished each layer. He divided the painting into elements of shapes and symmetry, giving the composition cohesiveness.

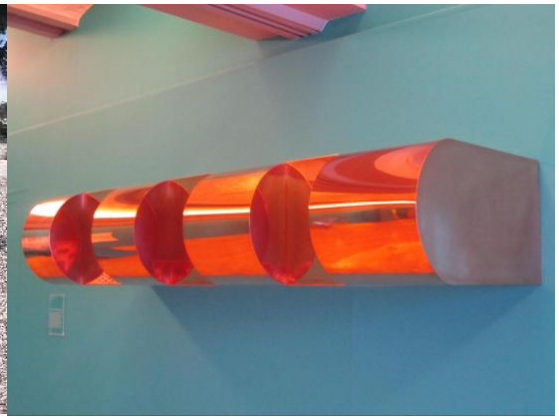


14.31 *Untitled*

Donald Judd (1928–1994), an American artist, critic, and sculptor, started as a painter but moved to structures with straight lines and angles. He preferred geometric forms like squares or cubes because he could use the scale and proportion of the shapes to explore space. Judd defined a new vocabulary for his forms and called them stacks, boxes, and progressions for his creations of freestanding objects. Judd liked to use metal, plywood, concrete (14.32), and Plexiglas (14.33) when he started making larger pieces for sculptured installations. He also worked with enamel on aluminum to expand his choices of color and use more than one or two colors in any individual work. Judd bought a five-story building to build large structures and prepare them for permanent installations. He was one of the most influential artists and theorists in the minimalist period.



14.32 Untitled



14.33 Untitled

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14.6: San Francisco Bay Area Figurative

Name	Native Country
David Park	United States
Richard Diebenkorn	United States
Elmer Bischoff	United States
Wayne Thiebaud	United States
Nathan Oliveira	United States
Joan Brown	United States
Manuel Neri	United States

The San Francisco Bay Area Figurative movement started in the late 1940s until the 1970s. The movement moved from abstract expressionism to focusing on the figure and was divided into the first generation, the bridge generation and the second generation. The movement began when David Park, an art teacher in San Francisco, wanted to move from abstract art to figurative art, interesting others who joined him, and the movement began. The movement used many known artistic methods; form and shape came from Expressionism, geographical location drew from Regionalism, and color grew from the Fauvist period with bright colors in a wide range of the palette. Figuration was prioritized and became the defining characteristic of the movement, using concepts found in still life and landscape paintings focused on San Francisco Bay Area locations, as well as everyday objects. One method setting the movement apart is how it used a flattened perspective to achieve the style.

Three artists were part of the first generation, David Park, Richard Diebenkorn, and Elmer Bischoff. **David Park** (1911-1960) was a teacher at the San Francisco Art Institute and interested in figurative art, exploring abstracted forms and relying on color to create an impact in the painting. Experimenting with shapes, color, and texture and using large brushes full of paint, Park painted what he saw outside in the streets.

Richard Diebenkorn (1922-1993) was an American painter whose work is associated with abstract expressionism. He attended Stanford, served as a Marine during the war, and moved back to San Francisco to enroll in the California School of Fine Arts. Using abstract expressionism as a way for self-expression, Diebenkorn lived in Berkeley during the Bay Area Figurative movement. *Cityscape I* (15.34) is a suburban city street in California; the grid-like abstract quality splits the painting into planes of color. Diebenkorn made 140 paintings of the area around Ocean Park, depicting aerial landscapes with sharp contrasts of color and form, including city streets, countryside, and abstracted ocean scenes.

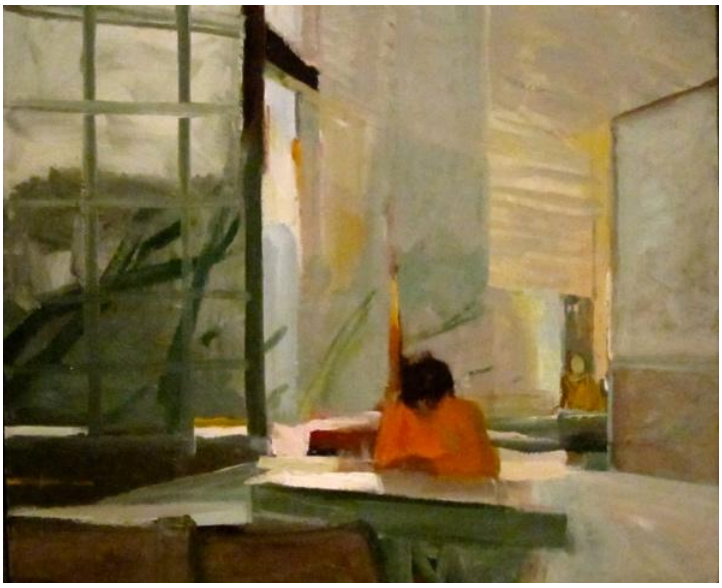


14.34 Cityscape I 360

Elmer Bischoff (1916-1991) was an American visual artist living in the San Francisco Bay Area. Growing up in Berkeley, he attended the University of California at Berkeley and served in World War II before returning home. The *Yellow Lampshade* (15.35) and the *Orange Sweater* (15.36) would have been everyday scenes from substantial living room windows standard in Berkeley, overlooking the city by the bay.



14.35 *Yellow Lampshade*



14.36 *Orange Sweater*

Wayne Thiebaud (born 1920) is an American painter who was widely known by his colorful paintings of ordinary objects of cakes, pies, lipstick, ice cream, and landscapes. Thiebaud used oil paints as though he was frosting a cake; the heavy-handed paint applied with palette knives and brushes. Thiebaud's first gallery opening completely sold out, and his career took off. He is still painting today, creating great paintings to make us laugh at the ordinary, everyday motifs. *Cakes* (15.37) is an example of an ordinary object turned into a whimsical painting.



14.37 Cakes

Nathan Oliveira, (1928-2010), an American artist, printmaker, and sculptor was one of the most prominent bridge generation members of Bay Area Figurative artists. Graduating from the California College of the Arts, Oliveira became a professor of studio art at Stanford. Although connected to the Bay Area Figurative artists, Oliveira's style of painting is also influenced by the Expressionist movement. Painting primarily isolated figures, in an improvisational style, his work was a vague reminder of the original scene, more of a sketch painting, almost unfinished, yet it is complete, and yet a recognizable image. Leaving part of the canvas in its original unpainted white became a trademark for Oliveira's paintings.

Oliveira was also an accomplished sculptor and created the *Universal Woman* (15.38) for a Research Center at Stanford University. The bronze sculpture reflects how Oliveira painted figures, abstractly, long-legged, and with just a hint of facial features. Abstracting his art allowed Oliveira to demonstrate the struggle between the universe and the eternal, moving the figure from literal to abstract, leaving the real world and creating a new one.



14.38 *Universal Woman*

The Second Generation of Bay Area Figurative artists were **Joan Brown** (1938-1990) and **Manuel Neri** (born 1930). Joan Brown was one of the most exciting, accomplished, and independent painters of the times, going in her direction, she was a fearless painter who was innovative and created new methods to paint. Brown was very much a leader in the Women's Movement through her paintings, a trailblazer, who was influenced by Elmer Bischoff, her mentor in the abstract art. Brown gained recognition at an early age, and while installing an obelisk at the Sai Baba's Eternal Heritage Museum, she was killed in a construction accident. The world lost a great artist in the middle of her career but is living through her work.

Manuel Neri is an American painter and sculptor who attended the California College of Arts and Crafts, studying under Richard Diebenkorn and Elmer Bischoff. Born to immigrant parents fleeing Mexico during the Mexican Revolution, Neri started with abstract expressionism then later turned to figurative art from the influence of his teachers. He was married to Joan Brown from 1962-1966. Neri’s sculptures (15.39) are made from plaster and considered gestural and painterly as he generally chips, sands or paints emphasizing the textures of the figures.



14.39 Neri sculptures

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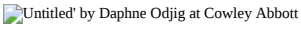
14.7: First Nation Group of Seven

Artist	Native Group
Daphne Odjig	Ojibwa
Jackson Beardy	Anishinini
Alex Janvier	Dene Suline/Saulteaux
Eddy Cobiness	Ojibwa
Norval Morrisseau	Ojibwa
Carl Ray	Cree
William Ronald Reid Jr.	Haida

Founded in 1973, the Indian Group of Seven (Professional Native Indian Artists Association) was a group of professional artists from Canada. Daphne Odjig started the group after a successful joint exhibition with other artists in 1972 based upon the art of the indigenous peoples. The work in the exhibition was named with treaty numbers based on the Numbered Treaties between the Canadian government and the native groups. She invited Alex Janvier, Jackson Beardy, Eddy Cobiness, Norval Morrisseau, Carl Ray, and Joseph Sanchez to create an artistic community. Bill Reid, a Haida artist, was added later.

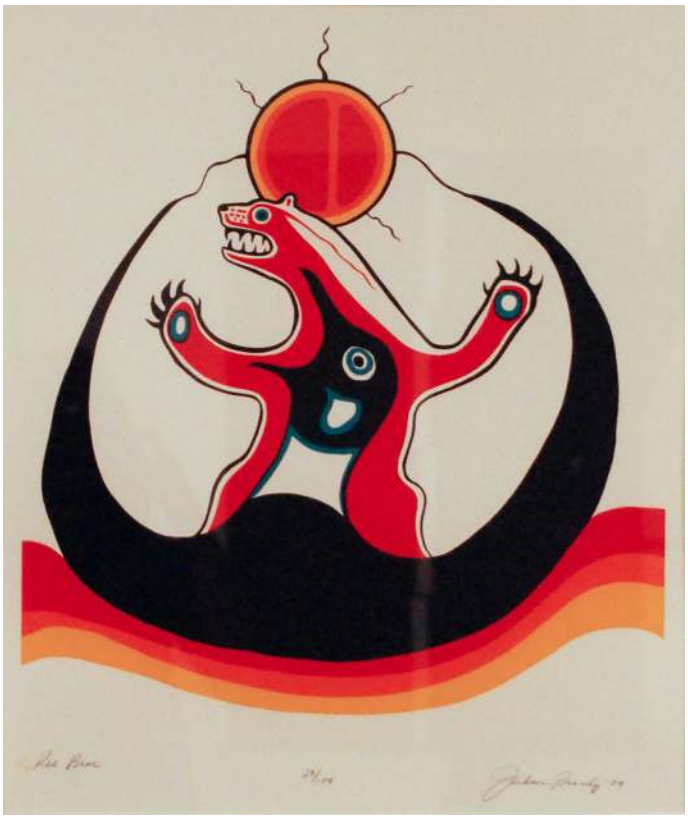
Using an impressionistic style of painting for their Canadian landscapes, the group held successful joint exhibitions but only stayed together as a group for three years. They had joined forces to promote Native Peoples art in the Western art world wanting to move from just indigenous art to a recognized modern artistic value. They created funds that allowed artists to paint as a career and developed a marketing strategy to sell art, traveling to far-flung communities to encourage young artists and establishing trust funds and scholarship programs for young artists. In a short time, they brought indigenous peoples art into the more significant part of the Canadian art world and helped pave the way for younger generations.

Daphne Odjig (1919-2016) was an Ojibwa and the founding member of the Professional Native Indian Artists Association (Indian Group of Seven). Her first breakthrough work was pen and ink drawings of the native Cree people. She explored erotic themes in some of her work, which was very unusual in First Nations artwork. Odjig opened the first Canadian gallery to represent First Nations art exclusively.


Untitled' by Daphne Odjig at Cowley Abbott

Untitled

Jackson Beardy (1944–1984) was an Anishinini whose works depicted Cree legends and stories he learned from his grandmother. He painted specific legends about the balance of nature and the interdependence of all things. Beardy used oil, acrylic, and tempura in a graphic style with defined areas of curving ribbons of paint and flat areas of warm color.



Red Bear, 1979

Alex Janvier (born 1935) of Dene Suline and Saulteaux descent and considered the first Canadian native modernist painter. He created his visual style based on the cultural and spiritual traditions of the Dene people in Alberta, Canada. Javier's work was abstracted, and he painted large scale works.

Morning Star (14.40) is painted in the dome of the Canadian Museum of History, a dome seven stories above the floor covering 418 square meters. The painting presents a guide to find directions, and each of the four areas of distinct colors represents a period in Native Peoples' history. The yellow quadrant depicts a time when First Peoples were in harmony with nature, the Great Spirit, and each other. The blue quadrant shows the weakness of the Native culture because of the influx of European culture. The red quadrant is the time of new optimism and struggles as the First People try to define their way, and in the last quadrant is the return to harmony through reconciliation, healing, and renewed self-respect.



14.40 *Morning Star*

Eddy Cobiness (1933–1996) was an Ojibwa who portrayed scenes from life outdoors and nature. Cobiness belonged to the Woodland School of Art and was a graphic designer. His work started realistically and moved to a more abstract style working mostly in ink and watercolor.



Owl Family

Norval Morrisseau (1932–2007), an Ojibwa, also known as Copper Thunderbird, and some considered him as the Picasso of the north. His paintings depicted legends of his people, especially the political and cultural tensions between European and native Canadian traditions. Morrisseau used thick black outlines in his painting with bright colors filling in-between the lines. He used any material he could find to paint on, especially moose hide or birch bark. Initially, he painted about the myths and traditions of the Anishnaabe and transitioned to his struggles.



Nature's Beauty, 2021

Carl Ray (1943–1978) was a Canadian First Nations artist and a woodlands style painter. Ray was a member of the Cree community in Ontario and known as Tall Straight Poplar, a native name given to him as he was 6'4" tall. He painted scenes of sacred belief and stories of the Cree as well as wildlife and landscapes in a European style. Ray created powerful images with two or three colors, mostly brown, blue, and black, frequently mixing ink and watercolors. In his landscape paintings, he often used

hues of electric blue to create the beauty of the Sandy Lake area. Sometimes he combined the two styles to paint images of Cree legends in electrifying color.



Taboo Island, 1972

William (Bill) Ronald Reid, Jr. (1920 –1998) was born in Canada, his mother, a member of the Haida people from a region on the coast of British Columbia. He learned about the Haida heritage from his grandfather, also a Haida artist. Reid began making jewelry and then branched out into more significant works made of red and yellow cedar using concepts from Haida folklore and creating figures and animals in scenes to reflect his family traditions.



14.41 *Spirit of Haida Gwaii*

One of Reid's most well-known works is the bronze sculpture, the *Spirit of Haida Gwaii* (14.41), representing the First Peoples heritage of the Haida region. He made one in a green bronze placed in the Vancouver airport and one in black located at the Canadian embassy in Washington, D.C. The dugout canoe is six meters long and about four meters high, weighing 5000 kilograms. The canoe carries The Raven, a trickster; Mouse Woman sitting under Raven's tail; Grizzly Bear who is at the front and looking at Raven; Mother Bear, Grizzly Bear's wife, and the cubs Good Bear and Bad Bear; Raven's uncle, Beaver; Eagle; Frog; Wolf; a human paddler; and the main focal point, a Shaman who wears traditional Haida clothes. The variety of passengers in the canoe represents the Haida tradition of interdependence in the natural environment; they are not always in harmony but depend on each other in the world.

The bronze sculpture of the *Bear Mother* (14.41) represents the well-known Haida legend about a woman who disrespected the local bears and was forced to marry the bear's chief, a story and image frequently found on totem poles. Carved from a large piece of yellow cedar, Raven (14.43) is a powerful creature of a myth that plays tricks on the world.



14.42 *Bear Mother*



14.43 *The Raven*

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14.8: Quilting

Quilting is the use of fabric scraps stitched together into a design and sandwiched together with some type of paddings like wool or cotton and a backing fabric. The sandwiched fabric is then stitched together through all three layers and bound around the edges with a second piece of fabric for strength and durability. Many people believe it dates back to ancient Egypt; however, the fabric does not last long in the desert or against the elements, lasting maybe 2-300 years unless found inside a tomb. The first use of quilting in Europe was during the Crusades in the 12th century when they made quilted tops to be worn under armor to protect the wearer. Later it was worn as a doublet or coat. Although quilting has been in existence for a few centuries, during this period, quilting moved from organized and prescribed patterns and forms to abstract expressions, following the changes in painting.

The earliest surviving quilt is the *Tristan Quilt* (14.44) made in the late 14th century. The quilt depicted scenes from the romance story of Tristan and Isolde and was constructed by sewing two layers of linen with wadding in-between and stitched in brown thread. The scene in this picture is King Mark from scene seven.



14.44 *Tristan Quilt*

Early whole-cloth quilts were made from one solid piece of fabric or strips of fabric, sewn together, to appear as one piece. Because looms were not wide enough to make fabric for the surface of a bed, the central section was printed and the rest surrounded by other fabric pieces. The filler or padding was often wool as it was warmer in winter and cooler in summer. The quilt top, filler, and bottom were hand-stitched together, and over time, this hand stitching became an art form. This *Whole-Cloth Quilt* (14.45) was made in the 18th century in the Netherlands from textile made in India.



14.45 *Whole-Cloth Quilt*



14.46 *Medallion Quilt*

The Industrial Revolution gave people more time, and with more time, and quilting art began to flourish. Women did not have to shear sheep, spin the wool, or weave the cloth, and it was all available in the mercantile in town. Quilts went from utilitarian one-piece tops for beds to intricate piece tops sandwiched with backing and padding inside to be hand-stitched together. Instead of a functional straight stitch, stitching on top of the quilt was sewn in the form of designs.

Medallion quilts were made around a large-scale motif like the tree of life or an eagle or flowers in the center surrounded by pieced or appliques designs and two or more borders. The *Medallion Quilt* (14.46) was made by **Elizabeth Welsh** in 1830 from cotton fabric and is an example of a patriotic quilt used as bedding.

The civil war brought many changes in quilting. Quilts were stitched and auctioned to raise funds for the war costs at fairs the abolitionists held. Other quilts were shipped to the soldiers who were fighting the war and equipped with few supplies. This quilt (14.47) was made for a civil war soldier. Since the cots the soldiers used in the field were narrow, the women made narrow quilts so it would not drag on the floor. The quilt for the soldiers on both sides of the war received much heavy use, and very few survive today. This traditional pattern was the 'nine patch' because it could use small scraps from used clothing of any color.



14.47 *Nine patch quilt*

Harriet Powers (1837–1910) was an African-American slave who was considered a folk artist who made quilts. She recorded local legends, Bible stories, and astronomical occurrences on her traditionally appliqued quilts. The two quilts, *Bible Quilt 1896* (14.48) and the *Pictorial Quilt 1898* (14.49), are the only two of her quilts that have survived. Both quilts were machine and hand-stitched with applique. Through letters she wrote in the late 1800s, she describes other quilts she made, but they have not been located.



14.48 *Bible Quilt*



14.49 *Pictorial Quilt*

The Amish people are a religious community that settled in the Northeast part of the United States over 200 years ago. Quilts made in patterns and fabrics associated with individual communities were constructed from wool in Pennsylvania and cotton in Ohio. Quilting became a part of social life for the women and they made quilts to celebrate special occasions as well as everyday uses. The Amish women make bold designs (14.50) with distinctive color combinations and hand stitch the quilting patterns.



14.50 *Log cabin, barn raising variation*

A remarkable group of women from **Gee's Bend, Alabama**, have lived and quilted their entire life on the Alabama River. Isolated from much of the world, a small group of African-American people lived in the hamlet of Gee's Bend. Their contributions to quilting and art are considered to be one of the most exceptional and significant visual and cultural contributions to the history of art. The ancestors of Gee's Bend people were brought there as slaves to work the cotton plantation. After slavery ended, the people stayed on as freed slaves, growing and harvesting cotton until the 1930s, when the government purchased the land and allotted small parcels back to the people.



14.51 *Quilting in 1937*



14.52 *Quilting bee*



14.53 *Pieced Quilt*

Quilting started in the 19th century when they would piece strips of fabric (14.51) together to make bedding and quilts to keep their families warm on cold nights. Isolated from most people, they developed a lifestyle different from the surrounding areas. Their quilts became geometric and creative improvisations (14.52), depending on the materials at hand. Today, they sell quilts (14.53) to raise money to support themselves, and the quilts are shown in museums around the world.

The 20th century ushered in a consumerist society, and after the 1950s, most people would just buy a blanket and comforter from the local department store. Quilting became a dying art form in most places (except in isolated areas like Gee's Bend and the Amish), almost lost to future generations. During the 1990s, quilting made a resurgence, and the traditional quilt gave way to art quilts. The traditional three-piece quilt (top, padding, and bottom layers) to keep you warm at night, was replaced with wall art

quilts. These smaller, usually landscapes, imagery, or abstracts became a sensation, and the world of quilting never looked back. The art quilt also evolved from the traditional form of quilting, combining known quilt patterns with art styles.

Quilting in America today is a $3.76-billion-dollar annual industry and has more than 16 million quilters or 1 of every 20 people in America quilts. Quilt shows have become increasingly common, and people will travel to shows around the world. Quilts entered into shows earn cash prices and ribbon awards. Contemporary art quilting is a fine art style of quilting, which can be abstract or photo quality. Many artists dye their fabrics or use alternative mediums to achieve the appearance as in the *Aspen Trees* (14.62) quilt; the fabric was painted before being cut apart. *Bivium* (14.63) is an example of using digital images and free-form cut fabric, placing the fabric as the quilt was created.



14.53 *Aspen Trees*

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14.54 *Bivium*

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14.9: Conclusion and Contrast

The second half of 20th-century art has undoubtedly changed over the 50 years. We have seen art movements come and go, carry on for long periods, and influence many artists. Sometimes there were parallel movements; artists who combined movements and art creations grow to new forms. We see women and minority artists emerging and sharing their culture and political art.

Abstract Art

Abstract art moves from the precisely configured with pure colors, through the absolute purity of simplistic designs to interpretative images. In all the movements of the period, artists became inspired to break the standards and create new images.

Art	Artist	Image
Pop Art	Roy Lichtenstein	 *Girl with Hair Ribbon*
Op Art	Wen-Ying Tsai	 *Double Diffraction*
Abstract Expressionism	Jean-Michel Basquiat	 *Untitled*
Minimalism	Ann Truitt	 Gallery Display
San Francisco Bay Area Figurative	Elmer Bischoff	Orange Sweater *Orange Sweater*

1. How do the five movements differ?
2. How does each artist use the color?
3. What are the differences in form and shape?
4. How is the pattern used in each movement?

Quilting

Quilting developed over the centuries from simple coverlets to defined patterns to abstract designs, moving in inspiration with modern art movements.

Quilt	Style
Medallion Quilt	Applique
	Block
	Abstract

1. How are quilts made?

2. What are the differences in applique, block, and abstract quilts?

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CHAPTER OVERVIEW

15: The New Millennium (2000 - 2020)

The new millennium of the 21st century brought cultural issues to the forefront, starting with 9/11, the Indian Ocean tsunami, hurricane Katrina, Google becoming a public company, the Iraq war, the first African-American president, gender issues, same sex marriage, and a more liberal pope. Art in the new millennium is as varied as society and explored public policy and cultural changes around the world. Art becomes an inquiry about life, a discussion about equal rights, and support for artistic freedom. Our contemporary world requires artist to be creative, break cultural boundaries, and inspire new ways to depict freedom for all people. They must acknowledge global warming and produce sustainable environmental art and to reaffirm we are all the same inside.

15.1: Overview
15.2: Installation and Sculpture
15.3: Architecture for the 21st Century
15.4: Digital Art
15.5: Contemporary Figurative
15.6: Conclusion and Contrast
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15.1: Overview

The new millennium of the 21st century brought cultural issues to the forefront, starting with 9/11, the Indian Ocean tsunami, Hurricane Katrina, Google becoming a public company, the Iraq war, the first African-American president, gender issues, same-sex marriage, and a more liberal pope. Art in the new millennium is as varied as a society and explored public policy and cultural changes around the world as art lost geographic boundaries. Art becomes an inquiry about life, a discussion about equal rights, and support for artistic freedom. Our contemporary world requires the artist to be creative, break cultural boundaries, and inspire new ways to depict freedom for all people. They must acknowledge global warming and produce sustainable environmental art, and to reaffirm; we are all the same inside.

Art is heavily influenced by digital images and the proliferation of art on the internet; new materials are available, and artists now combine the old crafts and forms with new concepts based on local cultures morphed into more global cultures. Now interconnected through mass media, the patterns of an African blanket or a flower in Mexico manifest themselves in a Parisian fashion show. Globalization is not only an economic force, but it is also a force that is expanding the market for artists beyond their local borders, spreading their potential designs worldwide.

The emergence of women artists began in the late 19th century, but during the 20th century, more women artists became known and acknowledged as artists. Women are half the population of the world, yet less than five percent of the artists in art museums are women. There was a famous poster from 1989 asked, "Do women have to be naked to get into the Met. Museum?" as eighty-five percent of the nudes in the Metropolitan Museum of Modern Art are women. New movements in art and modern ideas are bringing forth opportunities for women in today's art world.

Chapter 15, *The New Millennium (2000 -)* looks at the impact and change of a global world on art, no longer a local enterprise. Interconnection, through the technology of the internet, allows art and architecture to be viewed by all. Artists work with new technologies changing the concepts and dimensions of how art or a structure appears.

Art	**Location**
Installation and Sculpture	Worldwide
Architecture for the 21st Century	Worldwide
Digital Art	Worldwide
Contemporary Figurative	Worldwide

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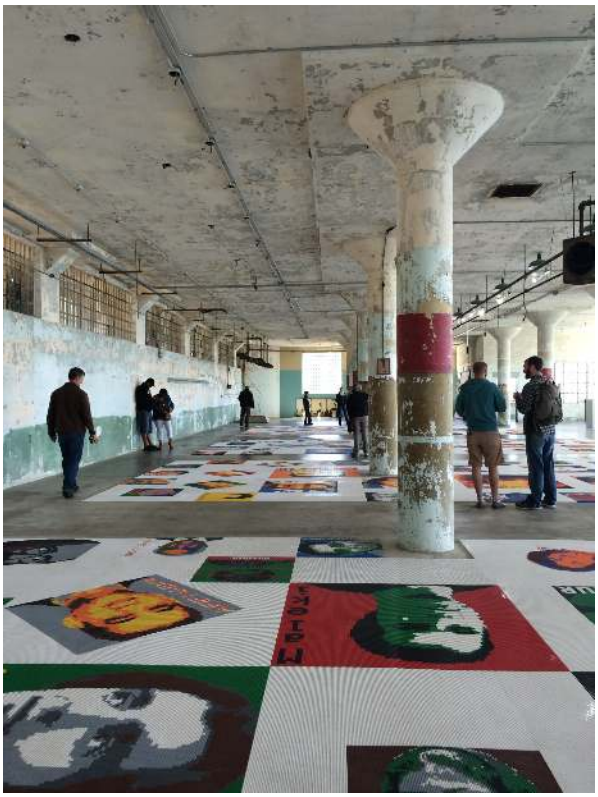
15.2: Installation and Sculpture

With the globalization of art and artists, public art has broadened, no longer a painting on the wall or the statue in the public square. Art installations and sculptures include experimental ideas, oversized installations covering a room of the museum or areas of large public spaces, bringing the public into the artwork with multi-dimensional views. The artist, building architects, or the local artisans who make the parts of art installation now collaborate to create a successful result.

Name	Native Country
Ai Weiwei	China
Yayoi Kusama	Japan
Kara Walker	United States
Dale Chihuly	United States
Nam June Paik	Korea
Andy Goldsworthy	England
El Anatsui	Ghana
Mona Hatoum	Palestine
Judy Chicago	United States
Christo	Bulgaria
Jeanne-Claude	Morocco
Ruth Asawa	United States
Esther Mahlangu	South Africa

Ai Weiwei (born 1957) is a contemporary Chinese artist and the artistic consultant on the Beijing National Stadium for the 2008 Olympics. Weiwei studied animation at the Beijing Film Academy and is a founder of the Avant-Garde art group called the 'Stars'. Exploring the issues of freedom of speech and human rights, he exhibited with the Stars in Beijing. Weiwei attended the Parson School of Design in New York and spent eight years taking photographs. He returned to China when his father became ill and started working on political art. In 2010, he was put under house arrest by the police when the government objected to his political ideas.

In 2014, Weiwei created an art installation to explore the issues of freedom of speech and human rights at Alcatraz Island, a notorious island prison in the San Francisco Bay. Weiwei could not leave China to attend the opening but sent all the work for the installation, relying on others to properly install his work, using 12 million Lego pieces (15.1) to create the 176 tile pictures of political prisoners, creating a dialogue for how people define individual rights, liberty and justice, and personal responsibility. He added porcelain flowers and Chinese kites, (15.2) incorporating them throughout the prison. In one of the large rooms, an oversized, colorful dragon kite hung from the ceiling and in another room binders about the dissidents provided information along with postcards viewers could send.



15.1 *Ai Weiwei at Alcatraz, Trace*



15.2 *Ai Weiwei at Alcatraz, With Wind*

The art of Marchel Duchamp, who used utilitarian objects to create his artwork, influenced Weiwei early in his life. *Forever Bicycles* (15.3) is an installation Weiwei made from almost 1,300 bicycles. His concept was based on the bicycles mass-produced in his hometown, yet too expensive for those without economic resources. The structure of steel bicycles formed a tunnel for viewers to see the unending puzzle of interwoven parts against the sky. Trees (15.4) were sculptures Weiwei made from camphor and cedar tree branches and trunks he collected from the mountains in China. He assembled the parts to resemble real trees, a source for contemplation, and appreciation of nature.



15.3 *Forever Bicycles*



15.4 *Trees*

Yayoi Kusama (born 1929) is a Japanese artist and writer who has worked with a variety of media. Her work is bold, psychedelic, repetitious, and full of pattern. Known around the world as the Princess of Polka Dots, Kusama reflects the polka dot motifs in her art. She is one of the best pop art artists and came to New York to study and work when she was young, returning to Japan and creating her exceptional and unusual art installations. She is considered one of Japan's greatest living artists.

Ascension of *Polka Dots on the Trees* (15.5) and *Pink Balls* (15.6) are red/pink and white/black polka dots surrounding the trees, or an entire room filled with polka dots. Obsessive about her art and its vibrancy, color, and style are trademarks of Kusama. The art is a combination of minimalism, abstract, surrealism, conceptual, and just plain Kusama. Using found objects in the environment as her canvas, she fills the object with shining polka dots. Pumpkins have been part of her themes for a long time, whether creating rooms of pumpkins or single giant pumpkins, always covered with her motif of dots. The lone, massive *Yellow Pumpkin* (15.7) sculpture sits by the sea, decorated with lines of large and small dots.



15.5 *Polka Dots on the Trees*



15.6 *Pink Balls*



15.7 *Yellow Pumpkin*

Kara Walker (born 1969) is an American artist with an M.F.A. from Rhode Island School of Design who explores the conflicts of race, sex, and gender with significant silhouetted figures that can be humorous while also demonstrating violence and suppression. She builds a panorama of cut out paper silhouettes installed against a white wall bringing the violence to life. Overhead projectors illuminate the figures and cause the viewers' body to cast shadows onto the scene, adding depth and a ghostlike feeling. *Blacklisted: The Unsettling Art of Kara Walker* (15.8) was on of her shows exhibiting slavery in historical truths of violence, sexual assault, and subjugation as she portrays the myths of slavery from the Antebellum south.



15.8 *Blacklisted: The Unsettling Art of Kara Walker*

Dale Chihuly (born 1941) is an American glass sculptor who changed the way glass is blown, how it is shaped, and the unique effects of how the glass transforms. Chihuly started as an interior design major at the University of Washington but was introduced to glass making and switched to the Rhode Island School of Design. Constrained by the rules of the property of melted materials,

Chihuly had to overcome the technical difficulties of glass blowing to create his large-scale colorful sculptures. He founded the Pilchuck Glass School in Washington, where he practiced experimenting with glass.

Chihuly creates large installations made to interact with the environment (15.9), for instance, in the botanical garden, large spheres, and spikes of glass intermix with the flowers in complementary and contrasting colors. The boat of glass balls (15.10) floating on the lake reflect the colors, while other vibrant glass balls are floating around the boat as though they fell into the water. *The Sun* (15.11) is one of his original concepts in glassblowing, creating long, twisted pieces of glass and installing them on metal spikes building a large sculpture to hang or rise from the ground. The Chihuly Garden and Glass Museum is a vast permanent exhibition showcasing his work.



15.9 Glass garden in Seattle



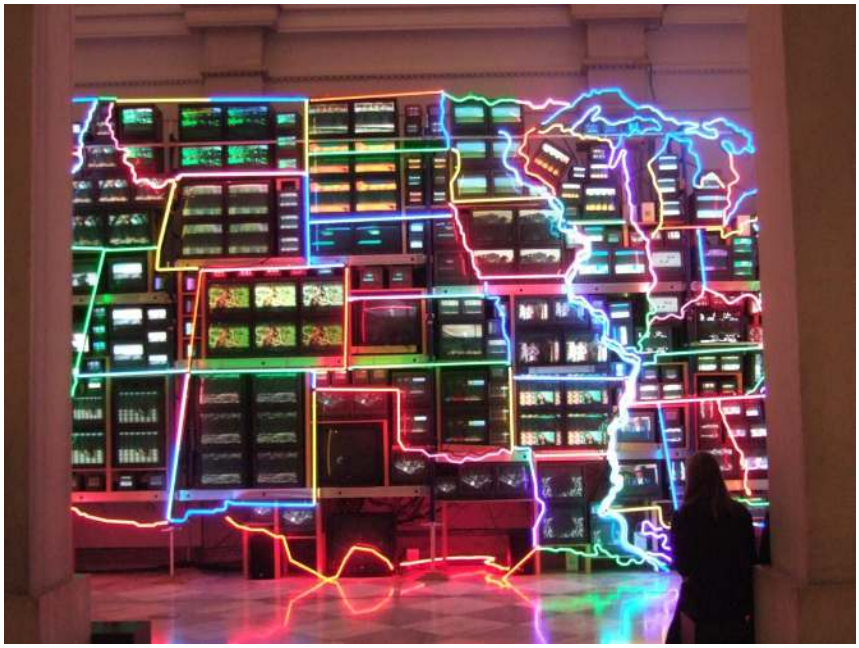
15.10 *The Boat of glass*

15.11 *The Sun*

Nam June Paik (1932-2006) was a Korean-American artist who worked with multiple types of media but was considered the founder of video art. Fleeing their native home during the Korean War, his family moved to Germany, and then Paik moved to New York to combine video and music with performance art. In one of his installations, he scattered televisions everywhere and used magnets that would distort or change the images and sound. In another installation, Paik laid several aquariums containing water and fish in a line swimming in front of monitors showing images of other fish. He is well known for taking television sets and making them into robots, *Pre-Bell-Man* (15.12), adding wire, metal, and parts from radios.

Paik created a large installation entitled, *Electronic Superhighway: Continental U.S., Alaska, and Hawaii* (15.13) currently installed in the Smithsonian. It is a statement about America's obsession with television, moving images and bright shiny objects. Paik is also credited with the term 'electronic superhighway,' a precursor to the coined term 'information superhighway.' For the installation *Video Sculpture* (15.14), Paik stacked video monitors and used neon lights around the screens, flashing and reflecting on the screens.

15.12 *Pre-Bell-Man*



15.13 *Superhighway: Continental U.S., Alaska, and Hawaii*

https://human.libretexts.org/@go/page/303917



15.14 Video

Andy Goldsworthy (born 1956) is a British sculptor and environmentalist who creates land art in natural and urban settings. Goldsworthy studied fine art at Bradford College of Art and Preston Polytechnic. He uses found natural materials that are visible for a short period to construct a sculpture either outside or in a gallery (15.16). Using photography to document his work at different stages of life, he immortalizes his work in film. Goldsworthy uses materials like flowers, leaves, snow, twigs, icicles, rocks, and other found objects. Many believe him to be the founder of rock balancing seen in *Cairn* (15.17) a unique shape of rocks without mortar. He likes to use his bare hands and found tools to create with, instead of human-made tools. Some of his works are permanent sculptures standing the test of time and nature, including the *Stone River* (15.18) stacked along the dry creek bed; however, most installations succumb to decay.

> *"I enjoy the freedom of just using my hands" – Goldsworthy*



15.16 *Sculpture*



15.17 *Cairn*



15.18 *Stone River*

El Anatsui (born 1944) is a Ghanaian sculptor who taught at the University of Nigeria and affiliated with the Nsukka group from the 1970s to revive the tradition of uli. Uli is a design drawn by the Igbo people of Nigeria and was becoming a lost art. It is a robust linear design without many perspectives and is asymmetrical. Initially, El Anatsui used clay and wood to make objects based on Ghanaian beliefs and subjects, cutting wood with chainsaws, he let the marks show from the chainsaw and then used an acetylene torch to blacken the piece.



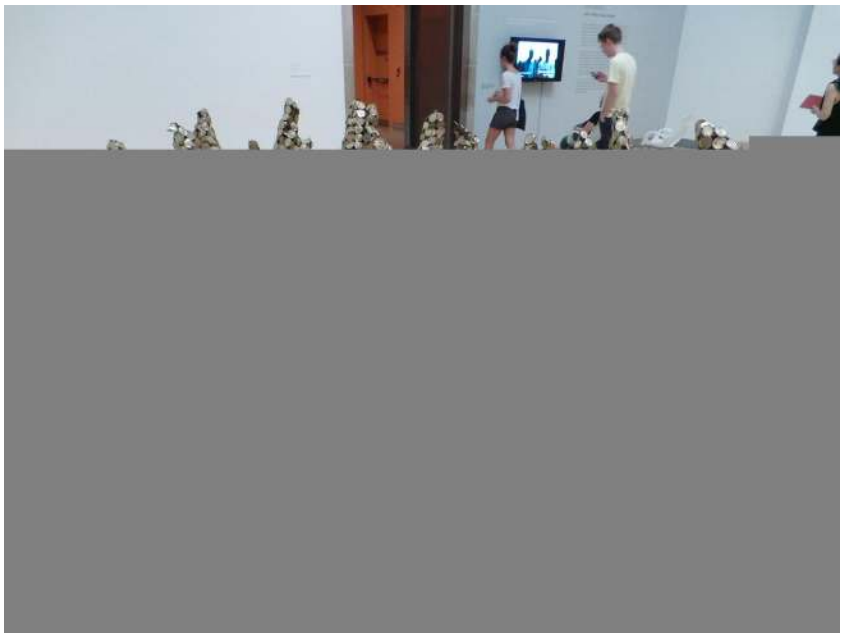
15.19 *Man's Cloth*

El Anatsui became interested in doing something with a large amount of recycled material available. *Man's Cloth* (15.19)is a large sculpture resembling cloth and the installation material layers like Kente cloth (15.20). He used discarded items from bottle caps or folded and crumpled pieces of metal found at recycling stations, which he tied together with copper wire, giving the material the

ability to fold and drape. His works can be significant and cover a wall and the luminosity of the metal and the gallery lights reflecting through the room, give the piece its own life. *Peak* (15.21) was made of found bottle tops and tins used for milk, debris littering the countryside, and filling the trash bins that El Anatsui recovered and used to form the sculpture. He wired them together loosely (15.22), so the pieces could create their shapes and folds.



15.20 *Man's Cloth closeup*



15.21 *Peak*



15.22 *Peak closeup*

Mona Hatoum (born 1952) is a Palestinian who wanted to be an artist throughout her early years, even in the face of parental disapproval. She finally studied in Lebanon and London, now creating art to explore the dangers and issues of the world. *Hot Spot* (15.23) is a large globe depicting political unrest on the planet. The steel globe is illuminated with red lighting to magnify the problems any viewer perceives about global warming, humanitarian issues, wars, or people fleeing their homelands.

15.23 Hot Spot

Judy Chicago (born 1939) studied art at the university, and her original work followed the ideas of Minimalism before she incorporated feminist concepts into her work, and she helped start a collaborative movement to encourage and assist female artists. *The Dinner Party* (15.24) is one of the best known of her installations, a triangular table set for thirty-nine women from history. Chicago used motifs commemorating the lives of each woman, embellishing each table setting with events in the woman's life. Names of 999 other women are written with gold on the floor beneath the table.



15.24 *The Dinner Party close up*

Christo (born 1935) and **Jeanne-Claude** (1935-2009) are a husband and wife team who created large-scale installations; he was born in Bulgaria, and she was from Morocco. They worked together for over thirty-five years using materials to wrap or drape across large parts of the landscape or buildings around the world, based on themes of political or economic changes. They did not participate in the usual gallery or art markets; instead, they worked outside the system, drawing criticism. *The Gates* (15.25) was erected in New York City along the paths of Central Park. Although the planning and construction of the gates took a year, they installed 7,503 brightly colored saffron-colored gates in five days, achieved without any city money or sponsorship. Christo and Jeanne-Claude raised money to pay for the project from posters and T-shirts.

15.25 *Gates*



15.26 *Umbrellas (blue)*



15.27 *Umbrellas (yellow)*

Another project they designed and installed was *The Umbrellas*, the blue umbrellas (15.26) were mounted in Japan and the yellow ones (15.27) in California, all planned to be ready at the same time. Steel bases were planted into the ground to hold the poles and anchors before approximately 2,000 workers could insert the umbrellas. In Japan, over 1,300 blue umbrellas were fit tightly together in the smaller space; however, in California, the more than 1,700 yellow umbrellas were spread over the much larger space. The umbrella installations only remained in place for a few months; however, it was a major attraction for tourists, weddings, or family gatherings.

Ruth Asawa (1926-2013) was born in California, her parents' Japanese immigrants, and during World War II, she and her family were detained in the internment camps. After the war, she started her education as a teacher before switching to art. At one point, she learned to weave baskets and started to use galvanized wire for weaving, which inspired her to become interested in lines and how a line can go in multiple directions. She worked with wire to make her three-dimensional woven structures (15.28, 15.29) meant to hang and generate shadows that shift in the light and change the space. Asawa was passionate about art education and helped establish programs for children as well a training and employment programs for artists.

15.28 *Wire Sculpture*

15.29 *Wire sculpture reflection*

Esther Mahlangu (born 1935) was born in South Africa as part of the Ndebele people and began painting as a child. Her mother and grandmother were mural painters, an ordinary skill for the females in the region. Mahlangu paints on extensive scale backgrounds using patterns she saw in the clothing of the people, generally very brightly colored with geometric shapes. The carmaker BMW had artists such as Warhol and Hockney design a car each year to use as their Art Car. Mahlangu was the first female asked to design a car, and her BMW Art Car (15.30) was painted with her traditional geometric designs and colors. Many of her designs are found on corporate brands, the bold patterns outlined with black lines and bright colors. It is common for the people to paint their houses with colors, and she painted her house (15.31) following these concepts. Mahlangu has worked tirelessly to bring art education to children, directing a school she founded while continuing to support artists in her homeland. For her continuing dedication, she received an honorary doctorate from the University of Johannesburg.



15.30 *BMW Art Car*



15.31 *Homestead*

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15.3: Architecture for the 21st Century

The invention of CAD (computer-aided software) in 1961 has had the most significant impact on architectural design. The realistic representations, speed, and accuracy, as well as affordability, make the CAD programs a valuable aid for architects. Architects always draw a set of plans for the construction company that will build the structure, also making a mock-up model in three dimensions as an example for the client to physically see the design. Today, architects use computers to help design and draw the final plans as well as make live 3-dimensional models viewable from different angles.

As part of the emergent millennium, what does the future of art look like, how does the past influence today's art. Zaha Hadid was an architect who designed for the future, pushing the boundaries with computer-aided design technology, embracing new materials and designing intelligent buildings to represent the future. However, hers and other architects based their work on previous engineering and design; what will structures look like in the future?

Sustainable	**Design**	**Towers**
BedZED	Marina Bay Sands	Absolute World
One Central Park	The Metropol Parasol	Petronas Towers
Gardens by the Bay	Guggenheim Museum Bilbao	One World Trade Center
	Heydar Aliyev Cultural Center	Pearl River Tower
	Apple Park	Burj Khalifa
	Harpa Music Hall and Conference Centre	Al Hamra Tower
	Guangzhou Opera House	
	Beijing National Stadium	

Sustainable Architecture is a relatively new concept in architecture and is also known as green architecture, a philosophy that advocates for materials and conservation of energy that will reduce the impact of the building on the environment. The 1960s began our awareness of the environment and the impact and damage we are causing as global citizens. By the mid-1980s, green design became a significant movement and has led to the 21st-century use of wind, solar, and other alternative energy sources. Sustainable architecture tries to minimize the environmental impact of buildings by using energy-efficient systems and sustainable building materials. It takes a conscious approach by the architects to conserve energy in the design of the building, and sustainability can ensure buildings are constructed to prevent endangerment of future generations.

In Beddington Corner, London, England is one of the new Hackbride Masterplan sustainable suburbs. The new suburb ***BedZED*** (15.32) is home to England's first carbon-neutral communities using materials that store heat when it is warm outside and release the heat when it is colder outside. Beddington Corner also uses recycled, reclaimed or natural materials and a power plant to create hot water for distribution to all the buildings in super-insulated pipes (15.33), eliminating the need for every home to have a water heater. *BedZED* was designed by architect Bill Dunster and is 1,405 square meters in size with 82 homes.



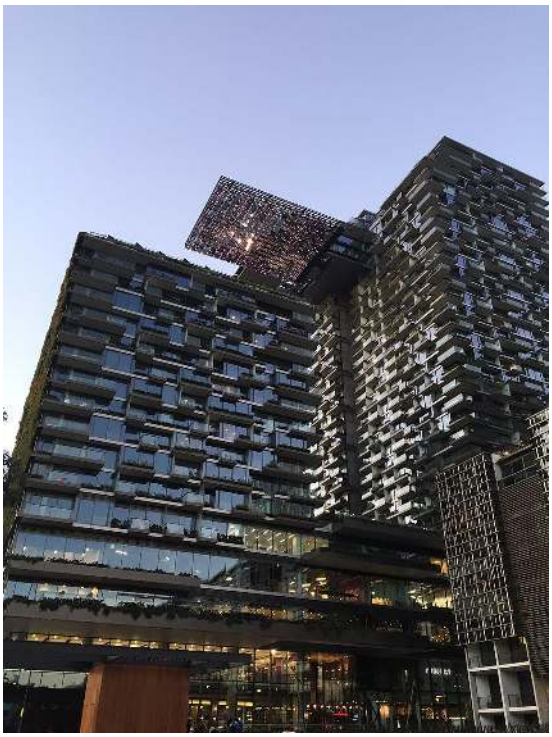
15.32 *BedZED*



15.33 *BedZED roof*

One Central Park (15.34) in Sydney, Australia, is not only an ecologically sound building but an LED artwork at night. The residential building has hanging gardens, a cantilevered heliostat coupled with a low-carbon power plant, and a water recycling plant. Gray water is piped into the apartments for use in laundry and bathrooms, and it is also used to water any green areas outside. On the roof, reflector panels direct natural sunlight to nearby parts of the park's shady areas. At nighttime, the building becomes LED artwork called *Sea Mirror*, designed by Yann Kersale. Patrick Blanc designed the gardens covering the surface of the building, and the 1,120 square meters of gardens have over 35,200 plants of 383 different species, including native Australian plants like acacias, all watered by a remotely controlled drip system. Blanc developed a process for the plants where they are attached to mesh-covered felt that soaks up water and lets the plants grow along the face of the walls without soil (15.35). This vast urban renewal project is an excellent example of how sustainable architecture and an outstanding architectural design can work together.

> *One Central Park in Sydney 'where city meets nature'*



15.34 *One Central Park*



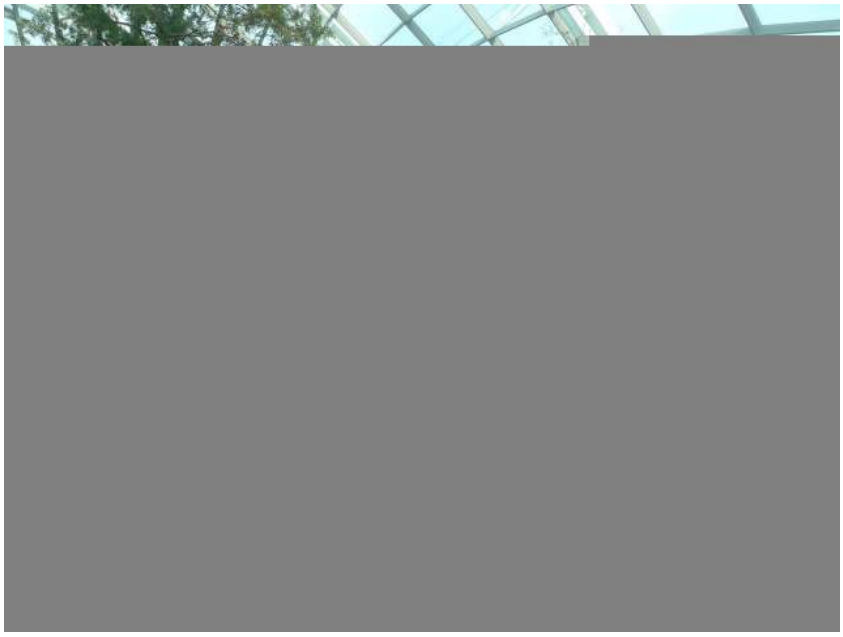
15.35 *Vegetation on building*

Gardens by the Bay are located in Singapore and sits on 101 hectares of land, conceptual designs to transform the city into a 'city in a garden.' The park (15.36) has three waterfront gardens and is part of the government's plan to create a garden in the city to enhance the quality of life with beauty, flora, and greenery. The central feature is two column-less glasshouses made of sustainable materials covering the flower gardens. *Cloud forest* is a garden (15.37) replicating the colder moist conditions generally found 1000 meters above sea level.

Rainwater is collected and used in the cooling system connected to the Super-trees used to cool the circulated water and vent the hot air. The Super-trees are vertical gardens 25 to 50 meters high and planted to work as the environmental engines for the gardens. The Super-trees include ferns, orchids, bromeliad, and other exotic plants and function like regular trees and include photovoltaic cells to harness the sun’s energy for lighting. The trees also collect rainwater used in the fountains and irrigation as part of the cooling system for the conservatories' intake and exhaust air. Elevated between two of the Super-trees (15.38), the walkway gives visitors a panoramic view.



15.36 *Garden by the Bay*



15.37 *Cloud Forest*



15.38 *Skyway*

Contemporary Architecture design continues into the 21st century; however, the transformation from standard upright buildings, to organically designed with diverse functions and connections to the surrounding environment, takes precedent. Architects are challenged to create unusual designs that use 21st-century materials and engineering techniques.

Located in Singapore, ***Marina Bay Sands*** (15.39) and its three-tower structure contains a casino, hotel, mall, theatre, convention center, restaurants, and even an ice-skating rink. Across the top of the complex is a 340 meters long Sky Park anchoring all three buildings together. The Sky Park allows people to view the surrounding landscape and has a 150-meter infinity pool (15.40) overlooking the bay.



15.39 Marina Bay Sands Hotel



15.40 Aerial view of rooftop

The Metropol Parasol (15.41) is a very unusual wooden structure at La Encarnacion Square in Seville, Spain. Designed by Jurgen Mayer-Hermann, the Metropol Parasol is touted as the most massive wooden structure in the world at 150 by 70 meters and 26 meters high. Six parasols form the structure, although people think they look like giant mushrooms. Of the four levels, the underground level contains the *Antiquarium* housing the ancient Roman and Moorish remains discovered when the site was excavated. Level one is an open-air plaza while levels two and three have outstanding views of the city accessible by the walkway (15.42) across the top.



15.41 Metropol Parasol



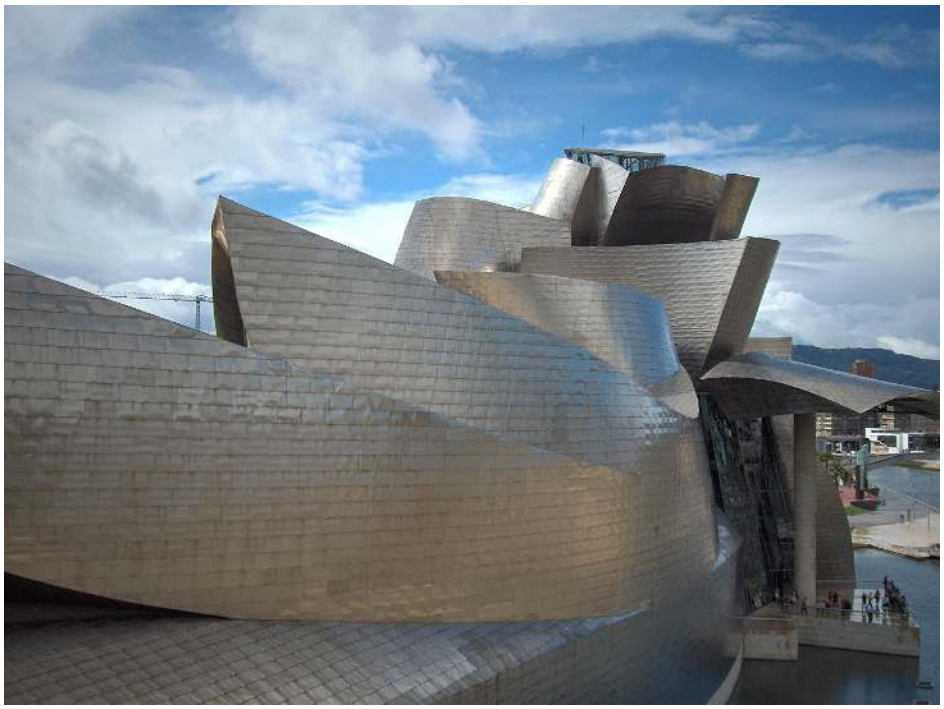
15.42 Metropol Parasol roof

The Guggenheim Museum Bilbao (15.43) is located in Spain and was designed by Frank Gehry to contain modern and contemporary art and fit seamlessly with the surrounding bridges, landscaping, and buildings. The exterior curves (15.44) appear

random, catching the light from the sun in the atrium with views of the surrounding countryside. The museum is made of stone, glass, and titanium that fold into the curves. The stone finishes identify some of the galleries while others are irregularly shaped with curving forms and titanium siding.



15.43 Guggenheim Museum Bilbao



15.44 Exterior curve

The Heydar Aliyev Cultural Center (15.45) is located in Azerbaijan and has flowing architecture in a curved style containing halls and a museum. As the fluid form of the outside topography merges, the entrances are found in the surface folds. When viewers enter into the center, the building folds inside decrease, becoming part of the interior (15.46). Heydar Aliyev Cultural Center was designed by Iraqi-British architect Zaha Hadid.



15.45 Heydar Aliyev Cultural Center

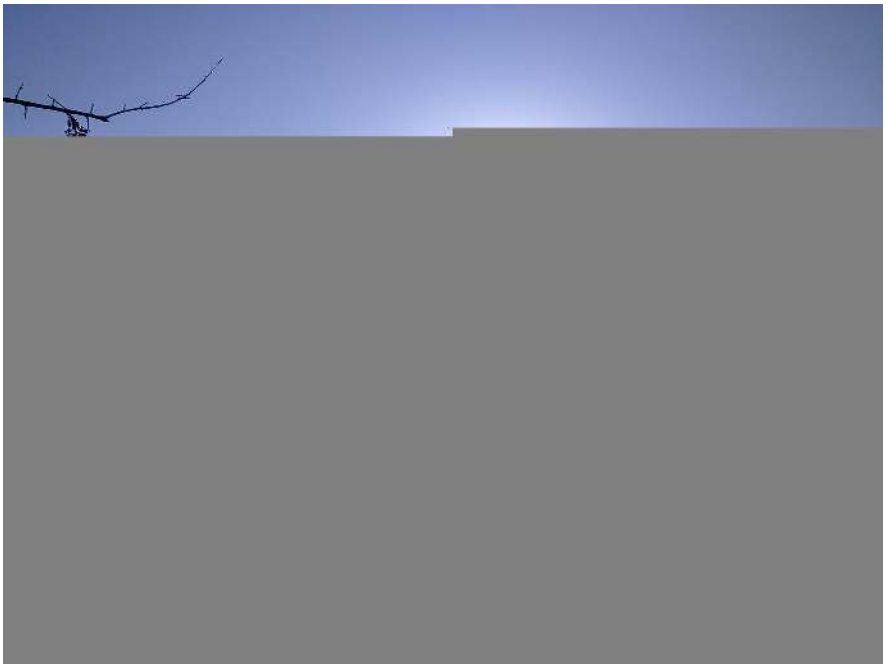


15.46 Interior of center

Apple Park in Silicon Valley, California, was designed by Laurie Olin and has been dubbed the spaceship (15.47). When Steve Jobs, the CEO of Apple, planned to build a new facility for the employees, he wanted the site to be focused on the landscape with groves of trees, gardens, orchards, and meadows all designed to be environmentally supportive. However, the enormous building still dominates the site with a courtyard inside the center covering over twenty acres. The outer walls are a continuous wall of curved glass, the building powered by renewable energy by a solar roof covering the entire building. The unusual theater (15.48) has glass walls and no visible sign of supporting pillars with a facility for product launches, ample meeting, and press reviews.



15.47 Apple Park

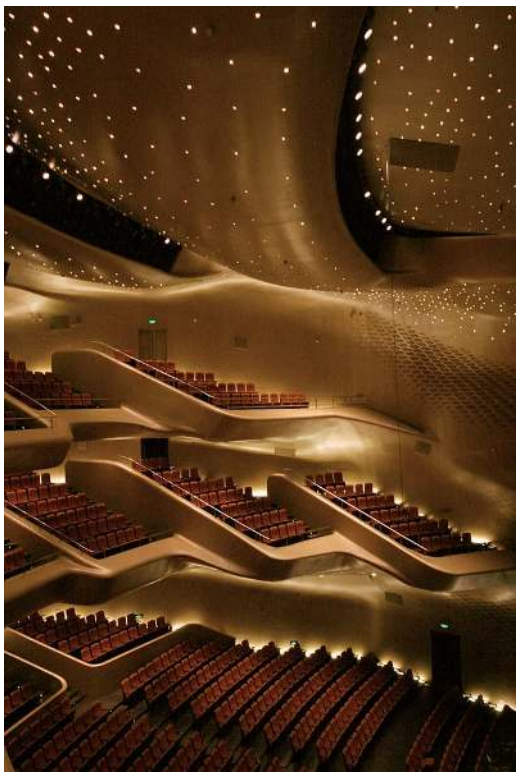


15.48 Apple Park Theatre

Guangzhou Opera House in Guandong Province, China, was designed by Zaha Hadid as one of China's biggest theatres (15.49). Hadid designed the building to resemble two large rocks washed up by the bordering Pearl River. The auditorium was made of concrete with large swaths of glass and granite blocks and had two exceptional theatres (15.50) all lit with sophisticated lighting systems.



15.49 Guangzhou Opera House



15.50 Interior of opera house

Beijing National Stadium in Beijing, China, commonly known as the Bird's Nest (15.51), was built for the 2008 Summer Olympics, designed by Swiss architects and Ai Weiwei as the lead artist. The design was based on the traditional Chinese ceramics and its graceful shapes and curves. The stadium is interlaced with curving steel frames, each made separately and assembled on the site, the frames forming the look of a stained-glass window when the light shines through at night (15.52). The inside of the stadium (15.53) has a field that can be heated or cooled as needed while the stands hold 100,000 people, all ventilated with controlled temperature and airflow.



15.51 Beijing National Stadium



15.52 Stadium at night



15.53 *Field inside the stadium*

Tower architecture has become one of the significant developments in building design in the 21st century, constructing towers to unprecedented heights setting new records each year. The new concepts bring mixed-use facilities fitting into compact spaces in settings with public transportation. Because of the pressures of energy requirements, the towers are still wrapped in glass and must be constructed with energy-saving features. The concepts of immense towers cause adjustments in lifestyles and the concept of where we live and work and what type of transportation and supporting public lands are needed.



15.54 Absolute World

Absolute World (15.54) is a residential condominium complex in Mississauga, Ontario, Canada. Ma Yansong, assisted by Qun Dang, designed the towers that were softer and less rectilinear with twisting towers topping out at 50 and 56 stories high. Every floor is different and was a challenge to build; each of the floor plates was the same; however, each floor had to be rotated differently. On each floor, columns were shortened or lengthened, or walls widened or narrowed, all presenting a building challenge, none of the condos are alike. The 56-story tower twists 209 degrees from its base, and in the simplified plan, how much each tower rotates per floor is visible.



15.55 Petronas Towers

Petronas Towers (15.55) are twin skyscrapers in Kuala Lumpur, Malaysia, designed by Cesar Pelli. The bedrock in this area is far below the ground, and they had to evacuate 500 truckloads of dirt every night, ending at 30 meters below the surface. They needed to use a large amount of concrete to build the foundations to support the unusual design of the towers. Each of the towers has 88 floors made of steel with a glass façade, the design of the façade contains motifs used in Islamic art as part of the area's Muslim religion. The design has stainless steel extrusions reflecting in the sun and was the tallest building until 2004 but remains the tallest twin buildings.



15.56 One World Trade Center

One World Trade Center (15.56) is the main building of the World Trade Center in New York City and is the tallest skyscraper in the United States. There are only 94 actual floors out of the 104 floors; the building, on top, is a spire reaching a height of 541 meters (1,776 feet) a reference to when the Declaration of Independence was signed.



15.57 Pearl River Tower

Pearl River Tower (15.57), located in Guangzhou, China, is 71 stories and 309.7 meters high. The building is designed to conserve energy with wind turbines, solar collectors and photovoltaic cells and is considered one of the best environmentally friendly towers. After studying the solar and wind patterns possibly affecting the tower, and instead of fighting the wind, the tower was built in an aerodynamic form. The tower is faced to optimize the sun's path in the building's energy use with solar panels and daylight harvesting.



15.58 Burj Khalifa

Burj Khalifa (15.58) in Dubai stands at 829.8 meters high and is the tallest artificial structure in the world. It is a mixed-use building and has nine hotels, a mall, 30,000 homes, parks, and a lake, the design based on Islamic architecture, including a spiral minaret. They used setbacks for different floors to create a spiraling pattern allowing the tower to sway at 1.5 meters in the wind. To support the height, they designed a new structural system reinforced by three buttresses to keep the building from twisting. Because the summer temperatures are so extreme, architects used reflective, glazed glass panels and textured stainless-steel panels.



15.59 Al Hamra Tower

Al Hamra Tower (15.59), located in Kuwait, is built of carved concrete almost 412 meters high, the design of the asymmetrical form based on the traditional robes worn in Kuwait. A quarter of each floor is on the south side and shifts from west to east as the stories rise. The south wall has twisting ribbon walls with all four facades having different materials helping to shield the sun from the hot Kuwaiti summers.

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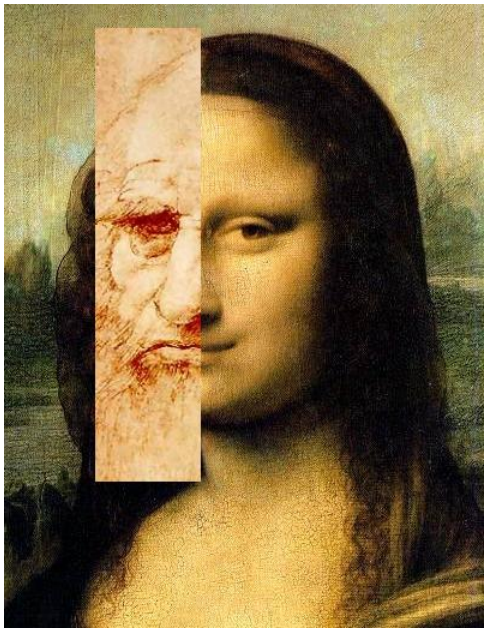
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15.4: Digital Art

Digital art uses digital technology as an integral part of creating artwork and has taken on many names previously, now generally called new media art. Digital technology transforms the way the art of sculptures, drawing, and painting is created and can take the forms of a digital installation, virtual reality, or net art and might be a single object or part of mass production on digital media. Digital art can be computer-generated, computer manipulated, scanned, or drawn on a computer and reproduced in actual materials. Digital paintings are created using software and can be viewed digitally or printed on paper or canvas. Software programs supporting art with two-dimensional characteristics are drawn with a stylus, mouse, or other types of input. What appears digitally is drawn using raster graphics to represent the information.

Name	Native Country
Lillian Schwartz	United States
Pascal Dombis	France
Hamid Naderi Yeganeh	Iran
Scott Draves	United States
Helaman Ferguson	United States
Akira Toriyama	Japan
Noriaki Kubo	Japan
Eiichiro Oda	Japan
Hiromu Arakawa	Japan

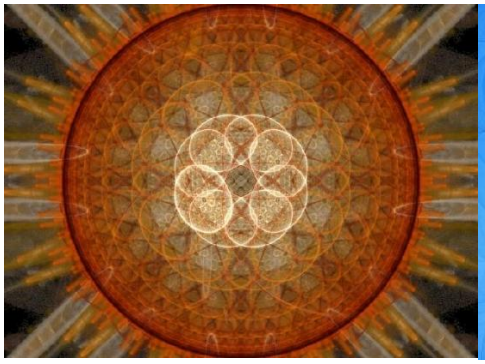
Lillian Schwartz (born 1927) is an American artist and considered the pioneer of computer art. Most of her computer projects were during the 1960s and 1970s before the desktop computer was available, and Schwartz used the necessary computer process to scan pictures and then manipulate them on the screen. She liked to base her work on Leonardo da Vinci's images for her experiments and used the portrait of *Mona Lisa* and a *self-portrait by Da Vinci* to superimpose one on top of the other (15.60). She used the technology to compare the faces and their features and the underlying structures to demonstrate how the Mona Lisa portrait is potentially a self-portrait of Da Vinci himself.



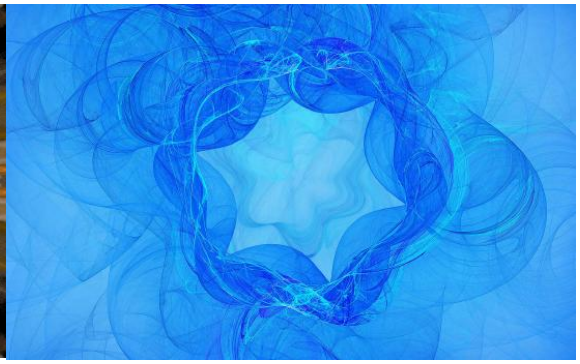
15.60 *Altered Mona Lisa*

Three-dimensional art uses the computer screen as a window and vector graphics to represent the data to create virtual reality works. 3D graphics are used for television, games, and special effects based on a variety of software programs. The software programs allow the artist to create geometric shapes, curves, and three-dimensional objects, as printers, are now available to let the artist print the artwork in the 3D format. The work can be collaborative and allow users to add their unique ideas to the artwork.

Another way to create art in 2D or 3D is to code computer programs to generate the desired artwork that cannot be produced without the computer, the artwork then becomes real-time generative art. Some of the methods are data-moshing, fractal art, or algorithmic art, methods frequently used for movies and games to create photo-realistic works. Fractal art is computer-generated fractals that create images or animations and may be combined with non-fractal art into the end product. Fractals come from regular geometry, and use lines, cubes, or triangles as the base figure is transformed. An artist can input some algorithms as well as computer programs or just define specific lines, shapes, and colors (15.61, 15.62).

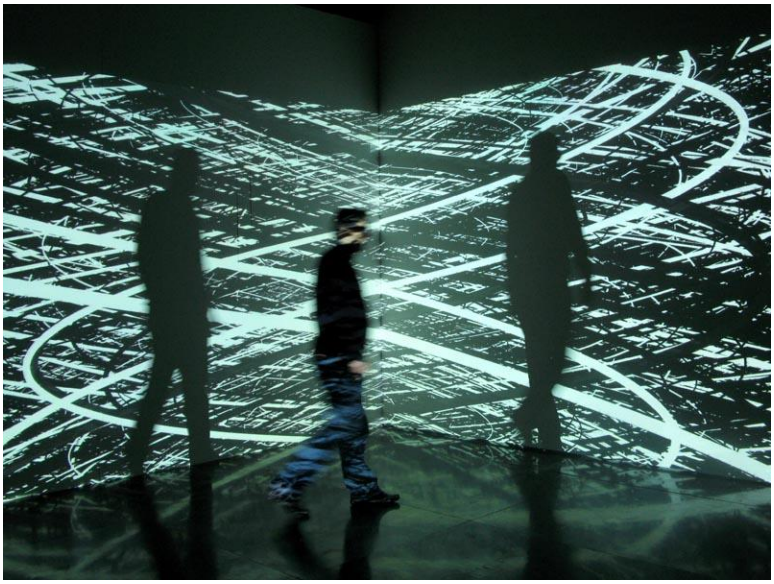


15.61 Fractal Frame 1



15.62 Fractal Frame 2

Pascal Dombis (born 1965) is a French digital artist, and his work, *Irrational Geometrics* (15.63) is a digital art installation, created using algorithmic rules, the unpredictable forms are generated and gives a Surrealist look. He used simple rules like drawing a line and digital software to generate the formats through multiple iterations. *In Test(e)~Fil(e)* (15.64), Dombis generated a 252-meter-long installation by using thousands of lines of text from authors and generating them into a digital installation. Viewers can walk through the installation and read the words or letters.

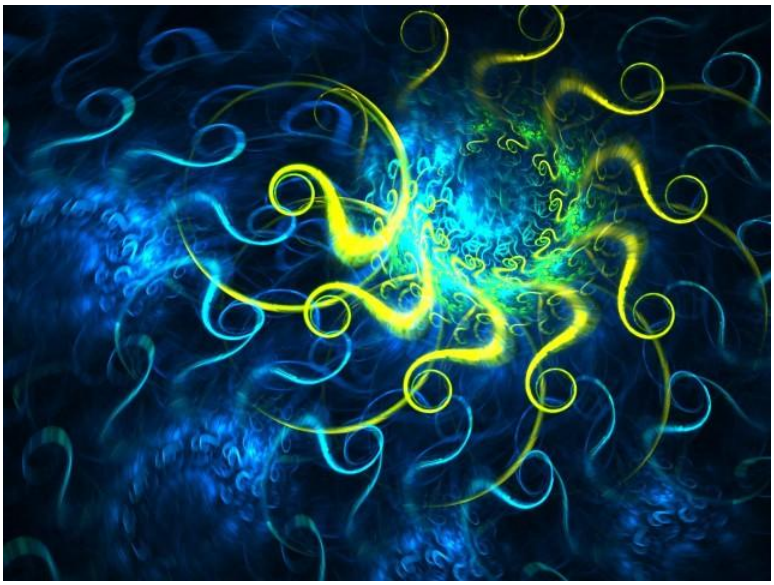


15.63 Irrational Geometrics



15.64 *In Test(e)-Fil(e)*

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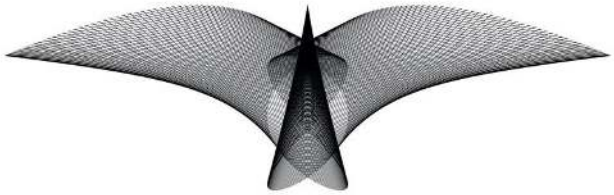


15.65 *Electric Sheep* fractal image

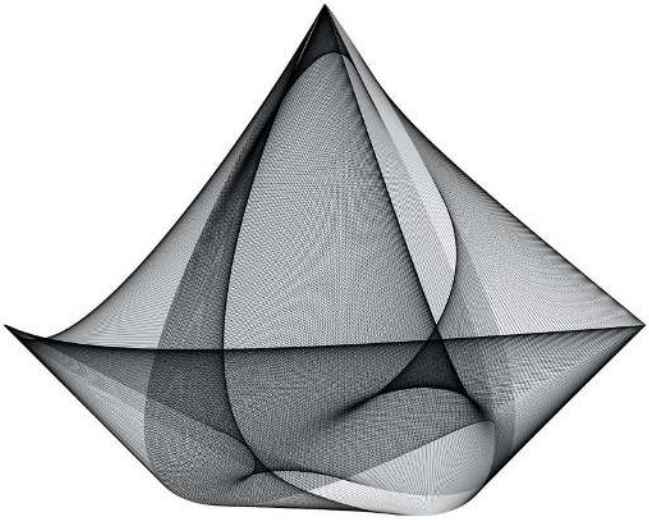
Scott Draves (born 1968) is a video artist who invented Fractal Flames using iterative functions to generate fractal images by mapping tones and colors. The fractals are generally drawn in 2D on a computer and then transformed by iterating, overlapping, transmuting, or copying the fractals. Fractals can become continually changing screen savers or printed as art (15.65, 15.66).



15.66 Fractal image



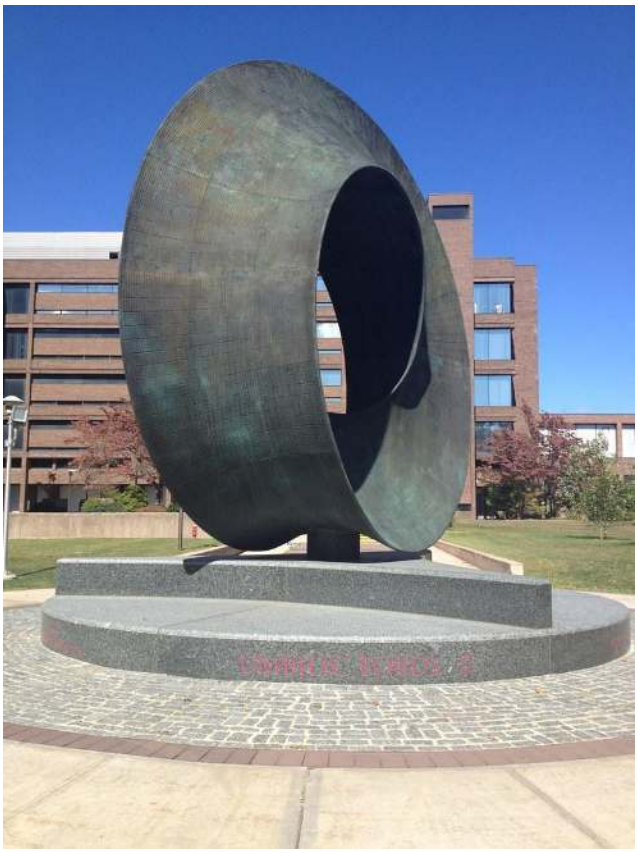
15.67 A Bird in Flight



15.68 Boat

Hamid Naderi Yeganeh (born 1990) is an Iranian, an artist and a mathematician well-known for how he developed formulas to create tessellations and fractals or images of real objects (15.67). He writes complex programs to generate lines into shapes, altering a few lines, changing the shape, and developing different figures. He believes he achieved the boat (15.68) by accident as he continually changed the formulas.

Helaman Ferguson (born 1940), who studied both art and mathematics at the universities, receiving a Ph.D. in mathematics, frequently made mathematically based sculptures. With another mathematician, he created a new Euclidean algorithm to include three or more variables called the PSLQ algorithm. He used the algorithm to create *Umbilic Torus* (15.69), a large sculpture standing 8.5 meters high. Ferguson used computers as a specialized tool creating virtual images for his projects, and for *Umbilic*, he had to compose a program for the computer of over 25,000 movements, written to control the robotic arms used to cut the material for the torus, a 3-dimensional form with a single edge.



15.69 *Umbilic Torus*

Digital installations, like sculptural installations, are a method to create and view large digital projects with projection techniques. They may be something for viewers to simply look at, or the viewer may become part of the installation. The installation is to enhance the viewer's sensory perceptions or immerse the viewer in virtual reality. In a virtual space, a person moves through space, changing the images (15.70). Digital installations have the advantage of being tailored to fit in any space with different presentations, unlike sculptural installations, they are made to be in one space.



15.70 Mixed virtual reality

Anime is a term referring to the Japanese animated productions made by computer animation or drawn by hand. They usually have fantasy-like themes made with colorful graphics and vibrant characters. Anime productions focus on the settings and use of camera

effects instead of character movements. The proportions and features of the characters are usually emotive with unusual eyes. Manga followed the stories of anime in graphic novel form, replicating the heroes of animation.

Akira Toriyama (born 1955) is a well-known Japanese artist who created *Dr. Slump* and *Dragon Ball* (15.71), one of the most popular series selling 230 million copies. Toriyama is honored as one of the people who changed how anime is created, an inspiration for any other artist. Toriyama facilitated Japanese animations' influence throughout the world. **Noriaki Kubo**, also known as Tite Kubo (born 1977), is known for his series *Bleach*. The *Bleach* 15.72) series was made into successful movies using the shonen style with a significant focus on action. He is known for quick cuts and dramatic angles and changes that form a distinctive angular look. Kubo does not use much art in the background but does use a lot of body mutilation or decay.

Eiichiro Oda (born 1975) is best known for his series *One Piece*, selling over 345 million. Individually, different parts of *One Piece* have broken publishing records in Japan. He also worked with other artists and combined parts from their work to make *Cross Epoch*. **Hiromu Arakawa** (born 1973) is known for the anime *Fullmetal Alchemist* which was adapted into two television series where she often appears herself as a bespectacled cow. She started her career with the publication *Stray Dog* and now has a new series called *Silver Spoon*, which is more realistic than her fantasy series *Fullmetal Alchemist*.



15.71 Dragon Ball Z.



15.72 Bleach

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15.5: Contemporary Figurative

In the 20th century, figurative images were frequently ignored, the focus on the ever-changing abstract movements like Cubism or the Minimalists. As the 21st century began, figurative work resurged and expanded through multiple forms and expressions. Although the old masters set the standards, today's figurative artists use the concepts of the past and earlier abstract movements to depict their own unique identities for the figure.

Name	Native Country
Njideka Akunyili Crosby	Nigeria
Marlene Dumas	South Africa
Zhang Xiaogang	China
Kerry James Marshall	United States
Jylian Gustlin	United States
Jenny Saville	England
Eric Fischl	United States
Kehinde Wiley	United States
Pablita Velarde	United States
Faith Ringgold	United States
Fang Lijun	China
Chantal Joffe	England
Amy Sherald	United States

Njideka Akunyili Crosby (born 1983) is from Nigeria before moving to the United States and attending the university to study medicine following the footsteps of her parents before changing directions to become an artist. In her work, she uses multi-media materials of paint, photos, fabric, and pencils. Crosby depicted scenes of everyday life in different rooms of the house, the kitchen, the table and chairs in the dining room, all adorned with images, pictures and things as part of the small details of one's life. Many patterns on the clothing, walls, or part of the furnishings reflect the colors and styles of her native Nigeria. Each painting is a story of life's events as one travels from room to room. A painting (15.73) from the series Portals, appears to be a young woman pondering the future, bringing the viewer into her room. Crosby's work *(Before Now After (Mama, Mummy, and Mamma)* (15.74) depicts her relationship with her family, including images of her mother, grandmother, and sister, a table set with familiar family items and pictures.



15.73 From series Portal



15.74 Before Now After (Mama, Mummy, and Mamma)

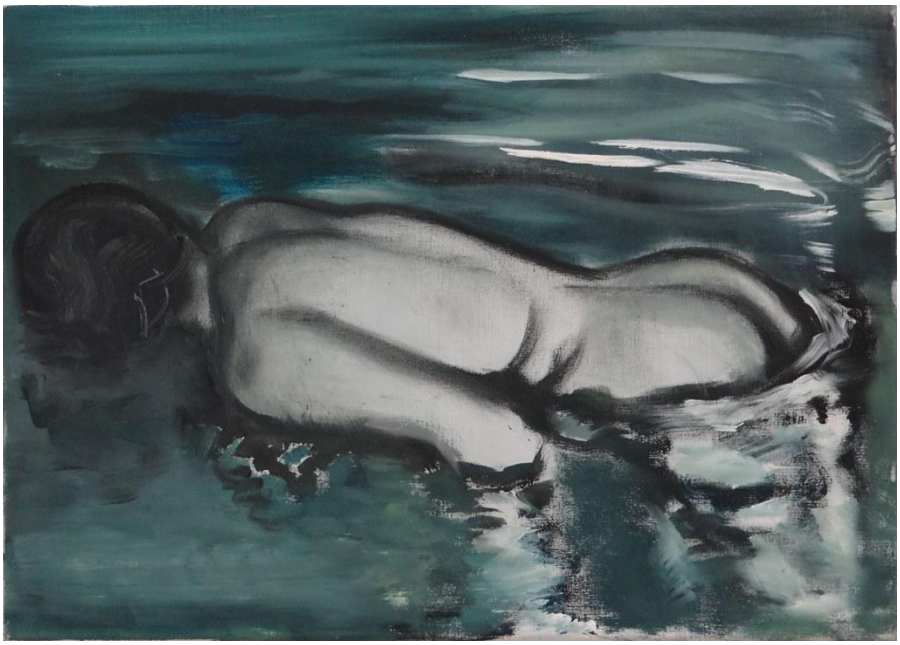
Marlene Dumas (born 1953) was born in Cape Town, South Africa, where she studied art before moving to the Netherlands to study psychology. Dumas depicts her figures in dramatic concepts of love, death, or sexuality, sometimes intimate and controversial. Her brushstrokes are broad and loose and along with dark, brooding colors enhancing a distorted feeling to create the psychological and emotional images seen in *Intimate Relations* (15.75). *Stern* (15.76) portrays a woman who may be sleeping or perhaps deceased, an image giving the viewers choices, as does *Losing (Her Meaning)* (15.77), is the figure swimming or perhaps deceased.



15.75 *Intimate Relations*



15.76 *Stern*



15.77 Losing (Her Meaning)

Zhang Xiaogang (born 1958) was born in China and said his parents taught him how to draw early in his life to give him something to do and stay out of trouble, a skill he continued as an adult. His parents were removed from their home and placed in a re-education camp during the Cultural Revolution in China, an experience influencing his artwork today. He was able to attend the university, although he suffered from alcoholism at the time, another life-altering problem changing his life. He became part of a group of artists who were considered avant-garde, setting up their exhibitions until the events at Tiananmen Square ended liberal ideas. Much of his work today is based on families and the influence of past events as he created the stoic, flat, compliant characters, adding contrast with splotches of color. *My Ideal* (15.78) depicts a family, controlled by soldiers, with oversized heads and long noses. In his close-ups of individuals, *Untitled* (15.79), he used shadows, making the image slightly clouded, their oversized eyes staring outward, the black and gray image only highlighted by a splash of yellow.



15.78 *My Ideal*



15.79 *Untitled*

Kerry James Marshall (born 1955) was born in Alabama but raised in Los Angeles. He received his BFA at Otis Art Institute and became a professor of art at the University of Illinois. The events of the time influenced Marshall, the Black Panthers, the Watts riots, the civil rights movements, and experiences of African Americans. His work reflects his study of history and the effects on the African American community, which he emphasizes by exaggerating the body with a deep black, a recognition of the usual recessed images of darker skin, bringing the color to the forefront. *Untitled* (15.80) depicts a female artist with an overly broad palette, facing the viewer with her painting behind her, a twist with the paint by number image. *The Actor Hezekiah Washington as Julian Carlton Taliesen Murderer of Frank Lloyd Wright Family* (15.81), is the image of an actor portraying a man who committed murder. The actor gazes out at the viewer, who is left with little knowledge of the person he pretends to be.



15.80 Untitled



15.81 *The Actor Hezekiah Washington as Julian Carlton Taliesen Murderer of Frank Lloyd Wright Family*

Jylian Gustlin (born 1960), born in California, lives in the San Francisco Bay Area, where she majored in art and mathematics before receiving her BFA. Although she includes mathematical expressions in her art, as seen in her Fibonacci series, her passion is the human figure and the fluidity and emotions of the figure. *Sirens 3* (15.82) leaves the viewer guessing about the feelings exhibited between the three figures, all painted on a background of multiple layers of mixed media. *Icarus* (15.83) and *Aphrodite 3* (15.84) both demonstrate the emotions of the figures, clouded in the background, faces turned from the viewer.



15.82 *Sirens*

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15.83 *Icarus*



15.84 *Aphrodite 3*

Jenny Saville (born 1970), one of the Young British Artists, received her degree from Glasgow School of Art. She spent some time studying in the United States, developing her views of women based on the numbers of large women she saw and how physically interesting she found their body shapes. Saville took the concepts of the body further based on how deformities could be corrected or what liposuction meant or how diseases affect the body, all taking her paintings to unusual proportions. She used patches of color and brushstrokes on large-sized canvases to create sensual skin and fleshy bodies. *Strategy* (15.85) displays the ample female forms demonstrating how many women appear, disparaging the myth of the runway model.

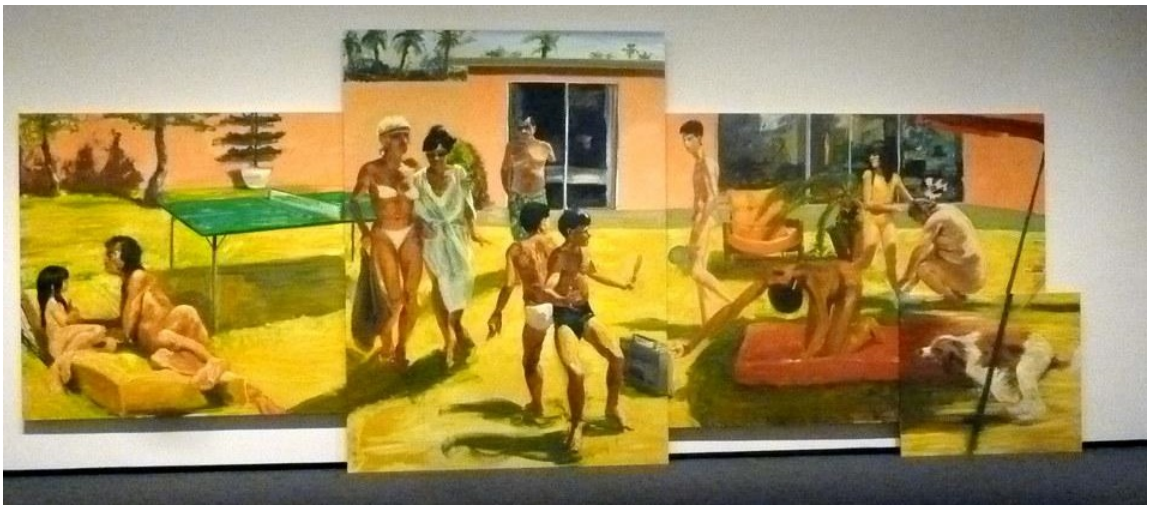


15.85 *Strategy*

Eric Fischl (born 1948) lived in several parts of the United States after he graduated from college, eventually even teaching art for a while. Fischl often painted subjects set in suburbia, seeming to be performing everyday actions; however, many images were based on voyeurism by adolescents, or alcoholism in the country club life, displaying the contradictions found in the suburbs. In the *Haircut* (15.86), the viewer seems to be looking through the window at the young lady cutting her hair while sitting provocatively on her bed. *Saigon, Minnesota* (15.87) is a set of four panels depicting several people in the backyard that appears to be near a pool. Some of the people have a bathing suit; others are nude, lying, or sitting daringly, leaving the viewer to wonder what each of the groups is doing. Oddly, the people are relatively static while the dog seems to be running through the yard.



15.86 *Haircut*



15.87 *Saigon, Minnesota*

Pablita Velarde (1918-2006) belonged to the Santa Clara Pueblos and was sent with her sisters at an early age to a boarding school. As a teenager, she was able to attend an art school, one of the few female students. Velarde learned to paint in a flat style and used her skills to paint images to document and preserve the history of her people. At first, she used watercolors and later used natural pigments found in her area to grind and mix her paints, making earth paintings and is considered one of the outstanding female artists of the southwest. *Basketmaking* (15.88) portrays a man making a basket from yucca leaves as the man behind weaves a twilled basket. The woman is seated and preparing the materials the two men in the background have collected.



15.88 *Basketmaking*

Kehinde Wiley (born 1977) was born in Los Angeles along with his twin brother, although early in their life, his father returned to Nigeria, leaving his mother to raise the children. Wiley was interested in art as a child and received a BFA from the Art Institute in San Francisco and an MFA from Yale. He was influenced by paintings from the old masters and incorporated their styles in combination with his interest in African and Islamic designs. *Coming to Richmond* (15.89) is an example of an African rider, sword in hand with horse rearing, very similar to paintings of Napoleon in the Alps. Wiley likes to use ordinary people as his models and often found people in the neighborhood to pose for him, then removing the person from the ordinary and placing the image in a composed environment with ornate backgrounds.

Mary Comforter of the Afflicted (15.90) is from a series of paintings Wiley created based on historical figures from old masters. He uses the images of young black men in similar poses who are standing in front of colorful backgrounds. Wiley was chosen to paint the official portrait for President Barack Obama, the first African American president. Wiley did not use the usual presidential poses, instead of placing the president in an ordinary chair nestled into a background of flowers. The colorful flowers had specific meanings to the president; chrysanthemums were the flower of Chicago; jasmine represents his birthplace of Hawaii and blue lilies for his father, who was from Kenya.



15.89 Coming to Richmond



15.90
Mary Comforter of the Afflicted

Faith Ringgold (born 1930) was born in Harlem, New York City, living in an area filled with artists, poets, writers, and musicians; her mother was a fashion designer. She learned to work with fabric from her mother, a medium she used extensively in her later artwork. After receiving her master's degree, Ringgold traveled to Europe, especially Paris, where she found the inspiration for the series, *French Collection*, her quilt paintings. She also visited West Africa, which motivated her construction of sculptures and masks. Her early works were based on some of the political unrest of the 1960s, and she created several series about the issues and problems of black Americans. Ringgold became well-known for her quilt and fabric paintings, sculptures, and masks. One of Ringgold's *American People Series* paintings was *Die* (15.91), well-dressed people demonstrating the hidden hostility existing in society and as blood splatters across the entire image, indicating everyone is affected by racism.



15.91 *American People Series #20: Die*

Fang Lijun (born 1963) was born in China, his family comfortable with its well-placed social status. As a child, he was trained in art and graduated from the Central Academy of Fine Arts. He became a member of the group Cynical Realism, artists who incorporated political issues into their art, especially human rights and suppression. Lijun used the bald head of people, focusing on faces to bring his message and develop the emotions and stories of each person as they may feel somewhat helpless in the overall society. Both of his images (15.92, 15.93), portray different emotions open for interpretation by the viewer.



15.92 Series 1, No. 3



15.93 Water

Chantal Joffe (born 1969) studied at colleges in Scotland and England and currently paints women and children in large-scale works. She was inspired by the body positions and clothing of women and presented them in a form seemingly simplistic with unsettling characteristics, hinting at unseen and unsaid conflicts. She paints on oversized canvases with large brushstrokes, leaving drips of paints or outlines, the heads of her figures oddly shaped with piercing eyes. The woman in *Green Dress, Black Knickers* (15.94), appears to be looking into a mirror, or is there someone else in the room she sees. *The Squid and the Whale* (15.95), portrays a woman in her pants, sitting in front of a child. The feelings of the child are masked, a blanket held tightly. In the background, the green pillow anchors the two figures.



15.94 *Green Dress, Black Knickers*

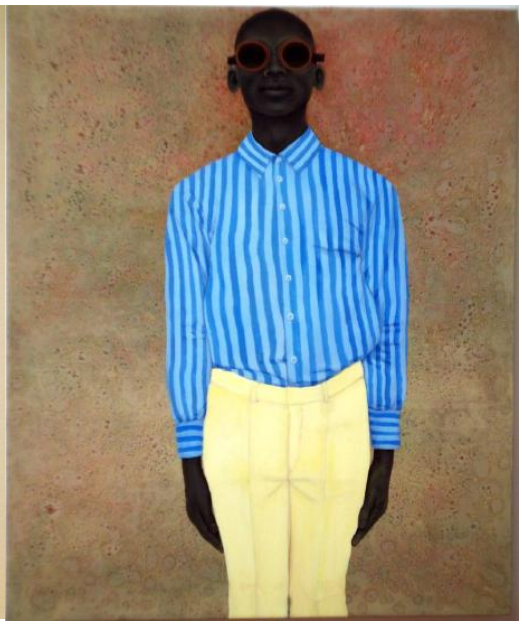


15.95 *The Squid and the Whale*

Amy Sherald (born 1973), who lives in Maryland, received her M.F.A. in painting, now focusing on documenting African Americans and their experiences in everyday life. She uses a form of grayscale or grisaille for the different skin tones of her images to defy the concept of color equals race. *Grand Dame Queenie* (15.96) depicts a woman holding a cup and saucer while she gazes at the viewer, her bright clothing symbolic of Sherald's color palette. *The Boy with No Past*(15.97) displays a young man standing stiffly in his colorful clothing against a muted background. Both images depict individuals as important in their own right, challenging the viewers to recognize them. Sherald was selected to paint the official portrait, *First Lady Michelle Obama* (15.98). She used gray shades for Obama's skin tones as she is sitting in front of a plain blue background. Obama's white dress is a foil for patches of color, some of the squares similar to the quilts of Gee's Bend.



15.96 *Grand Dame Queenie*



15.97 *The Boy with no Past*



15.98 *Michelle Obama*

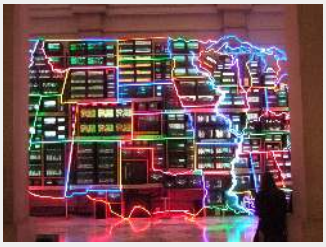
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15.6: Conclusion and Contrast

The new millennium has just started, twenty years seems like a long time; however, there are one thousand years in the millennium and the future of art, the way art is created, materials used and the influence of the global world will bring change, the future is open to one's imagination.

Installations and Sculptures

Name	Image	Name	Image
Yayoi Kusama	 Polka Dots in the Trees	Dale Chihuly	 The Boat of Glass
Andy Goldsworthy	 Sculpture	Nam June Paik	 Superhighway: Continental U.S., Alaska, and Hawaii
El Anatsui	 Peak	Christo and Jeanne-Claude	 Gates

1. What materials are used for installations?
2. How are natural resources included in the installations?
3. How is color used in the installations and how does color enhance or detract from the installation?

Architecture for the 21st Century

Name	Image	Name	Image

Name	Image	Name	Image
Apple Park		Beijing National Stadium	
Guggenheim Museum Bilbao		Marina Bay Sands	
One Central Park		Burj Khalifa	

1. How does computerized technology help with modern design?
2. How are new materials used in contemporary buildings?
3. How are the structures environmentally advanced?

Contemporary Figurative

Name	Image	Name	Image

Njideka Akunyili Crosby	 From series Portal	Marlene Dumas	 Intimate Relations
Zhang Xiaogang	 My Ideal	Kerry James Marshall	 Untitled
Chantal Joffe	 Green Dress, Black Knickers	Jenny Saville	 Strategy

1. How do the artists portray emotions in each painting?
2. How is color used to display the feelings of each image?
3. How do artists use body positions to create the story in portraits?

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Marion Hasbrouck Beckett
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Mark Rothko
14.4: Abstract Expressionism
Marlene Dumas
15.5: Contemporary Figurative
Mary Cassatt
11.7: Impressionism (1860 – 1890)
Masaccio
8.2: Renaissance Artists
max ernst
12.6: Dada (1916 – 1930)
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13.6: Works Progress Administration Murals
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6.16: Mayan Classic Period (250 CE – 1539 CE)
Mayan Writing System
6.16: Mayan Classic Period (250 CE – 1539 CE)
Mayen
4.11: Early and Middle Pre-Classic Mayan (2000 BCE – 400 BCE)
Menkaure and Khamerernebty statue
3.4: Early Mesopotamia (3100 BCE – 2000 BCE approx.)
Mesa Verde
6.15: Ancestral Puebloans (700 CE – 1300 CE)
Mesopotamia
3.5: Indus Valley (3300 BCE – 1700 BCE)
Milan Cathedral
6.7: Gothic (12th C – end of 15th C)
minimalism
14.5: Minimalism
Minoans
3.3: Early Egyptian Dynasty (3150 BCE – 2686 BCE)
4.3: Aegean (1700 BCE – 1450 BCE)
Moai
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Moche
5.8: Moche (100 CE – 800 CE)
mortise and tenon joint
3.9: Conclusion and Contrasts
Mughal Empire
9.8: Mughal Period (1526 – 1857)

N

Nalanda University
6.10: Gupta Period (320 CE – 550 CE)
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Nara Period
6.13: Asuka, Nara and Heian Periods (538 CE – 1185 CE)
Natalia Goncharova
12.3: Fauvism (1900 – 1935)
Nazca
5.7: Nazca (100 BCE – 800 CE)
Neolithic people
3.9: Conclusion and Contrasts
Njideka Akunyili Crosby
15.5: Contemporary Figurative
Noks
5.4: Nok (700 BCE – 300 BCE)
Noriaki Kubo
15.4: Digital Art
Northern Dynasty (China)
6.12: Song Dynasty (960 CE – 1276 CE)
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O

olmec
4.10: Olmec (1500 BCE – 400 BCE)
op art
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Oscar Niemeyer
13.2: 20th Century Architecture

P

Pablita Velarde
15.5: Contemporary Figurative
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12.5: Cubism (1907 – 1914)
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Palette of Narmer
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15.4: Digital Art
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11.8: Post-Impressionism (1885 – 1905)
Paul Gauguin
11.8: Post-Impressionism (1885 – 1905)
Paul Jackson Pollock
14.4: Abstract Expressionism
Paul Klee
12.4: Expressionism (1905 – 1930)
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4.4: Mesopotamia (2500 BCE – 330 BCE)
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8.2: Renaissance Artists
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4.5: Phoenicians (1200 BCE – 539 BCE)
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9.2: Northern European Baroque (1580s– early 1700)
Pieter Hooch
9.2: Northern European Baroque (1580s– early 1700)
Puebloans
6.15: Ancestral Puebloans (700 CE – 1300 CE)

Q

Qin Dynasty
5.5: Qin Dynasty (221 BCE - 206 BCE)
qing dynasty
9.10: Qing Period (1636 – 1911)
Quilting
14.8: Quilting

R

Radio Carbon Dating
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Rapa Nui
6.14: Rapa Nui Island (7th CE est. – ongoing)
Rembrandt van Rijn
9.2: Northern European Baroque (1580s– early 1700)
Ren Bonian
11.5: Shanghai School of Art (Late 19th Century)
rené magritte
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Richard Anuszkiewicz
14.3: Op Art
Robert Motherwell
14.4: Abstract Expressionism
Robert Rauschenberg
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Robert Seldon Duncanson
11.4: Hudson River School (1850s – 1880)
Rococo
9.6: Rococo (1730 – 1760)
Romanesque
6.6: Romanesque (1000 CE – 1150 CE)
7.6: Romanesque Sant Climent de Taull (1123 CE)
Rosa Bonheur
11.3: Realism (1848 – 1870)
roy lichtenstein
14.2: Pop Art
Rufus Hathaway (Art)
10.3: Early American Folk Art (1650 – 1900)
runes
6.5: Viking (Late 8th C – late 11th C)
Ruth Asawa
15.2: Installation and Sculpture
Ruth Bascom (Art)
10.3: Early American Folk Art (1650 – 1900)

S

Sacsayhuaman
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Sant Climent de Taull
7.6: Romanesque Sant Climent de Taull (1123 CE)
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Shitao
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Sir Joseph Banks
10.5: Natural History Illustration (18th Century)
Six Harmonies Pagoda
7.11: Song Dynasty Six Harmonies Pagoda (970 CE)
Song Dynasty
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7.11: Song Dynasty Six Harmonies Pagoda (970 CE)
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Statue of Ti
3.4: Early Mesopotamia (3100 BCE – 2000 BCE approx.)
step pyramid of Djoser
3.4: Early Mesopotamia (3100 BCE – 2000 BCE approx.)
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Sun Stone (Aztec)
6.18: Aztecs (14th – 16th)
surrealism
12.6: Dada (1916 – 1930)
Sydney Parkinson
10.5: Natural History Illustration (18th Century)

T

Temple Eshnunna
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Temple of Amrit
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7.15: Aztec Templo Mayor (1326 CE)
Tenochtitlan
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7.15: Aztec Templo Mayor (1326 CE)
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Thomas Eakins
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Thomas Hart Benton
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Tommaso di Ser Giovanni di Simone
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Trajan’s Column
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U

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Ustad Mansur
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Ustadf Ahmad Lahauari
9.8: Mughal Period (1526 – 1857)
Utagawa Hiroshige
11.6: Edo Period (1615 – 1868)

V

Venus of Willendorf
1.2: Art of the Past and the Origins of Creativity
Victor Arnautoff
13.6: Works Progress Administration Murals
Victor Vasarely
14.3: Op Art
Vikings
6.5: Viking (Late 8th C – late 11th C)
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W

Waka poetry
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Walter Crane
11.9: Art Nouveau (1890 – 1914)
Walter Gropius
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Wang Hui
9.10: Qing Period (1636 – 1911)
William Berczy
10.1: Portraits (18th Century)
William De Kooning
14.4: Abstract Expressionism
William Morris
11.9: Art Nouveau (1890 – 1914)
William Ronald Reid Jr.
14.7: First Nation Group of Seven
Winslow Homer
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Wu Changshuo
11.5: Shanghai School of Art (Late 19th Century)

X

Xia Dynasty
4.7: Shang and Zhou Dynasties (1766 BCE – 256 BCE)

Y

Yayoi Kusama
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15.2: Installation and Sculpture
Yayoi Period
5.6: Yayoi Period (300 BCE – 300 CE)
Yellow River
4.7: Shang and Zhou Dynasties (1766 BCE – 256 BCE)

Z

Zhang Xiaogang
15.5: Contemporary Figurative
Ziggurat
3.5: Indus Valley (3300 BCE – 1700 BCE)
Ziggurat of Ur
3.5: Indus Valley (3300 BCE – 1700 BCE)

Glossary

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