

ARTH 300: ART APPRECIATION



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ARTH 300: Art Appreciation (Ligmond)

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1: INTRODUCTION TO ART HISTORY

- 1.1: What is Art History and Where Is It Going?
- 1.2: Learning to Look and Think Critically, Part 1
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1.1: What is Art History and Where Is It Going?

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1.3: Learning to Look and Think Critically, Part 2

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2: INTRODUCTION TO ART

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2.1: Introduction

We live in a rapidly changing world in which images play an important, even central, role. With widespread use of personal electronics, we instantaneously deliver and receive sound, video, and text messages. Corporations and governments worldwide recognize the power of advertising. Art museums worldwide are putting large parts of their collections online. Today we are seeing theater-quality movies made with inexpensive equipment that was unavailable ten years ago. Selfies, personal video, and memes are everywhere. In 1968, artist Andy Warhol (1928-1967, USA) said, “In the future everyone will be world-famous for fifteen minutes.” ([Self Portrait](#), Andy Warhol) We are seeing that prediction come true with the advent of personal electronics that rival the sophistication of the most advanced professional studios of only twenty years ago. We are surrounded by images, but, for all of our clever technical abilities, the fundamental dynamics of visual art remain the same.

Take a few minutes to look over the accompanying image, *Blind Homer and His Guide*. (Figure 2.1) It was painted in 1875 by a leading member of the French *École des Beaux Arts*, or School of Fine Arts, William-Adolphe Bouguereau (1825-1925, France), and serves as a good example of the kinds of paintings made in Europe during that time. We might wonder what a painting made more than 100 years ago in a foreign country could have to do with us today.



Figure 2.1: *Homer and His Guide*. (Public Domain; William-Adolphe Bouguereau via Wikimedia Commons).

The French Academic artist Bouguereau's painting is more than a literal presentation of a forgotten moment in ancient history. The painting challenges viewers from every age to go deeper, to see the symbolism behind the history. [Homer](#), who is thought to have lived around 1000 BCE, was the chief poet of the ancient Greeks. Ancient Greek ideas about social roles and the nature of virtue come to us in part from Homer's epic poems the *Iliad* and the *Odyssey*. In Bouguereau's painting, Homer symbolizes civilization and culture. Homer wanders blindly through a savage wilderness with only a youth to shelter him. In this way, Bouguereau implies that a wilderness can be not only physical but also cultural, and in that sense, all of us wander through a wilderness that threatens the human spirit found in culture. His painting asks the question, “How are cultural values carried forward?” In Bouguereau's work, the young man has taken responsibility for protecting Homer, who symbolizes the refined wisdom of the past and the foundation of western culture. This image is a call to the youth of Bouguereau's generation (and to ours) to bring precious culture forward safely through an ever-threatening wilderness.

Wherever we find human beings, we find visual art. Works of visual art raise questions not only about our ancestors, but also about the nature of visual art itself. What is art? Who is an artist? Why do artists make art? What is the role of the viewer? Does everything count as art? How have people defined art through time? How do we define art today?

In this chapter, we will examine these questions in more detail. The purpose of this examination is twofold: to increase your awareness of the mechanics of those images and, thus, more effectively understand the visual art that we encounter in our daily lives. Images are powerful. Images are used in our culture in many ways, not all of them benign. When we enhance our visual

literacy, we raise our awareness of the powerful images that surround us.

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2.2: What is Visual Art?

To explore a subject, we need first to define it. Defining art, however, proves elusive. You may have heard it said (or even said it yourself) that “it might be art, but it’s not Art,” which means, “I might not know how to define it, but I know it when I see it.”

Everywhere we look, we see images designed to command our attention, including images of desire, images of power, religious images, images meant to recall memories, and images intended to manipulate our appetites. But are they art?

Some languages do not have a separate word for art. In those cultures, objects tend to be utilitarian in purpose but often include in their design the intent to delight, portray a special status, or commemorate an important event or ritual. Thus, while the objects are not considered art, they do have artistic functions.

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2.3: Who is Considered an Artist? What Does it Mean to be an Artist?

In much of the world today, an artist is considered to be a person with the talent and the skills to conceptualize and make creative works. Such persons are singled out and prized for their artistic and original ideas. Their art works can take many forms and fit into numerous categories, such as architecture, ceramics, digital art, drawings, mixed media, paintings, photographs, prints, sculpture, and textiles. Of greater importance, artists are the individuals who have the desire and ability to envision, design, and fabricate the images, objects, and structures we all encounter, use, occupy, and enjoy every day of our lives.

Today, as has been the case throughout history and across cultures, there are different titles for those who make and build. An artisan or craftsperson, for example, may produce decorative or utilitarian arts, such as quilts or baskets. Often, an artisan or craftsperson is a skilled worker, but not the inventor of the original idea or form. An artisan or craftsperson can also be someone who creates their own designs, but does not work in art forms or with materials traditionally associated with the so-called Fine Arts, such as painting and sculpture. A craftsperson might instead fashion jewelry, forge iron, or blow glass into patterns and objects of their own devising. Such inventive and skilled pieces are often categorized today as Fine Craft or Craft Art.

In many cultures throughout much of history, those who produced, embellished, painted, and built were not considered to be artists as we think of them now. They were artisans and craftspeople, and their role was to make the objects and build the structures for which they were hired, according to the design (their own or another's) agreed upon with those for whom they were working. That is not to say they were untrained. In Medieval Europe, or the Middle Ages (fifth-fifteenth centuries), for example, an artisan generally began around the age of twelve as an apprentice, that is, a student who learned all aspects of a profession from a master who had their own workshop. Apprenticeships lasted five to nine years or more, and included learning trades ranging from painting to baking, and masonry to candle making. At the end of that period, an apprentice became a journeyman and was allowed to become a member of the craft guild that supervised training and standards for those working in that trade. To achieve full status in the guild, a journeyman had to complete their "masterpiece," demonstrating sufficient skill and craftsmanship to be named a master.

We have little information about how artists trained in numerous other time periods and cultures, but we can gain some understanding of what it meant to be an artist by looking at examples of art work that were produced. Seated Statue of Gudea depicts the ruler of the state of Lagash in Southern Mesopotamia, today Iraq, during his reign, c. 2144-2124 BCE (Figure 2.3.1).



Figure 2.3.1 Gudea of Lagash Girsu. (Public Domain; by Jastrow via Wikimedia Commons)

Gudea is known for building temples, many in the kingdom's main city of Girsu (today Telloh, Iraq), with statues portraying himself in them. In these works, he is seated or standing with wide, staring eyes but otherwise a calm expression on his face and his

hands folded in a gesture of prayer and greeting. Many of the statues, including the one pictured here, are carved from diorite, a very hard stone favored by rulers in ancient Egypt and the Near East for its rarity and the fine lines that can be cut into it. The ability to cut such precise lines allowed the craftsperson who carved this work to distinguish between and emphasize each finger in Gudea's clasped hands as well as the circular patterns on his stylized shepherd's hat, both of which indicate the leader's dedication to the well-being and safety of his people.

Although the sculpture of Gudea was clearly carved by a skilled artisan, we have no record of that person, or of the vast majority of the artisans and builders who worked in the ancient world. Who they worked for and what they created are the records of their lives and artistry. Artisans were not valued for taking an original approach and setting themselves apart when creating a statue of a ruler such as Gudea: their success was based on their ability to work within standards of how the human form was depicted and specifically how a leader should look within that culture at that time. The large, almond-shaped eyes and compact, block-like shape of the figure, for example, are typical of sculpture from that period. This sculpture is not intended to be an individual likeness of Gudea; rather, it is a depiction of the characteristic features, pose, and proportions found in all art of that time and place.

Objects made out of clay were far more common in the ancient world than those made of metal or stone, such as the Seated Statue of Gudea, which were far more costly, time-consuming, and difficult to make. Human figures modeled in clay dating back as far as 29,000–25,000 BCE have been found in Europe, and the earliest known pottery, found in Jiangxi Province, China, dates to c. 18,000 BCE. Vessels made of clay and baked in ovens were first made in the Near East c. 8,000 BCE, nearly 6,000 years before the Seated Statue of Gudea was carved. **Ceramic** (clay hardened by heat) pots were used for storage and numerous everyday needs. They were utilitarian objects made by anonymous artisans.

Among the ancient Greeks, however, pottery rose to the level of an art form. But, the status of the individuals who created and painted the pots did not. Although their work may have been sought after, these potters and painters were still considered artisans. The origins of pottery that can be described as distinctively Greek dates to c. 1,000 BCE, in what is known as the Proto-geometric period. Over the next several hundred years, the shapes of the vessels and the types of decorative motifs and subjects painted on them became associated with the city where they were produced, and then specifically with the individuals who made and decorated the pots. The types of pots signed by the potter and the painter were generally large, elaborately decorated or otherwise specialized vessels that were used for ritual or ceremonial purposes.

That is the case with the Panathenaic Prize Amphora, 363–362 BCE, signed by Nikodemus, the potter, and attributed to the Painter of the Wedding Procession, whose name is not known but is identified through similarities to other painted pots (Figure 2.3.2). The Panathenaia was a festival held every four years in honor of Athena, the patron goddess of Athens, Greece, who is depicted on the **amphora**, a tall, two-handled jar with a narrow neck. On the other side of the storage jar, Nike, the goddess of victory, crowns the winner of the boxing competition for which this pot—containing precious olive oil from Athena's sacred trees—was awarded by the city of Athens. Only the best potters and painters were hired to make pots that were part of such an important ceremony and holding such a significant prize. While the vast majority of artisans never identified themselves on their work, these noteworthy individuals were set apart and acknowledged by name. The makers' signatures demonstrated the city's desire to give an award of the highest quality; they acted as promotion for the potter and painter at that time, and they have immortalized them since. It must not be forgotten, however, that the prize inside the pot was considered far more important than the vessel or the skilled artisans who created it.



Figure 2.3.2 Panathenaic Prize Amphora with Lid. (CC0 1.0 Universal Public Domain Dedication; Nikodemos via The J. Paul Getty Museum)

China was united and ruled by Mongols from the north, first under Kublai Kahn, in the period known as the Yuan Dynasty (1271-1368). The hand scroll painting *Pear Blossoms* was created with ink and colors on paper around 1280 by Qian Xuan (c. 1235-before 1307, China). (Figure 2.3.3) After the establishment of the Mongolian government, Qian Xuan abandoned his goal of obtaining a position as a scholar-official, as the highly educated bureaucrats who governed China were known, and turned to painting. He was part of a group of artists known as scholar-painters, or *literati*. The work of scholar-painters was desirable to many admirers of art because it was considered more personal, expressive, and spontaneous than the uniform and realistic paintings by professional, trained artists. The scholar-painters' sophisticated and deep knowledge of philosophy, culture, and the arts—including calligraphy—made them welcome among fellow scholars and at court. They were part of the elite class of leaders, who followed the long and noble traditions within Confucian teachings of expressing oneself with wisdom and grace, especially in the art of poetry.



Figure 2.3.3 Pear Blossoms, ca. 1280. (Public Domain; The Dillon Fund Gift, via The Metropolitan Museum of Art).

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Qian Xuan was one of the first scholar-painters to unite painting and poetry, as he does in Pear Blossoms:

All alone by the veranda railing,
teardrops drenching the branches,
Although her face is unadorned,
her old charms remain;
Behind the locked gate, on a rainy night,
how she is filled with sadness.
How differently she looked bathed in golden waves
of moonlight, before the darkness fell.

The poem is not meant to illustrate or describe his painting of the branch with its delicate, young foliage and flowers; rather, the swaying, irregular lines of the leaves and the gently unfurling curves of the blossoms are meant to suggest comparisons to how quickly time passes—delicate blooms will soon fade—and evoke memories of times past.

In thirteenth-century China, as has been the case throughout much of that country's history, the significance of a painting is closely associated with the identity of the artist, and with the scholars and collectors who owned the work over subsequent centuries. Their identities are known by the seals, or stamps in red acting as a signature, each added to the work of art. Specific subjects and how they were depicted were associated with the artist, and often referred back to in later works by other artists as a sign of respect and acknowledgment of the earlier master's skill and expertise. In Pear Blossoms, as was often the case, the poem, and the calligraphy in which the artist wrote it, were part of the original composition of the entire painted scroll. The seals appended and notes written by later scholars and collectors continued adding to the composition, and its beauty and meaning, over the next seven hundred years.

When James Abbott McNeill Whistler (1834-1903, USA, lived England) painted Arrangement in Flesh Colour and Black, Portrait of Theodore Duret in 1883, he was making references back to the makers' marks Chinese and Japanese potters used as signatures on their ceramics in the monogram he adopted for his work: a stylized design of a butterfly based on his initials. (Figure 2.3.4) Whistler began signing his work with the recognizable but altered figure of a butterfly, which often appeared to be dancing, in the 1860s. He had begun collecting Japanese porcelain and prints, and was tremendously influenced by their colors, patterns, and compositions, which reflected Japanese principles of beauty in art, including elegant simplicity, tranquility, subtlety, naturalness, understated beauty, and asymmetry or irregularity.



Figure 2.3.4 Arrangement in Flesh Colour and Black: Portrait of Theodore Duret. (Public Domain; James Abbott McNeill Whistler, via the Metropolitan Museum of Art)

Whistler was among numerous American and European artists in the second half of the nineteenth century who felt compelled to break away from what they believed were the inhibiting constraints in how and what art students were taught and in the system of traditional art exhibitions. For Whistler and others, such restrictions were intolerable; as artists, they must be allowed to freely follow their own creative voices and pursuits. In adopting Japanese principles of beauty in art, Whistler could pursue what he called “Art for art’s sake.” That is, he could create art that served no other purpose than to express what he, as the artist, found to be elevating, harmonious, and pleasing to the eye, the mind, and the soul:

Art should be independent of all claptrap—should stand alone, and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like. All these have no kind of concern with it; and that is why I insist on calling my works “arrangements” and “harmonies.”⁴

Setting the artist apart in this way, as someone with special qualifications and sensibilities at odds with the prevailing cultural and intellectual standards, was far from the role played by a scholar-painter such as Qian Xuan in thirteenth-century China. The work Qian Xuan created was in accord with prevailing standards, while Whistler often thought of himself and his art as conflicting with the conventions of his day. Continuing one notion or categorization of the artist that had been present in Europe since the sixteenth century (and, later, the United States), Whistler was the singular, creative genius, whose art was often misunderstood and not necessarily accepted.

That was indeed the case. In 1878, Whistler won a lawsuit for libel against the art critic John Ruskin, who described Whistler’s 1875 painting, *Nocturne in Black and Gold: The Falling Rocket*, as “flinging a pot of paint in the public’s face.” (Figure 1.14) By around 1880, in the aftermath of that rancorous proceeding, Whistler often added a long stinger to his butterfly monogram, symbolizing both the gentle beauty of his art as well as the forceful, at times stinging, nature of his personality.

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2.4: The Role of the Viewer

An artist or craftsperson has an audience in mind when creating a work of art. Sometimes the audience is the artist. Most of the time, however, the audience—the viewer—is someone else. It may be an individual or a group of people the artist personally knows, or people the artist knows will be viewing the work in a specific context or with a certain purpose. The artist may also consider what meaning or impact the work of art will have for people who view it at an unknown time or place in the future, perhaps with little information about the artist or the work itself. Or, the artist may feel the need or desire to express an emotion and have no concern for how the viewer will react to the work, or even if the viewer will understand the work and why it was created.

As the viewer of a work of art, then, we are often aware that we do not have full knowledge of what the artist intended or, at times, even what the artist depicted. Not having that information, however, is not necessarily frustrating nor does it dampen our enjoyment of the piece. Instead, we may find the colors vibrant, or the subject intriguing, or the composition relaxing; in other words, we may simply enjoy looking at the work of art without feeling the need for particulars about it or the artist. But, there are other times when it is helpful to have some information about the artist or artwork for us to better understand and appreciate what we are looking at.

Sites exist around the world where images were painted or inscribed on cave walls during the Upper Paleolithic Period, c. 40,000-12,000 BCE. The majority of the images are of animals, but outlines of hands, human figures, instruments such as bows and arrows, and designs such as spoked wheels or parallel lines can also be found. They possess a number of notable features, including the fact that these images were painted over tens of thousands of years on every continent except Antarctica. Despite significant differences, the types of subjects depicted during all that time and in all those places are remarkably similar. But, as they were made during the pre-historic period, that is, before humans kept written records, all we know about them is what we can interpret by looking at the images themselves and by studying other objects we have found from the same places and time periods.

Scholars have put forth numerous ideas about why the images were made and what they could mean. The animals depicted include horses, bulls, bison, and deer, all of which were hunted during that span of approximately 30,000 years. For that reason, some scholars hypothesize the paintings acted as a form of **sympathetic magic**, expressing the hope or giving thanks for a successful hunt by depicting the animals hunted. If the images were associated with such activities, crucial for the survival of those who created them, then their makers, as scholars further speculate, were **shamans**, or spiritual leaders of the group. A shaman is an individual with the power to interact with the physical world and the otherworld of spirits in order to maintain harmony between the two, predict the future, cast spells, and cure the sick. Venturing into a cave, where all light from the outside world quickly disappears, is akin to a journey into another realm of existence. The images painted, seen only by fire, would have flickered and danced on the walls as if they depicted visitors from another world. We do not know who saw the paintings other than those who created them, but in the Panel of Spotted Horses within the Chapel of Bison in the Pech-Merle de Cabrerets Cave, France, the handprints also present are evidence that there were others who viewed them. (Figure 2.4.1) The prints were made by placing a hand on the wall and blowing paint around it, perhaps through a hollow, reed-like object. Are they meant to identify or document those who were present, to indicate their hoped-for powers as hunters or their inclusion as part of a shamanistic experience? We do not know, but even with the little information we have as viewers today, we can nevertheless enjoy the painting's beauty and mystery.



Figure 2.4.1 Replica of the Pech-Merle de Cabrerets Cave painting. (Public Domain; by HTO via Wikimedia Commons)

A **labyrinth**, or maze, such as the one in the floor of the nave of Chartres Cathedral (1194- 1250), France, is another example of an image or object found in a number of places, but about which we have little information. (Figure 2.4.2) A labyrinth is similar to a maze but generally has only one intricate and twisting path to the center. (Figure 2.4.3) There are labyrinths in the floors of numerous medieval Gothic cathedrals in Europe that were built in the twelfth to fifteenth centuries. The labyrinth at Chartres Cathedral was built in the thirteenth century and, at 42.3 feet in diameter, it fills the width of the **nave**, or central area of a church. While there is documentation that clergy performed dances during Easter celebrations upon labyrinths found in other cathedrals in France, no such records exist regarding Chartres. What it does seem to have in common with other labyrinths, however, is being used as a path to **circumambulate**, or walk, by visitors to the church who were on a **pilgrimage** or journey of faith. As was true of many Gothic churches, Chartres Cathedral held a **relic**, an object thought to have belonged to or been part of a holy person's body, in this case, a garment believed to be the tunic worn by the Virgin Mary when she gave birth. Pilgrims traveled to Chartres to venerate this relic as a demonstration of their religious devotion. While there, pilgrims and other visitors might follow the stones of the labyrinth while in prayer or a state of meditation; the inevitable outcome of the complex and turning path leading to the center mirrors the certainty that prayer will lead the believer to God. The repetitive and focused movement of walking while absorbed in prayer enhanced the devotional experience for the worshiper—who was also the viewer of the labyrinth—on both a physical and a spiritual level.



Figure 2.4.2 Labyrinth at Chartres Cathedral. (CC BY-SA 3.0; by Maksim via Wikimedia Commons)



Figure 2.4.3 Diagram of the Labyrinth of Chartres Cathedral. (CC BY-SA 3.0; by Thurmanukyalur via Wikimedia Commons)

John Haberle (1856-1933, USA) was a painter who was born and spent most of his life in New Haven, Connecticut. He was well known for his **trompe l'oeil** works such as *A Bachelor's Drawer*: paintings that were so realistic they “fooled the eye.” (Figure 2.4.4) Precisely rendering objects on a two-dimensional surface as if they were in three-dimensional space, he was able to create an illusion of reality that was meant to draw in his viewers, who were briefly unaware of the trick he was playing upon them. Quickly recognizing the painting was in truth an uncannily accurate semblance of actual objects, the viewer then became a participant in the artist’s game of deception.



Figure 2.4.4 *A Bachelor's Drawer*. (Public Domain; John Haberle, via The Metropolitan Museum of Art)

The various objects in *A Bachelor's Drawer*, including photographs, paper currency, theater ticket stubs, newspaper clippings, a thermometer, and a hair comb, that appear to be haphazardly fixed to a wooden drawer front are visually interesting because they are so life-like. Once the viewer shifts focus to look at these everyday and commonplace items—the sorts of things you take out of your pocket at the end of the day, often intending to throw them away—and think about what they are, we also wonder what they might mean. And, that is exactly what Haberle intended his viewers to do.

The artist even rewards his viewers for their close attention to the many details in his painting by placing some important ones in the center: several fragments of newspaper articles, including one stating, “A New Haven artist has plunged himself into trouble

by making too perfect greenbacks in oil.” Viewers who knew Haberle’s work would probably have been aware the statement was true. Haberle frequently depicted paper currency in his paintings, in spite of having been warned to stop doing so by the U.S. Secret Service, which was formed in 1865 to stop the distribution of counterfeit money. Those who appreciated his work knew Haberle took pleasure in making it clear he was ignoring that demand.

A Bachelor’s Drawer, painted 1890-1894, would turn out to be the artist’s last trompe l’oeil painting of currency, though, as the exacting work had strained his eyes to the point that he could no longer paint such fine detail. Some of the other objects Haberle included, and the title of the work itself, seem to be referring to the end of an era. The pamphlet titled “How to Name the Baby,” prominently displayed in the upper right, partially covers the postcard showing a finely-dressed dandy with his dashing moustache that is placed directly above a discreetly covered photograph of a nude woman. They all lead down to a small photograph that appears to be stuck in the bottom (painted) frame, which is a portrait of the artist. Was he the bachelor who once had the freedom to attend the theatre, but is now taking up the life of a young father? This trail of clues is typical of the dry humor in Haberle’s work, here turned on himself, with an open invitation for his viewers to share the joke with him.

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2.5: Why Do We Make Art?

Some of the earliest evidence of recognizable human activity includes not only practical things like stone tools and fire pits, but also decorative objects used for personal adornment. For example, these small beads made by piercing sea snail shells, found at the Blombos Cave on the southeastern coast of South Africa, are dated to the Middle Stone Age, 101,000-70,000 BCE. (Figure 2.5.1) We can only speculate about the intentions of our distant ancestors, but it is clear that their lives included the practice of conceiving and producing art objects. One thing we appear to share with those distant relatives is the urge to make art.

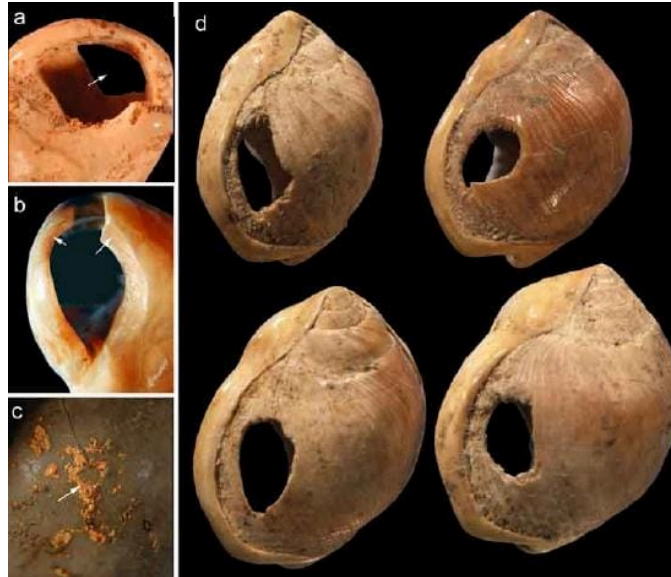


Figure 2.5.1: Blombos Cave Nassarius kraussianus marine shell beads. (CC BY-SA 2.5; by Chris Henshilwood and Francesco d'Errico, via Wikimedia Commons)

A **culture** can be defined as a group of people who agree about what is important. Today many different human cultures and sub-cultures co-exist; we can find in them a broad range of ideas about art and its place in daily living. One main goal of Australian Aboriginal artists, for example, is to “map” the world around them. (Figure 2.5.2) In this painting on bark, pictorial symbols tell the story of the great hunter snake in colors such as red for desert sand and yellow for the sun. (Figure 2.5.3) In a similar way, though with different materials, Buddhist sand paintings known as **mandalas** present a map of the cosmos. These circular diagrams also represent the relationship of the individual to the whole and levels of human awareness. (Figure 2.5.4)

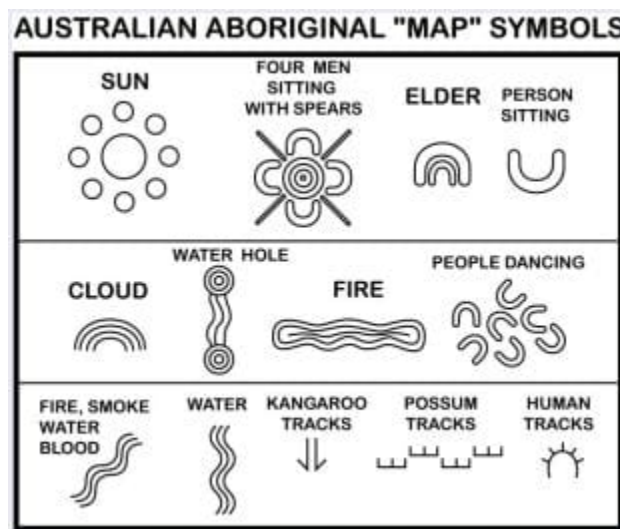


Figure 2.5.2 Australian Aboriginal “Map” Symbols. (CC BY-SA 4.0; Jeffrey LeMieux, via OpenALG-Manifold)

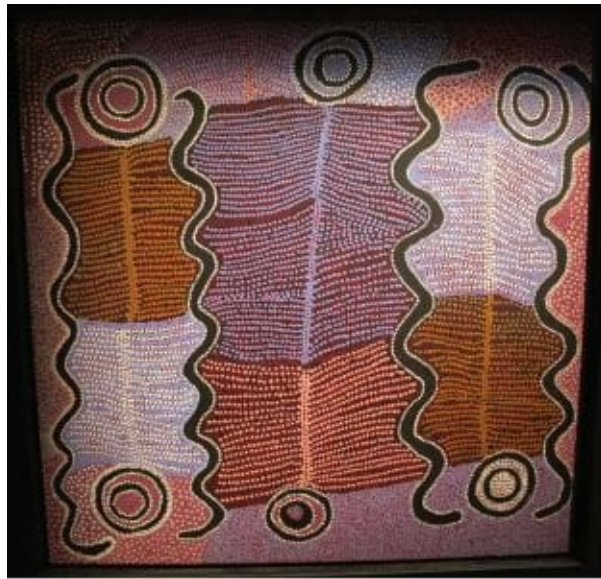


Figure 2.5.3 Sand Painting. (CC BY-SA 3.0; Sailko, via Wikimedia Commons)



Figure 2.5.4: Wheel of Time Kalachakra Sand Mandala. (CC BY-SA 3.0; Losang Samten, by Steve Osborne via Wikimedia Commons)

The need to make art can be divided into two broad categories: the *personal need* to express ideas and feelings, and the *community's needs* to assert common values. In the following sections, we'll look at some of these motivations to more clearly understand and identify artist intent in the works of art that we encounter.

We should recognize that every person has lived a unique life, so every person knows something about the world that no one else has seen. It is the job of artists today to tell us about what they have come to know—individually or as part their community—using the art material or medium most suited to their abilities. While copying the works of others is good training, it is merely re-working what has already been revealed. Originality, however, is more highly valued in contemporary art. Georgia O'Keeffe (1887-1986, USA) explained her view on this matter when she wrote: (Figure 2.5.5)

It was in the fall of 1915 that I first had the idea that what I had been taught was of little value to me except for the use of my materials as a language—charcoal, pencil, pen and ink, watercolor, pastel, and oil. I had become fluent with them when I was so young that they were simply another language that I handled easily. But what to say with them? I had been taught to work like others, and after careful thinking I decided that I wasn't going to spend my life doing what had already been done. . . . I decided I was a very stupid fool for not to at last paint as I wanted to and say what I wanted to when I painted.



Figure 2.5.5 Series 1, No. 8. (Public Domain; Georgia O'Keeffe, (Public Domain, Whitney Museum via Wikimedia Commons)

The Personal Need to Create

Many works of art come out of a personal decision to put a feeling, idea, or concept into visual form. Since feelings vary widely, the resulting art takes a wide range of forms. This approach to art comes from the individual's delight in the experience. Doodling comes to mind as one very basic example of such delight. Pollock's Abstract Expressionist works, also known as action paintings, are much more than doodles, though they may resemble such on the surface. (*Autumn Rhythm-Number 30*, Jackson Pollock; *Number 10*, Jackson Pollock) They were the result of many levels of artistic thought but on a basic level were a combination of delight in the act of painting and in the personal discovery that act enabled.

Some art is intended to provide personal commentary. Artworks that illustrate a personal viewpoint or experience can fulfill this purpose. *Persepolis*, a graphic novel by Marjane Satrapi (b. 1969, Iran) published in 2000, recounts her experiences and thoughts during the 1979 Iranian revolution, and is an example of such personal commentary. (*Keys to Paradise*). Satrapi is a leading proponent of the graphic novel, a new approach to art making. In an ironic critique of how different parts of Iranian society were affected by war, Satrapi compares the contorted figures of Iranian youth dying in a combat zone explosion with the dance movements at her high school celebration.

Artworks can be created thus as a means of exploring one's own experience, a way of bringing hidden emotions to the surface so that they may be recognized and understood more clearly. The term for this process is **catharsis**.

Cathartic works of art can arise from perceptions of grief, good, evil, or injustice, as in *The Raft of the Medusa* by Théodore Géricault (1791-1824, France), which was an indictment of the French government of his day following the sinking of a ship. (Figure 2.5.6) When Whistler, on the other hand, became a proponent of "Art for art's sake," he was rejecting outside influences such as contemporary artistic and social standards in order to "purify" art of external corruption. (see Figure 2.5.7) The idea of removing influence from the creation of art is a modern one. Much of the art made before the nineteenth century was produced with the support and under the direction of religious, political, and cultural authorities in the larger community.



Figure 2.5.6 The Raft of the Medusa. (Public Domain; Jean Louis Théodore Géricault by Acacia217 via Wikimedia Commons)

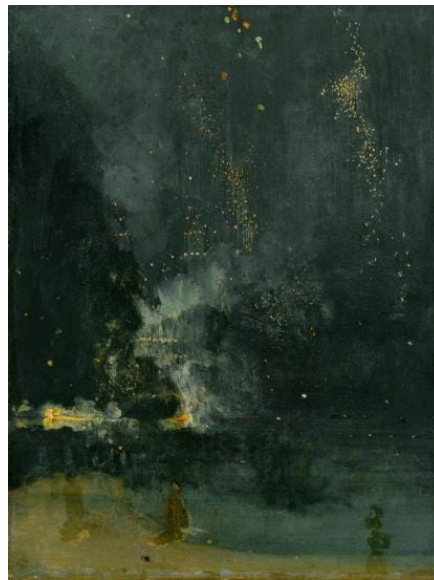


Figure 2.5.7: Nocturne in Black and Gold: The Falliing Rocket. (Public Domain; James McNeill Whistler, gift of Dexter M. Ferry, Jr., Detroit Institute of Arts via Wikimedia Commons)

Communal Needs and Purposes

Across history and geography, we see religious and political communities that remain stable despite constant pressure from both internal and external sources. One way in which communities maintain stability is in the production of works of art that identify common values and experiences within that community and thus bring people together.

Architecture, monuments, murals, and icons are visible guides to community participation in the arts and often use image-making conventions. A **convention** is an agreed upon way of thinking, speaking, or acting in a social context. There are many kinds of conventions, including visual conventions. A good example in visual art would be a conventional sense of direction. In Western cultures, text is generally read left to right. Therefore, when they look at artwork, Western viewers tend to “enter” a picture on the upper left and proceed to the right. Objects that appear on the left side of an image are thought to be “first,” while ones that appear on the right are thought to be “later.” Since Asian texts follow a different convention, and tend to be read right to left, an Asian viewer would unconsciously assume the opposite.

Architecture, especially of public buildings, is an expression of a community’s values. Courthouses, libraries, town halls, schools,

banks, factories, and jails are all designed for community purposes, and their shapes become strongly associated with their function: the architectural shapes become conventions. The use of older styles of architecture can be as references to the values of previous cultures. In the United States, for example, many government buildings are designed with imposing stone facades using classical Greek and Roman columns that symbolize strength and stability. Federal government buildings such as the United States Capitol and the Supreme Court (Figure 2.5.8) were designed so that the community would associate ancient Greek and Roman ideals of virtue and integrity with the activities inside those more modern buildings.



Figure 2.5.8 U.S. Supreme Court Building. (Public Domain; Architect of the Capitol, via PublicDomainFiles.com)

Many twentieth-century architects, however, have followed the guiding principle of American architect Louis Sullivan (1856-1924, USA), that “form follows function.” In his design of the Bauhaus, Walter Gropius (1883-1969, Germany) rejected superfluous decoration and focused instead on the efficient and functional use of space and material. (Figure 2.5.9) The leading school of art, craft, and architecture in Germany from 1919-1933, the teachings of the Bauhaus, or “construction house,” have strongly influenced domestic and industrial design internationally since that time.



Figure 2.5.9 The Bauhaus Building in Dessau, Germany. (Public Domain; by Mewes via Wikimedia Commons)

Communities can remind citizens of public virtues by commemorating the individuals who displayed those qualities in **monuments**. Since ancient times, they have commonly been statues of such individuals placed on pedestals, columns, or inside architecture. *The Equestrian Statue of Bartolomeo Colleoni* by Andrea del Verrocchio (1435-1488, Italy) is a good example of this type of monument. (Figure 2.5.10) Created for the city of Venice, Italy, during the Italian Renaissance, the sculpture of Colleoni on horseback shows him as the bold and victorious warrior he was. But *The Burghers of Calais* by Auguste Rodin (1840-1917, France) and *Vietnam War Memorial* by Maya Lin (b. 1959, USA) are monuments that violate that longstanding norm. Rodin placed

the burghers, or leading citizens, on ground level to humanize the six men who offered themselves as sacrifices to save their city; he did so in order to bring their internal struggles down to the viewer's eye level. (Figure 2.5.11) Lin's memorial is below ground level, and displays the names of the approximately 58,000 Americans who died in the Vietnam War. (Figure 2.5.12) These choices reflect the belief that the Vietnam War was initially conducted "beneath the surface," that is, unknown to most Americans, and to remind visitors that its cost was paid by real individuals, not anonymous soldiers. These two works of art are unconventional and original in their conception and execution.



Figure 2.5.10 Statue of Bartolomeo Colleoni on Horseback. (CC BY-SA 4.0; Andrea del Verrocchio, by Archaeodontosaurus via Wikimedia Commons)



Figure 2.5.11 Burghers of Calais. (CC by 3.0; Auguste Rodin, by Razimantv via Wikimedia Commons)



Figure 2.5.12: Vietnam Veterans Memorial Wall. (CC BY-SA 3.0; Maya Lin, by Mariordo via Wikimedia Commons)

Since ancient times, **murals**, paintings on walls, have been created in both public and private places. Ancient Egyptians combined images with writing in wall paintings to commemorate past leaders. Some of these murals were intentionally erased when the leader fell out of favor. Roman murals were more often found inside homes and temples. The Roman mural located in a bedroom of the Villa of P. Fannius Synistor was unearthed in Pompeii, Italy. (Figure 2.5.13) It depicts landscape and architectural views between a row of (painted) columns, as if viewed from inside the **villa**, or country house.



Figure 2.5.13 Cubiculum (bedroom) from the Villa of P. Fannius Synistor at Boscoreale. (OASC; Rogers Fund via The Metropolitan Museum of Art)

The Last Supper by Leonardo da Vinci (1452-1519, Italy, France) and the Sistine Chapel ceiling by Michelangelo (1475- 1564, Italy) are murals from the Italian Renaissance. They were created for a wall in a refectory, or dining hall, of a monastery (Figure 2.5.14) and for the ceiling of the Pope's chapel. (Figure 2.5.15) Both depict crucial scenes in the teachings of the Catholic Church, the leading European religious and political organization of the time. Because many people at the time were illiterate, images played an important role in educating them about their religious history and doctrines.



Figure 2.5.14 The Last Supper. (Public Domain; Leonardo da Vinci, by Thebrid via Wikimedia Commons)



Figure 2.5.15: The Ceiling of the Sistine Chapel. (CC BY 3.0; Michelangelo, by Patrick Landy via Wikimedia Commons)

More modern examples of murals can be found around the world today. Diego Rivera (1886-1967, Mexico) was a world-renowned artist who executed large-scale murals in Mexico and the United States. His *Detroit Industry* murals consist of twenty-seven panels originally installed at the Detroit Institute of Arts. (Figure 2.5.16) The two largest panels depict workers manufacturing a V8 engine at the Ford Motor Company factory. Other smaller panels show advances in science, technology, and medicine involved in modern industrial culture, portraying Rivera's belief that conceptual thinking and physical labor are interdependent. These works are now considered a National Landmark. *The Great Wall of Los Angeles* designed by Judith Baca (b. 1946, USA) and executed by hundreds of community members is thirteen feet high and runs for more than one half mile through the city. ([The Great Wall of Los Angeles, Judith Baca](#)). Its subject is the history of Southern California "as seen through the eyes of women and minorities."⁶ The mural is part of a larger push in Los Angeles to adorn public spaces with murals that inform and educate the populace.



Figure 2.5.16 Detroit Industry, North Wall. (Public Domain; Diego Rivera, by Cactus.man via Wikimedia Commons)

The term **icon** comes from the Greek word *eikon*, or “to be like,” and refers to an image or likeness that is used as a guide to religious worship. The holy figures depicted in icons are thought by believers to have special powers of healing or other positive influence. An icon can also be a person or thing that symbolically represents a quality or virtue. A good example is the image of St. Sebastian. St. Sebastian was a captain of the Roman guard who converted to Christianity and was sentenced to death before a squad of archers. (Figure 2.5.17) He survived his wounds, and early Christians attributed this miracle to the power of their religion. (He was later stoned to death.) In the late Middle Ages during widespread plague in Europe, images of St. Sebastian were regularly commissioned for hospitals because of the legend of his miraculous healing and the hope that the images would be curative.



Figure 2.5.17 The Martyrdom of St. Sebastian. (Public Domain; Giacinto Diana, by DcoetzeeBot via Wikimedia Commons)

An example of a non-religious or **secular icon** might be the bronze bust of the famous football coach Knute Rockne at Notre Dame University in Indiana. (Figure 2.5.18) The nose of the bronze sculpture is bright gold because many consider it good luck to rub it, so it receives constant polishing by students before exams.



Figure 2.5.18 Knute Rockne. (CC BY-SA-NC 3.0; Nison Tregor, by Matthew D. Britt via OpenALG-Manifold)

We have touched only briefly on the questions of what art is, who an artist is, and why people make art. History shows us people have defined art and artists differently in various times and places, but that people everywhere make art for many different reasons. And, these art objects share a common purpose: they are all intended to express a feeling or idea that is valued either by the individual artist or by the larger community.

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3: ELEMENTS OF ART

3.1: Line

3.2: Shape and Form

3.3: Color

3.4: Space

3.5: Texture

3.6: Surface and Depth

3.7: Light and Shadow

3.1: Line

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4: PRINCIPLES OF COMPOSITION

4.1: Balance, Symmetry and Emphasis

4.2: Movement

4.3: Proportion and Scale

4.4: Pattern, Repetition and Rhythm, Variety and Unity

4.1: Balance, Symmetry and Emphasis

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4.3: Proportion and Scale

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4.4: Pattern, Repetition and Rhythm, Variety and Unity

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5: PURPOSES OF ART AND ART CRITICISM

- 5.1: Introduction
- 5.2: Aesthetics
- 5.3: Expression (Philosophical, Political, Religious, Personal)
- 5.4: Unification/Exclusion
- 5.5: Communication
- 5.6: Protest and Shock
- 5.7: Celebration and Commemoration
- 5.8: Worship
- 5.9: Information, Education, and Inspiration

5.1: Introduction

Art has been described as humankind's most enduring achievement. From the time of early cave dwelling to contemporary society, art has served as a vehicle for translating our insights into understanding others and ourselves. The creation of art may have different aims, for example, to make something beautiful, to be broadly expressive and emotional (without connection to beauty) for personal reasons, to illustrate concepts and beliefs of great importance to its creators, to show ways in which a group is unified, or to make a social or political statement. These disparate aims have one thing in common: they each seek in some way to connect art to our lives.

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5.2: Aesthetics

Aesthetics, the study of principles and appreciation of beauty, is linked to our thinking about and connections to art. During the eighteenth century in Europe, philosophers and other thinkers began to question the interrelationship of art, beauty, and pleasure. German philosopher Immanuel Kant characterized the appreciation of beauty as the “judgment of taste,” which is comprised of two parts: subjectivity and universality. Subjectivity, as the term suggests, is based on the feeling of pleasure or displeasure experienced by the individual viewer. Universality refers to views about art that are held in common, the “norm,” so to speak. Kant believed the beauty of art can only be appreciated when the viewer is “disinterested,” that is, when the viewer is deriving pleasure that is not based upon or produces desire. If the viewer’s subjective judgment is disinterested, then a universally valid measure of taste can be rendered. Only if the viewer can separate the appreciation of art from the desire for it, and is instead interested in art for its pure beauty, or aesthetics, can the viewer be said to have achieved the judgment of taste.



Figure 5.2.1: The Death of Sardanapalus. (Public Domain; Eugène Delacroix, via Wikimedia Commons)

Writers, composers, and artists who were part of the Romantic movement that emerged in Europe at the end of the eighteenth century soon questioned Kant’s belief that aesthetics or the study of beauty in art, what he termed the judgment of taste, was both disinterested and universal. Turning away from categories and definitions based on rationality, Romanticism celebrated spontaneity, emotion, the individual, and the **sublime**: intellectual and imaginative sensations that defy measurement or explanation.

Romantic painter Eugène Delacroix (1798-1863, France) spent his lifetime seeking to express the extremes of human emotion and experience in his work based on history, literature, current events, and his own travels. With passages of brilliant color applied in thick, vigorous brush strokes, Delacroix depicted beauty, violence, tragedy, and ecstasy with equal passion, in waves of movement swiftly passing across his canvas. This quality can be seen in *The Death of Sardanapalus* where the shadowed figure of the Assyrian king surveys the scene of carnage taking place before him with dispassion. (Figure 5.2.1) Although historical accounts indicate that Sardanapalus did have all of his possessions destroyed, including his concubines and horses, rather than surrender them to his enemies, Delacroix largely relied on his own imagination for his frenzied interpretation and embellishment of the scene.

John Dewey, an American philosopher, psychologist, and educational reformer, in 1934 wrote *Art and Experience*. He described the aesthetic experience in ways that somewhat reflect the process Delacroix brought to his painting. Dewey stated, however, that although it begins with the art object, the experience of art extends far beyond that one element to produce an ongoing exchange between artist, viewer, and culture at large that culminates in an experience that is a “manifestation, a record and celebration of the life of a civilization.”¹ The “sudden” pleasure one feels when engaging with a work of art or architecture is, in fact, the product of a long process of growth and engagement. For example, walking around and through a grand structure such as Reims Cathedral (1211-1275) in France, with its High Gothic façade, lavish sculptural decoration, extreme verticality, and expansive windows, is breathtakingly impressive because object (building) and experience have coalesced. (Figure 5.2.2) Further, we continue learning

from the experience of observing art or beauty what, why, and when depends on how much we receive from the experience and from successive encounters.



Figure 5.2.2: Cathedral of Reims. (CC BY-SA 3.0; by bodoklecksell via Wikipedia)

The movement in thinking about aesthetics from Kant's judgment of taste, with its assumption of an intellectually based universality, to Dewey's claim that the aesthetics of the work of art are found in the viewer's experience of it, at that moment and over time, mirror substantial changes that have taken place in all aspects of scientific and intellectual thought over the past three centuries. What we can learn from their theories is that we can examine ideas about "fine arts," "beauty," and "aesthetics" and perhaps come up with similar definitions conveying ideas of pleasure, temporary enlightenment, and human experience but, we may not.

For example, Miami-based artist Jona Cerwinski (USA), began his career making graffiti art and street murals and considers any surface a ground for art. In 2007, he covered a Lamborghini car with an intertwined network of organic shapes and geometric lines. ([Lamborghini Art, Jona Cerwinski](#)) This work of art could be described as an example of disinterested contemplation: you look at the Lamborghini and contemplate the beauty and elegance of the car and its design. In this way, the car's aesthetic appeal stems from admiration of the object and the delight it gives; it is a judgment of taste. Conversely, it could be described as an aesthetic experience: looking at the Lamborghini produces a response of pleasure, perhaps at its beauty, its place in the history of fine motor cars, or the thought of owning and driving such a prestigious and fast vehicle. In this case, appreciation of beauty is both a broadly intellectual as well as an individual emotional response.

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5.3: Expression (Philosophical, Political, Religious, Personal)

Art has important functions in facilitating various types of human expression. Both creating and viewing art can provide us means of stating or affirming our personal and collective feelings, thoughts, ideals, and attitudes. Often we learn values and philosophical ideas and themes through artistic means.

Among the many philosophy-based art movements of the late nineteenth century was the French group who called themselves *les Nabis*, or the prophets. Their task as artists, they believed, was to revive ideals of painting, to prophesy modern modes, and to affirm spiritual goals by envisioning nature's roles in life and creating a new symbolism. Among the movement's leaders was Maurice Denis (1870-1943, France), who often depicted landscape settings imbued with biblical or mythical themes. (Figure 5.3.1) His paintings are abstracted statements about his philosophies of faith and of the need for honesty in art. With willowy figural forms that were lyrically flattened in space, he asserted the two-dimensionality of the picture plane, seeking to avoid the delusions of depth and emphasizing the surface of the work and the beauty of color.



Figure 5.3.1: Wave. (Public Domain; Maurice Denis, by Dcoetzee via Wikipedia)

Political statements are often wed to philosophical principles in the ways that they are given artistic expression. Such was the case with grand American landscape paintings such as *Emigrants Crossing the Plains* by Albert Bierstadt (1830- 1902, Germany, lived USA). (Figure 5.3.2) This painting was associated with the nineteenth-century philosophy of Manifest Destiny which promoted the idea that the assimilation of land and the use of the natural resources of the western parts of the United States were God-given rights and duties for the people who had settled here. Essentially, the settlers (who were mainly of European descent) were destined to occupy and civilize the lands from one coast to the other. This philosophy justified the political actions that took away the Native Americans' rights and also led to the Mexican-American War (1846-1848).



Figure 5.3.2: Emigrants Crossing the Plains or The Oregon Trail. (Public Domain; Albert Bierstadt, BOCA Museum of Art via Wikimedia Commons)

The history of art is replete with instances of political statements and political propaganda, as we have seen. In ancient Rome, the Emperor Augustus not only presented himself as very young and fit in his portrait, but also promoted his political agenda through such public monuments as the *Ara Pacis*. (Figure 5.3.3) This altar dedicated to the goddess of peace is adorned with messages about the peace and prosperity Augustus was bringing to the citizens through his many virtues and achievements, including his conquest of foreign lands, association with the Roman deities, role as chief priest, promotion of the family as the cornerstone of the empire, wisdom of the imperial/senatorial rule, and alleged ancestry leading back to the legendary founding of Rome by Romulus and Remus. All these pictorial messages served to characterize the ways that Augustus wanted his relationship to the people to be perceived. With its enclosed altar table, the *Ara Pacis* also carried religious messages about the practices of making sacrifices to the pagan deities, carried out by Augustus in his role as chief priest.



Figure 5.3.3: Ara Pacis in Rome, Italy. (CC BY-SA 3.0; by Manfred Heyde via Wikimedia Commons)

Such public artistic expressions have been common throughout time, but there have also been many statements of personal belief, sentiment, or feeling. Personal statements can also reflect on a person's status or occupation. Painter Adélaïde Labille-Guiard (1749-1803, France) portrays herself as highly positioned in society by virtue of her own skills in portraiture and her role as a teacher. (Figure 5.3.4) John Singleton Copley (1738-1815 USA, lived England) created a portrait of *Mrs. Ezekiel Goldthwait* that conveys her wealth and status through clothing and setting. (Figure 5.3.5) At the same time, by having her reach for the fruit on the table, he alludes to her other accomplishments, including being the mother of thirteen children, a gifted gardener, and a

wealthy landowner with orchards in colonial Boston.



Figure 5.3.4: Self-Portrait with Two Pupils. (OASC; Adélaïde Labille-Guiard via Met Museum)



Figure 5.3.5: Ms. Ezekiel Goldthwait. (Public Domain; John Singleton Copley, via Museum of Fine Arts Boston)

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5.4: Unification/Exclusion

Art and architecture can be used as a means of bringing together a group of people with like beliefs or views, and emphasizing what they have in common. In demonstrating how they are alike, such objects and places can also indicate how others are different, which can lead to the exclusion of those who hold different beliefs or views. The Dome of the Rock is such a place.

The events that have been agreed upon as having occurred, and their relative importance, are key to understanding the Dome of the Rock or Qubbatas Kakhrah in Jerusalem. (Figure 5.4.1) Its site, origins, and various past and present uses are all factors in the shrine's meaning and significance to the people of different backgrounds and faiths for whom it is a holy place. The Dome of the Rock was completed in 691 CE as a shrine for Muslim pilgrims by the Umayyad caliph, or political and religious leader, Abd al-Malik. The sacred rock upon which the shrine is built marks the site where Muhammad ascended to heaven on a winged horse. Part of the Temple Mount or Mount Zion, the rock is said to have great importance before Muhammad, as well, by those of the Jewish, Roman, and Christian faiths. It is the site where Abraham prepared to sacrifice his son, Isaac; according to the Hebrew Bible, Solomon's Temple, also known as the First Temple, was later erected there; Herod's Temple, completed during the reign of the Persian King Darius I around 516 BCE was next built; and it was destroyed in 70 CE under Roman Emperor Titus, who had a temple to the god Jupiter built on the site.



Figure 5.4.1: The Dome of the Rock. (CC BY 2.0; by Brian Jeffery Beggerly via Wikimedia Commons)

As Christianity grew in the succeeding centuries, the city of Jerusalem, then part of the Byzantine Empire (c. 330-1453), became a destination for pilgrims visiting places Jesus was said to have lived or traveled to in his lifetime. But, the city came under Muslim rule in 637 CE, and it is thought that Caliph Abd al-Malik had the Dome of the Rock built on the holy site to demonstrate the lasting power of the Islamic faith, and to rival the Byzantine Christian churches in the region. As a young faith, Islam did not yet have a “vocabulary” of architectural forms established. Muslim builders and artisans instead borrowed from existing structures houses of worship, palaces, fortifications throughout the Mediterranean and Near East.

One of the inspirations for the Dome of the Rock is the dome of the Church of the Holy Sepulcher, also in Jerusalem, that was built in 325/326 CE on what is believed to be Calvary, where Jesus was crucified, as well as the sepulcher, or tomb, where he was buried and resurrected. (Figure 5.4.2) While the overall plans of the two buildings are markedly different, the domes are nearly the same shape and size: the dome of the Church of the Holy Sepulcher is approximately sixty-nine feet in height and diameter, while that of the Dome of the Rock is sixty-seven feet. Each of the eight outer walls of the Dome of the Rock is sixty-seven feet, as well, giving the octagonal structure the balance of relative proportions, and rhythmic repetition of forms found in many Christian **central-plan** churches, that is, with the primary space located in the center. ([Interior Diagram of the Church](#)). The Dome of the Rock has passed between the hands of Muslims, Christians, and Jews many times since it was built. Today, Jerusalem is part of Israel, but the Dome of the Rock is maintained by an Islamic council within Jordan's Ministry of Awqaf (religious trust), Islamic Affairs, and Holy Places. Since 2006, non-Muslims have again been allowed on the Temple Mount, during certain hours and after having gone through security checkpoints, but Muslims only are allowed into the Dome of the Rock. Some Orthodox Jews believe

it is against their faith to visit the holy site at all.



Figure 5.4.2: Exterior view of the Church of the Holy Sepulchre. (CC BY-SA 4.0; by Anton Croos via Wikimedia Commons)

The Dome of the Rock is one example of a holy site upon which a building or a succession of buildings devoted to different religious beliefs has been erected. Such a structure may have been used for hundreds of years by a group following a faith dissimilar to those before or after who claim ownership of it, and the structure may share architectural elements with houses of worship from other religious systems. Those things are not necessarily important to the believers, although there are numerous occasions in history when destruction of a holy building with the intention of replacing it with a place of worship sacred to the new regime symbolizes a conqueror's defeat of a people and their religion.

Key, however, is the conviction that the site is hallowed: the holiness of the place is believed without question. Keeping that in mind, recognizing the long, varied, and sometimes contentious history of the Temple Mount, the Dome of the Rock, and the city of Jerusalem, as well as the significance of events that have taken place there to people of the Jewish, Islamic, and Christian faiths, what is remarkable is the site is not one of exclusion. There is tension and at best a parallel existence of religious ideologies, but considering the divergent meanings and strong significance of the site as a place of pilgrimage and worship to so many, while the Dome of the Rock is far from being a model of unification, it is not an example of rejection.

On a more individual level, Winslow Homer (1836-1910, USA) was born in Boston, Massachusetts, and started his career there as a printmaker before moving to New York City in 1859. He opened his own studio and did freelance work for *Harper's Weekly*, making sketches that he and other illustrators produced as wood engravings for the journal. Once the Civil War began in 1861, Homer became an artist-correspondent for the magazine, sometimes traveling to capture scenes on battlegrounds, in soldiers' camps, and other newsworthy locales. He often created informal narratives about both military and civilian life, the war as experienced by those on the battle lines as well as the home front. His images and the stories they told were about the people, their efforts, bravery, sacrifices, and attempts to maintain a semblance of normalcy in the midst of a war that was tearing the nation apart.

In addition to his drawings and prints, Homer began painting Civil War subjects in 1862. He showed a number of these paintings to critical and popular acclaim in the annual exhibitions at the National Academy of Design in New York between 1863 and 1866. One of the last Civil War paintings he created was *The Veteran in a New Field*. (Figure 5.4.3) He started it shortly after the war ended and President Abraham Lincoln was assassinated, both events occurring in April 1865. Homer depicts a soldier who has returned to his farm. Having cast aside his Union jacket, the soldier farmer has taken up his scythe and, with broad horizontal sweeps, harvests a bountiful crop. This quiet scene is a reminder of the never-ending process of life, death, and rebirth. Homer captures the sense of anxious relief, deep sorrow, and tentative hope individuals and nation alike were experiencing at that time of transition.



Figure 5.4.3: The Veteran in a New Field. (OASC; Winslow Homer via Met Museum)

Homer was quietly calling for a healing of the Union, seeking grounds for unification of a bitterly divided and sorely wounded nation. He saw this recovery as being possible through the continuity of meaning found in the land and commonalities of work.

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5.5: Communication

In past societies in which art played a central role, people communicated through their creativity. In societies where many people were illiterate, they understood and learned more from symbolism and images than from words. One such example is the *Snake Goddess* discovered by archaeologist Arthur Evans and his team in 1903 at the Palace of Knossos on the island of Crete. (Figure 5.5.1) Part of the Minoan civilization (c. 3650–c. 1,450 BCE), this **deity** is believed to be a fertility symbol, also known as a “Mother Goddess,” a religious symbol that appears from prehistoric eras until the Roman Empire. The snake held in each of the figure’s upraised hands is associated with fertility and symbolizes the renewal of life due to the fact that it periodically sheds its skin. The object tells us about the type of culture from which it is derived, articulating their beliefs, traditions, and customs. For the Minoans, there was no need to explain or interpret this image because it was easily understood by their community.

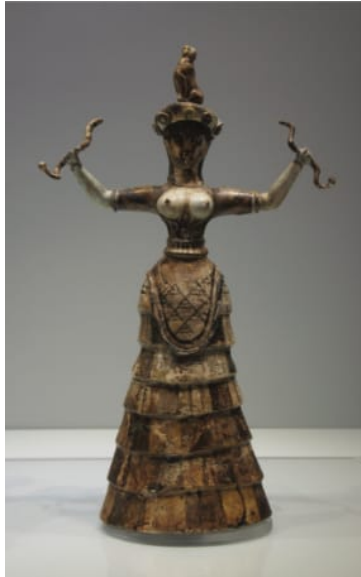


Figure 5.5.1: Snake Goddess. (CC BY-SA 4.0; by C messier via Wikimedia Commons)

For Chinese art, different periods in history have given way to different meanings attributed to its imagery. Although numerous textiles, calligraphy, ceramics, paintings, sculptures, and other objects and works from China are thousands of years old, the idea of grouping them under the description of “Chinese art” has a short history. In this sense, art in China is not really that old. This is because the vast majority of people in China did not see the artifacts that are the artistic heritage of that country before the twentieth century when the Nantong Museum, the first built by the Chinese and not colonial occupiers, opened in 1905 despite the existence of a sophisticated tradition of creating art and of collecting and showing art to the elite.

Categorizing Chinese art allowed statements to be made about the art and people. The various ways in which different meanings have been read into Chinese art at different periods of time is well illustrated in this [jade gui tablet](#). A **gui** is a ritual scepter, held by a ruler during ceremonies as a symbol of rank and power. According to researcher Tsai Wen Hsiung, the history of using jade can be traced back seven thousand years. Looking at jade plaques unearthed from the Stone Age and Neolithic period, it is evident that the Chinese people were the first to carve jade for ornaments. This jade tablet is from the Late Shandong Longshan Culture (c. 2650–2050 BCE). Located in Shandong province, it was the *last Neolithic jade culture* in the Yangtze Valley River region, a land area rich in resources. The tablet is one of a large number of artifacts made from jade in that creative era, many of which replicated weapons and tools. Jade was the most precious material available in the Yangtze region at the time the jade *gui* tablet was made.

The tablet represents the excellent manufactured craftsmanship of the Shandong Longshan culture. The stone has a yellow tone with grey and ochre natural coloring resulting from aging over time. In low relief slightly below the middle of the tablet is a [stylized face of a god shown in a typically flattened view](#). There is an eighteenth-century inscription by a Chinese emperor who provides an explanation of the decoration. According to art historian Chang Li-tuan, the tablet was originally plain, but during the Ch’ien-lung reign two poems from different years were engraved on it; the last engraving in 1754 was by the Ch’ien-lung Emperor. The stone with its décor of symbolic images and inscriptions represents the Chinese love of antiquity, depicting

a people uniquely proud of interpreting their history. It also shows us the tradition in Chinese art of contributing to the meaning of a work by adding words and imagery to it over time. In doing so, both the symbolism and the status of the object are enhanced.

A more modern use of communicating through symbols in art can be found among the Ashanti people of Ghana, West Africa, and the Kente cloth woven by them and others in the region, including the Ewe people. Using silk and cotton, the cloth is woven on specially designed looms in four inch strips that are then sewn together. (Figure 5.5.2) Kente cloth was traditionally worn by kings during special ceremonies. The patterns and symbols woven into the cloth conveyed highly individualized messages that could not be reproduced by the weavers for any other individuals. Colors conveyed mood, with darker shades associated with grieving and lighter shades with happiness. Although the cloth was originally for political leaders, the design was not meant to convey a political message: it represented the culture's spiritual beliefs in symbols and colors.



Figure 5.5.2: Kente Weaving. (CC BY-SA 3.0; by ZSM via Wikimedia Commons)

In his conceptual art, Mel Chin (b. 1951, USA) does make a political statement. For example, he examines the psychological and social issues of imperialism in his black nine-by-fourteen-foot spider. In the stomach of the giant, intimidating spider is a glass case containing an 1843 china teapot on a silver serving tray. (*Cabinet of Craving*, Jesse Lott and Madeline O'Connor: <http://melchin.org/oeuvre/cabinet-of-craving>) The sculpture symbolizes the destructive co-dependence of empires, depicting the English craving for tea and porcelain during the Victorian era and the Chinese desire for silver that led to the Opium Wars (1839-42, 1856-60). Although Chin takes an indirect approach in making his political statement, it is nevertheless powerful.

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5.6: Protest and Shock

Art also connects to our lives as a means of expressing protest, as can be seen in the work of Jaune Quick-to-See Smith (b. 1940, USA), a Native American who often sarcastically comments on the history of the treatment of her people by Americans in general and by the United States government in particular. The impetus for these two works was the 1992 celebration of the 500th anniversary of Columbus's discovery of the "New World." *Gifts for Trading Land with White People* is by Juane Quick-to-See Smith. Her commentary includes the commercialization and stereotyping of her people, and their relegation to reservations, with forced cultural changes, as well as such harmful effects as the introduction of the deadly smallpox disease among people with no previous exposure to it. Her drawings and paintings are often very simple and straightforward in method and style but show masterful techniques that she developed through sophisticated artistic training.

Certainly, the category of shock could be applied to the works by Smith we have just seen, and shock has been used increasingly in contemporary art to bolster political statements of protest or just commentary on our expectations and frames of reference. Ron Mueck (b. 1958, Australia) has made a point of repeatedly challenging the viewer with questions about life and relationships in his [hyperrealist sculpture](#). He often creates works of the human form that are exceptionally out of scale, unexpectedly undressed, or placed in unusual postures, there- by creating many surprises among gallery goers, especially those who approach these uncanny works at a close distance.

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5.7: Celebration and Commemoration

The use of art to note the observance of particular life events for ordinary people, rulers, and officials of all sorts has been a frequent theme and appears in all eras and in myriad styles. The presentation of such an event can very effectively call attention to a distinctive new approach an artist takes. Such is the case for a painting in celebration of a wedding created by Henri Rousseau (1844-1910, France), a mostly self-taught artist. (Figure 5.7.1) Due to such stylistic traits as the lack of formal one point perspective and simplified treatment of the human form, Rousseau was described by critics as a naive painter. His style was embraced by many **avant-garde** artists at the time, however, as boldly moving away from traditional methods and ideas taught in art schools at the time.



Figure 5.7.1: The Wedding Party. (Public Domain; Henri Rousseau via Wikiart)

Artwork to express the grief of the living and to preserve and honor the memory of the deceased can be found in all ages and cultures. Funerary markers, some large and elaborate, have appeared in many eras. From ancient Greece, for example, we have a marble grave **stele**, or marker, carved with a portrait of a noblewoman seated on a Greek **klismos chair**, a curved-leg style then popular, while selecting a piece of jewelry from a young servant woman standing before her. (Figure 5.7.2) The jewelry, now missing, stood for the wealth of the individual, family, and society at large, and the state of well being that will continue for the group in spite of one individual's death.



Figure 5.7.2: Funerary Stele of Hegeso. (CC BY-SA 3.0; Kallimachos, by Marsyas via Wikimedia Commons)

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5.8: Worship

Perhaps the most frequent use of art as a means of connecting to viewers' lives through the ages has been for religious purposes, often entailing the aspects of worship whereby a deity, person, or narrative is presented for the viewer to use in order to express their devotion, as an occasion of worship, or to contemplate its meaning. Among the most formalized types are cult statues, images of deities, saints, or revered figures such as Varaha, the boar-headed **avatar**, or physical form, of the Hindu god Vishnu. Here, Varaha is rescuing the goddess Bhudevi by slaying the demon that had trapped her in the ocean. (Figure 5.8.1) Dangling in mid-air as she holds his tusk, Varaha returned Bhudevi to her rightful place on earth.



Figure 5.8.1: Rock Carving Depicting Vishnu. (CC BY-SA 2.5; by Clt13 via Wikimedia Commons)

Other examples include the enormous altarpieces that were a central focus in churches during the Middle Ages, Renaissance, and Baroque (seventeenth century) eras in Europe, altarpieces such as *El Transparente* in the Cathedral of Toledo, Spain. Its elaborate carvings and gilding interplay with natural sunlight that streams in from strategically placed openings in the wall and ceiling. (Figure 5.8.2) Such works are designed to be awe inspiring, presenting the viewer/believer with a spectacular visual expression of mysteries of the faith.



Figure 5.8.2: El Transparente Altarpiece at Cathedral of Toledo, Spain. (CC BY-SA 3.0; by Tim giddings via Wikimedia Commons)

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5.9: Information, Education, and Inspiration

Art has often been used as a means to inform, to educate, and to inspire, and the religious works that we have viewed have been traditionally used for these purposes. In addition to those, we need to consider the many forms that have long been used to provide information for secular, or non religious, purposes as well as those that have emerged more recently.

Perhaps the first would be the creation of scrolls and book forms, both of which occurred very early, the exact dates of which are indeterminate. We know the Egyptians created a form of paper made from flexible papyrus stems they rolled into scrolls and the Romans developed the **codex** form of books we use today, although each of these forms is also known to have been used by others. The Egyptians developed their system of writing in **hieroglyphs**, abstracted pictures that represent words or sounds, around 3,400 BCE. Literacy and writing was restricted among the Egyptians to highly educated scribes. (Figure 5.9.1)

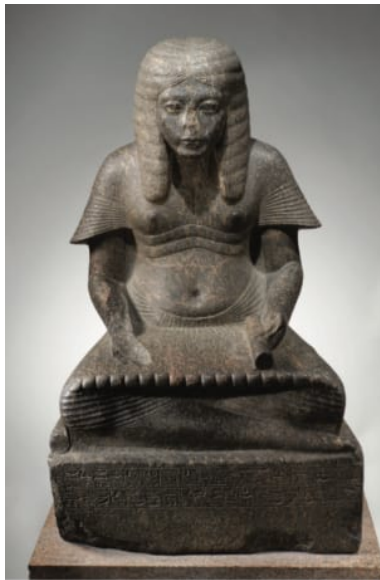


Figure 5.9.1: Haremhab as a Scribe of the King. (OASC via Met Museum)

By around the first century BCE, the Romans had formalized a system of tiered education, that is, progressing through grades based on age and development of skills. Although formal schooling was generally reserved to those who could afford it, education was not restricted to any particular class or group. While the ancient Chinese used paper and printing methods from as early as the first century, these did not appear in the Western world for centuries afterwards. The invention of the printing press and movable type by Johannes Gutenberg in Germany in 1439 was truly momentous, as both written and pictorial forms could then be replicated and dispersed widely. (Figures 5.9.2 and 5.9.3)



Figure 5.9.2: Metal Movable Type. (CC BY-SA 3.0; by Willi Heidelberg via Wikimedia Commons)



Figure 5.9.3: Etching of 16th Century Printer. (Public Domain; Jost Amman, by Parhamr via Wikimedia Commons)

The advent of photography beginning in the 1830s considerably broadened the potential dissemination of information. Photography's use in printed matter developed, and is notable for, the journalistic approach and documentary features it brought to newspapers and magazines in the early twentieth century that continue to this day. The graphic arts presented new means and a new arena for artists and also for the spread of information. Of course, at the same time, the potential for manipulation of these means resulted in the spread of a great wealth of material of dubious accuracy and purpose. Misinformation is spread as easily as information, so the need to critically evaluate the material and ideas you gather is increasingly important if you seek truth from art.

The early and mid-twentieth century brought us movies and television. From the late twentieth century to the present, the growth of visual media has greatly expanded the possibilities to the point that we are constantly bombarded with data we must assess with regard to its truth and value. The possibilities for gathering information and for using artistic means to inform are now broad and deep, and provide us with richly enticing and inspirational imagery for our viewing, thinking, learning, and art-making of all types.

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6: DRAWING AND PAINTING

6.1: Drawing

6.2: Painting

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6.1: Drawing

The term **drawing** describes both a visual object and an activity. At first glance, drawing appears to consist of making contrasting marks on a flat surface. The term implies something more, however. One can “draw” water from a well or be “drawn” to a charismatic person. There is something in the word “draw” that is related to extracting or delineating, the “pulling out” of an essence. To draw an object is to observe its appearance and transfer that observation to a set of marks. Ancient cave painters truly “drew” the animals they saw around them based on their deep familiarity with their essential nature. (Figure 6.1.1) So in this context, drawing is a combination of observation and mark making.



Figure 6.1.1: Replication of Chauvet Cae Lion Wall. (Public Domain; by HTO via Wikimedia Commons)

Drawing is usually but not always done with **monochromatic** media, that is, with dry materials of a single color such as **charcoal**, **conté crayon**, **metalpoint**, or graphite. Color can be introduced using pastels. In addition to these dry materials, free-flowing ink can also be used to make drawings. These materials have been highly refined over centuries to serve specific artistic purposes.

Charcoal is made from wood or other organic material that has been burned in the absence of oxygen. This process leaves a relatively pure black carbon powder. Artists compress this dry powder, or pigment, with a binder, a sticky substance like pine resin or glue made from the collagen of animal hides, to make hand-held charcoal blocks of various strengths and degrees of hardness. This compressed charcoal is used to make very dark marks, usually on paper. Compressed charcoal is challenging to erase.

Charcoal also comes in a form called **willow** or **vine charcoal**. This form of drawing charcoal leaves a very light mark as it is simply burned twigs. It is generally used for impermanent sketches because it does not readily stick to paper or canvas and is easily erased. Both compressed and vine charcoal drawings are easily smudged and should be protected by a fixative that adheres the charcoal to the drawing surface and creates a barrier resistant to smudging.

Conté crayon is a hand-held drawing material similar to compressed charcoal. Conté crayons are sticks of graphite or charcoal combined with wax or clay that come in a variety of colors, from white to sanguine (deep red) to black, as well as a range of hardness. Harder conté is used for details and softer varieties for broad areas. This portrait by Georges-Pierre Seurat (1859-1891, France) was drawn in black conté crayon on textured paper in order to break the image into discrete marks. (Figure 6.1.2)

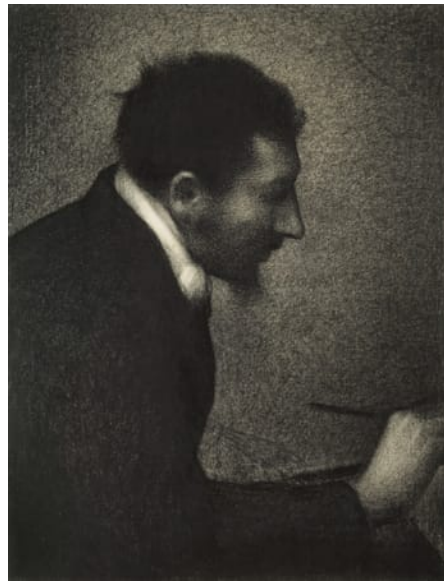


Figure 6.1.2: Edmond Aman-Jean. (Public Domain; Georges-Pierre Seurat by Pimrils via Wikimedia Commons)

Metalpoint is the use of malleable metals like silver, pewter, and gold to make drawing marks on prepared surfaces. (Figure 6.1.3) The surface must have a “tooth” or roughness to hold the marks. Any pure silver or gold object can be used for this, though artists today favor silver and gold wire held in mechanical pencils for the process.



Figure 6.1.3: Head of a Girl. (Public Domain; Leonardo da Vinci via Wikiart)

Graphite is a crystalline form of carbon. In the sixteenth century, a large deposit of pure graphite was discovered in England, and it became the primary source for this drawing material. Because of its silvery color, it was originally thought to be a form of lead, though there is no actual lead in pencils. Today powdered graphite is mixed with clay to control hardness.

Pastels are similar to compressed charcoal but, instead of finely powdered carbon, finely ground colored pigment and a binder are used to create handheld colored blocks. (Figure 6.1.4) The powdery pigments smudge easily, so the image created must be displayed under glass or covered with a fixative. Edgar Degas (1834-1917, France) is famous for the subtle yet distinct layering of color he was able to achieve in his pastel drawings. (Figure 6.1.5)



Figure 6.1.4: Pastels. (Public Domain; by Tau1012 via Wikimedia Commons)

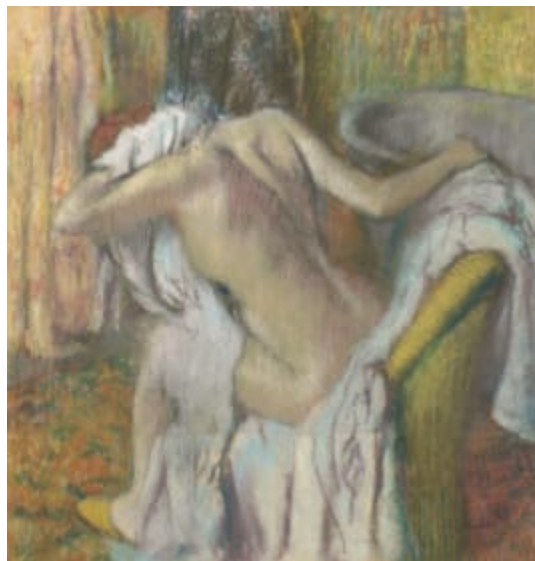


Figure 6.1.5: Nach dem Bade sich abtrocknende Frau (After the Bath, Woman drying herself). (Public Domain; Edgar Degas by Crisco via Wikimedia Commons)

Oil pastels are semi-solid sticks of high pigment oil paint that are used like crayons. They were originally invented to mark livestock, but artists quickly realized their aesthetic potential. Oil pastels are a convenient way to apply and blend heavily textured oil-based pigment onto any surface without using traditional brushes. The colors are vibrant, and the marks are gestural and immediate so oil pastel drawings can show the “hand” of the artist in a direct way, as can be seen here in [East Palatka Onions](#), a 1983 oil pastel drawing by Mary Ann Currier (b. 1927, USA).

Ink is the combination of a colored pigment, usually black carbon or graphite, and a binder suspended in a liquid and applied with a pen or brush. A wide range of substances have been used over time to make ink, including lamp black or soot, burned animal bones, gall-nuts, and iron oxide. The pigment must be finely ground and held together with a binder. There is a long tradition of fine art ink drawings. Although the example given dates to the fourteenth century, the oldest ink drawings come from China in the third century BCE and are done on silk and paper. (Figure 6.1.6)



Figure 6.1.6: Spring Dawn Over the Elixir Terrace. (OASC, Lu Guang via Met Museum)

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6.2: Painting

Painting is a specialized form of drawing that refers to using **brushes** to apply colored liquids to a **support**, usually canvas or paper, but sometimes wooden panels, metal plates, and walls. For example, Leonardo da Vinci painted *Mona Lisa* on a wood panel. (Figure 6.2.1) Paint is composed of three main ingredients: pigments, binders, and solvents. The colored pigments are suspended in a sticky binder in order to apply them and make them adhere to the support. **Solvents** dissolve the binder in order to remove it but can also be used in smaller quantities to make paint more fluid. As with drawing, different kinds of painting have mostly to do with the material that is being used. Oil, acrylic, watercolor, encaustic, fresco, and tempera are some of the different kinds of painting. For the most part, the pigments or coloring agents in paints remain the same. The thing that distinguishes one kind of painting from another is the binder.



Figure 6.2.1: Mona Lisa. (Public Domain; Leonardo da Vinci, by Dcoetzee via Wikimedia Commons)

Oil painting was discovered in the fifteenth century and uses vegetable oils, primarily linseed oil and walnut oil, as the binding agent. Linseed oil was chosen for its clear color and its ability to dry slowly and evenly. Turpentine is generally used as the solvent in oil painting. The medium has strict rules of application to avoid cracking or delamination (dividing into layers). Additionally, oil paint can oxidize and darken or yellow over time if not properly crafted. Some pigments have been found to be **fugitive**, meaning they lose their color over time, especially when exposed to direct sunlight. This can be seen in a detail of Leonardo's *Mona Lisa* where the figure's eyebrows and eye lashes are now "missing." (Figure 6.2.2)



Figure 6.2.2: Detail of the eyes of Mona Lisa. (Public Domain; Leonardo da Vinci, by Cantus via Wikimedia Commons)

Acrylic painting is relatively modern and uses water-soluble acrylic polymer as the binding agent. Water is the solvent. Acrylic dries very quickly and can be used to build up thick layers of paint in a short time. One problem with acrylic is that the colors can subtly change as it dries, making this medium less suitable for portraiture or other projects where accurate color is vital. Nevertheless, acrylic paint is preferred over oil paint by many artists today, in part due to its greater ease of use and clean up,

and because its rapid drying time allows the artist to work at a faster pace.

Watercolor painting suspends colored pigments in water-soluble gum arabic distilled from the Acacia tree **as the binder**. Watercolor paints are mixed with water and brushed onto an absorbent surface, usually paper. Before the industrial era, watercolor was used as an outdoor sketching medium because it was more portable than oil paint, which had to be prepared for use and could not be preserved for long periods or easily transported. (Figure 6.2.3) Today, however, many artists use watercolor as their primary medium.



Figure 6.2.3: The Sponge Diver. (Public Domain; Winslow Homer, by Botaurus via Wikimedia Commons)

Encaustic uses melted beeswax as the binder and must be applied to rigid supports like wood with heated brushes. The advantage of encaustic is that it remains fresh and vibrant over centuries. Encaustic paintings from ancient Egypt dating to the period of Roman occupation (late first century BCE-third century CE) are as brilliantly colored as when they were first painted. (Figure 6.2.4)

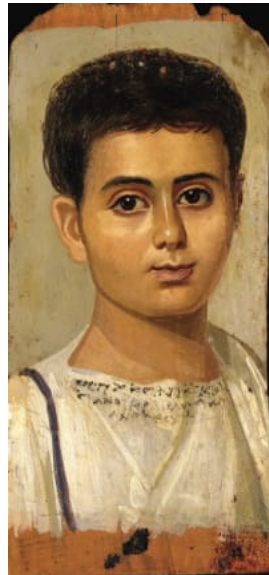


Figure 6.2.4: Portrait of the Boy Eutyches. (OASC via Met Museum)

Fresco is the process of painting onto plaster; it is a long-lasting technique. There are two kinds of fresco: **buon fresco**, or “good” fresco, is painting on wet plaster, and **fresco secco**, or dry fresco, is done after the plaster has dried. Paintings made using the buon fresco technique become part of the wall because the wet plaster absorbs the pigment as it is applied. (Figure 6.2.5)



Figure 6.2.5: The Expulsion of Adam and Eve from Eden. (Public Domain; by Masaccio via Wikimedia Commons)

The only way to correct a buon fresco painting is to chip it off the wall and start over. Buon fresco must be done in sections. Each section is called a **giornate**, which is Italian for “a day’s work.” Because it is done on dry plaster, fresco secco is more forgiving, but also less permanent as changes in moisture levels or damage to the wall can harm the painting. Due to the dry air and stable weather, there are fresco secco murals created as early as 3,000 BCE in ancient Egyptian tombs that remain largely intact. (Figure 6.2.6)



Figure 6.2.6: Nebamun Tomb Fresco Dancers and Musicians. (Public Domain; by Fordmadoxfraud via Wikimedia Commons)

Tempera painting has been around for centuries. The most popular version of painting during the Middle Ages was egg tempera, in which dry colored pigments were mixed with egg yolk and applied quickly to a stable surface in layers of short brushstrokes. Egg tempera is a difficult medium to master because the egg yolk mixture dries very quickly, and mistakes cannot be corrected without damaging the surface of the painting. *The Birth of Venus* by Sandro Botticelli (1445-1510, Italy) is an egg tempera painting. (Figure 6.2.7)



Figure 6.2.7: The Birth of Venus. (Public Domain; Sandro Botticelli, by Dcoetzee via Wikimedia Commons)

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7: PRINTMAKING

7.1: Printmaking

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7.1: Printmaking

A **print** is an image made by transferring pigment from a **matrix** to a final surface, often but not always paper. Printing allows multiple copies of an artwork to be made. Multiple copies of an individual art- work are called an **edition**.

There are four main types of printmaking: relief, intaglio, planographic, and stencil. **Relief** prints are made by removing material from the **matrix**, the surface the image has been carved into, which is often wood, linoleum, or metal. (Figure 7.1.1) The remaining surface is covered with ink or pigment, and then paper is pressed onto the surface, picking up the ink. **Letterpress** is a relief printing process that transfers ink to paper but also indents an impression into the surface of the paper, creating a texture to the print that is often considered a sign of high quality.



Figure 7.1.1: Relief Wood Carving. (CC BY-SA 3.0; by Zephyris via Wikimedia Commons)

Intaglio prints are made when a design is scratched into a matrix, usually a metal plate. Ink is wiped across the surface, and collects in the scratches. Excess ink is wiped off and paper is pressed onto the plate, picking up the ink from the scratches. Intaglio prints may also include texture.

Planographic prints are made by chemically altering a matrix to selectively accept or reject water. Originally, limestone was used for this process since it naturally repels water but can be chemically changed to absorb it. In stone matrix **lithography**, black grease pencil drawings are made on a flat block of limestone, which is then treated with nitric acid. (Figure 7.1.2) The nitric acid does not dissolve the stone, but changes it chemically so that it absorbs water. The grease pencil is removed, and the stone wetted. Where the grease pencil protected the stone from the acid, the limestone repels water and remains dry. Next, oil-based ink is rolled over the stone. Where the stone is dry, the ink will stick, but where the stone is wet, the ink will not. The image is “brought up” to the desired darkness by passing an ink covered roller on it, then it is printed by pressing paper onto the surface to pick up the ink.



Figure 7.1.2: Stone used for lithography print. (Public Domain; by AndreasPraefcke via Wikimedia Commons)

Most commercial printing today is **lithographic printing**, using aluminum plates instead of limestone blocks, or offset printing, where the inked image is transferred from a metal plate to a rubber cylinder and then to paper. (Figure 7.1.3)



Figure 7.1.3: Lithographic Press. (Copyright - Permissions Granted; Clemens Pfeiffer-Photographer, by Panoramafotors via Wikimedia Commons)

Stencil prints are made by passing inks through a porous fine mesh matrix. In **silkscreen printmaking**, for example, silk fabric is mounted tightly on a rigid frame. Areas of the fabric are blocked off to form an image. The fabric-lined frame is placed on top of paper, canvas, or cloth. Ink is then pulled across the frame with a rubber blade. Where the fabric is blocked off, the ink does not transfer. Where the fabric is clear, ink is pushed through onto the receiving surface.

It is important to be able to distinguish between original prints and reproductions. **Original prints** are handmade prints. Since each print is subtly different due to its handmade character, each print is considered an original work of art. Editions of original prints can range from a few to dozens or hundreds of copies. **Reproductions** are mechanically produced. An original artwork is photographed; the photograph is then transferred to a printing plate on a mechanical press. Each print is nearly identical, and editions can run into the thousands or tens of thousands. (Figure 7.1.4)



Figure 7.1.4: Offset Press. (CC BY-SA 3.0; by Rémi via Wikimedia Commons)

The value of an individual print depends on a number of factors, including whether it is an original print or a reproduction and the number of prints in an edition. Recently a new kind of print has become popular, the **gicleé**. This is essentially a digital inkjet print. Those who buy gicleé prints should be careful that only acid-free paper and archival inks are used in its production. The fibers that make paper can come from many different sources, some of which contain acid that will turn the paper yellow with age. Over time, ink pigments can be fugitive, lose color intensity or even shift in hue. These effects will lower the value of the print. Acid-free paper and archival inks resist these defects and preserve the original appearance of the art object, thus maintaining its value.

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8: PHOTOGRAPHY

8.1: Origins of Photography

8.2: The Daguerreotype

8.3: Digital Photography

8.1: Origins of Photography

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8.2: The Daguerreotype

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8.3: Digital Photography

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9: FOUR-DIMENSIONAL ART

9.1: Four Dimensional Art and Film

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9.1: Four Dimensional Art and Film

Four-dimensional art, or **time-based art** is a relatively new mode of art practice that includes video, projection mapping, performance, and new media art.

Video art uses the relatively new technology of projected moving images. These images can be displayed on electronic monitors or projected onto walls or even buildings; they use light as a medium. The early video constructions of Nam June Paik (1932-2006, South Korea, lived USA) are a good example. In *TV Cello*, video monitors are assembled in the shape of a cello. When a bow was drawn across this object, images of a woman playing a cello appeared on the screens.

Projection mapping is another use of video projection. One or more two or three-dimensional objects (often buildings) are spatially mapped into a virtual program that then allows the image to conform to the surface of the object upon which it is projected. (Figure 9.1.1) Evan Roth (b. 1978, USA, lives France) creates graffiti as a video projection and then photographs the results; thus, the work is temporary. This method of spatially augmented reality has been used by numerous artists (and advertisers) to “tag” everything from public spaces to the human face, without leaving permanent marks.



Figure 9.1.1: Cathédral St Jean Illuminée, (CC BY-SA 3.0; by Gonedelyon via Wikimedia Commons)

Performance art is art in which the artist’s medium is an action. Performance artworks are generally documented by photography, but the artwork is in the act itself. *Cut Piece* is a performance work Yoko Ono (b. 1933, Japan, lives USA) originally created in 1964 in which audience members were given scissors to cut off pieces of her clothing while the artist sat on a stage. (*Cut Piece*, Yoko Ono: en.Wikipedia. org/wiki/File:CutPieceOno.jpeg) As the artist passively allowed her garments to fall away, the participants and viewers were in control of her transformation from whole to segmented.

New media art usually refers to interactive works such as digital art, computer animation, video games, robotics, and 3D printing, where artists explore the expressive potential of these new creative technologies. The international connectivity of the Internet has ushered in a globalization of information exchange which includes the arts. One example of the use of new media in art would be *10,000 Moving Cities* by Marc Lee (b. 1969, Switzerland). In this work, a viewer wears a video projection headset in which images from a chosen city are projected onto a digital urban architecture. The viewer can move within the new space through head motion. Real time social media images and text from the chosen city are also captured and projected.

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10: SCULPTURE

10.1: Sculpture

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10.1: Sculpture

Three-dimensional art goes beyond the flat surface to encompass height, width, and depth. There are four main methods used in producing art in three dimensions. All three-dimensional art uses one or a combination of these four methods: carving, modeling, casting, or assembly. A form of three-dimensional art that emerged in the twentieth century is installation, a work in which the viewer is surrounded within a space or moves through a space that has been modified by the artist.

Sculpture can be either **freestanding**—“in the round”—or it can be **relief**—sculpture that projects from a background surface. There are two categories of relief sculpture: low relief and high relief. In **low relief**, the amount of projection from the background surface is limited. A good example of low relief sculpture would be coins, such as these ancient Roman types dating from c. 300 BCE to c. 400 CE. (Figure 10.1.1) Also, much Egyptian wall art is low relief. (Figure 10.1.2) **High relief** sculpture is when more than half of the sculpted form projects from the background surface. This method generally creates an effect called **undercut**, in which some of the projected surface is separate from the background surface. Mythological scenes depicted on the Parthenon, an ancient Greek temple, (Figure 10.1.3) and the *Corporate Wars* series by Robert Longo (b. 1953, USA) are both examples of high relief using undercut.



Figure 10.1.1: Common Roman Coins. (GFDL; Rasiel Suarez, by FSII via Wikimedia Commons)



Figure 10.1.2: Egyptian Relief Carving. (Public Domain; by GDK via Wikimedia Commons)



Figure 10.1.3: Lapith fighting a centaur. (Public Domain; by Jastrow via Wikimedia Commons)

Modeling is an **additive** process in which easily shaped materials like clay or plaster are built up to create a final form. Some modeled forms begin with an **armature**, or rigid inner support often made of wire. An armature allows a soft or fluid material like wet clay, which would collapse under its own weight, to be built up. This method of sculpting includes most classical portrait sculpture in **terra cotta**, or baked clay. (Figure 10.1.4) Clay lends itself to modeling and is thus a popular medium for work of this kind, although clay may also be carved and cast.



Figure 10.1.4: Bust of Maximilien Robespierre. (CC BY-SA 2.0; Claude-Andrée Deseine, by Rama via Wikimedia Commons)

Carving is the removal of material to form an art object. Carving is a **subtractive** process that usually begins with a block of material, most commonly stone. Tools—usually metal or metal tipped— are used to chip away the stone until the final form emerges. (Figure 10.1.5) The main concern in carving, aside from achieving the correct form, is to be careful not to chip away too much material, as it cannot be replaced once it has been removed. (Figure 10.1.6) It is possible that the final shape of some carved stone sculptures result from not only the artist's intention, but also the subtle shifts caused by unpredictable variations in the stone causing the artist to “change course” when too much stone came away. This possibility is not to suggest that trained sculptors do not know the limits of their medium: artists often encounter surprises and innovative ones can sometimes work solutions that incorporate them.



Figure 10.1.5: A selection of woodcarving gouges, chisels, and a mallet. (CC BY-SA 3.0; by Aeriolin55 via Wikimedia Commons)



Figure 10.1.6: Sculptor Carving Stone. (Public Domain; by Bain News Service via Wikimedia Commons)

Different kinds of stone vary in hardness as well as color and appearance. Not all stone is suitable for sculpting. Marble, a form of limestone, was preferred by the ancient Greeks and Romans for its softness and even color. (Figure 10.1.7) Diorite, schist (a form of slate), and Greywacke (a form of granite) were preferred by Egyptian and Mesopotamian cultures for their hardness and permanence. (Figure 10.1.8) The Chinese have traditionally used jade, a hard, brittle stone found in numerous shades, most commonly green, to indicate wisdom, power, and wealth. (Figure 10.1.9)



Figure 10.1.7: Marble statue of Eirene (the personification of peace). (OASC; Kephisodotos via Met Museum)



Figure 10.1.8: Naophorous Block Statue of a Governor of Saïs, Psamtik. (OASC via Met Museum)



Figure 10.1.9: Jade ornament of flowers with grape design. (CC BY-SA 3.0, by Mountain via Wikimedia Commons)

Wood is also often used as a carving material. Because of variations in grain size and texture, different species of wood have different sculptural qualities. In general, wood is prized for its flexibility and ease of forming, though it reacts to changes in humidity and lacks permanence. During the Heian era (794-1185 CE), the Japanese artist Jocho used joined wood to construct his sculpture of the *Seated Buddha*. (Figure 10.1.10)



Figure 10.1.10: Seated Buddha. (Public Domain; Jōchō, by Kosigrim via Wikimedia Commons)

Casting is a process that replaces, or **substitutes**, an initial sculptural material such as wax or clay with another, usually more permanent, material such as **bronze**, an **alloy**, or mixture of copper and tin. Casting is also a process that makes it possible to create multiple versions of the same object.

In the **lost wax process**, an original sculpture is modeled, often in clay, coated in wax, and then covered in plaster to create a **mold**. When the plaster dries, it is heated to melt the wax, which is poured out of the mold. Molten metal is then poured into the space within the mold between the (now lost) wax coating and the original sculpted form. When the metal has cooled and solidified, the plaster is broken away to reveal the cast metal object. (Figure 10.1.11) In order to create multiple versions of the object, the mold must be made in such a way that it can be re- moved without being destroyed. (Figure 10.1.12) This operation is generally achieved by separating a mold into several sections while the original is being cast. Sectional molds are also used to cast original objects that cannot be melted or otherwise removed from the mold. To cast the form, the original is removed, and the sections are then re-fastened together. In some cases, complex sculptures are cast in several pieces and the resulting metal sections are welded together.

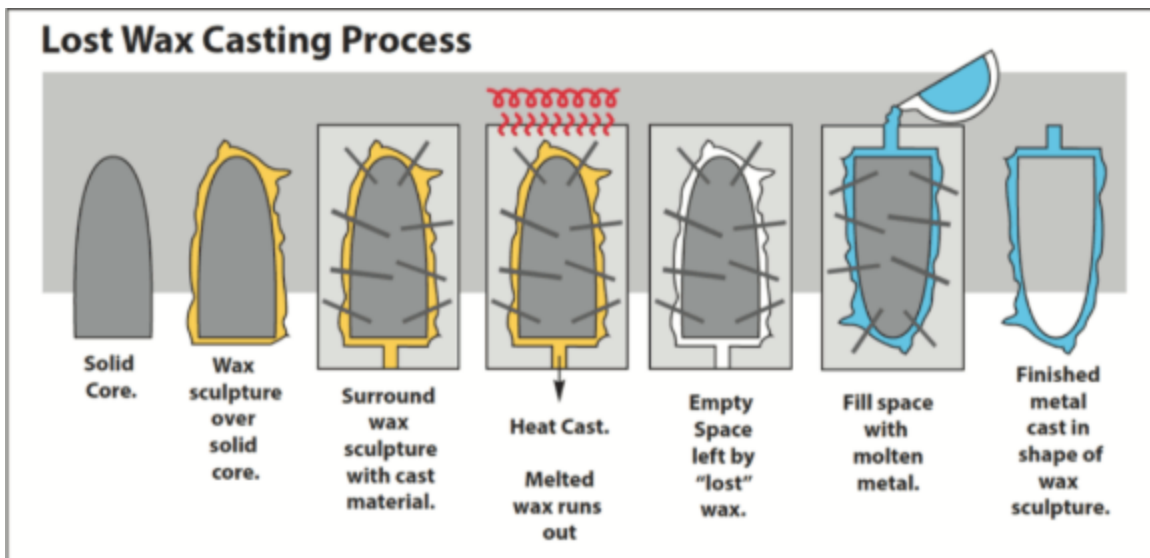


Figure 10.1.11: Lost Wax Casting Process. (CC BY-SA 4.0; Jeffrey LeMieux Original Work)

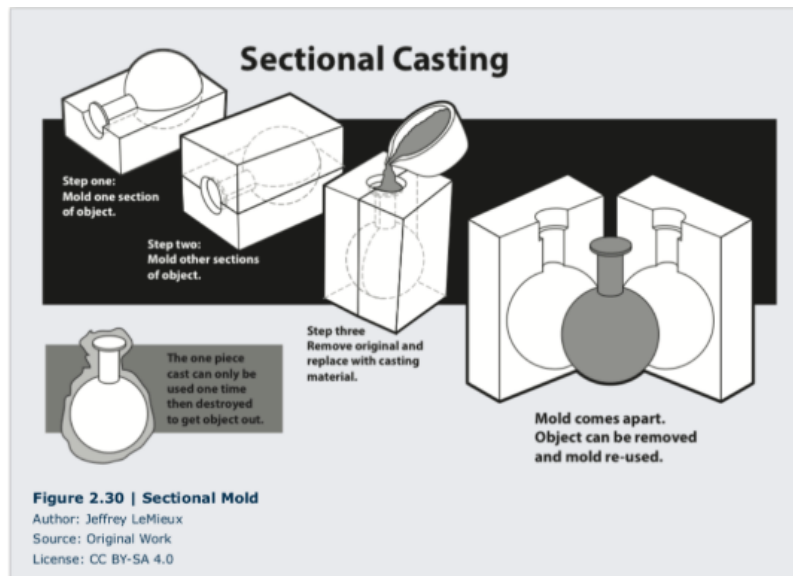


Figure 10.1.12: Sectional Mold. (CC BY-SA 4.0; Jeffrey LeMieux Original Work)

Assembly, or assemblage, is a fairly recent type of sculpture. Before the modern period, carving, casting, and modeling were the only accepted methods of making fine art sculpture. Recently, sculptors have enlarged their approach and turned to the process of **assembly**, manually attaching objects and materials together. Assemblies are often composed of **mixed media**, a process in which disparate objects and substances are used in order to achieve the desired effect.

Because she spent time near a cabinetry workshop, Louise Nevelson (1899-1988, Ukraine, lived USA) would retrieve wooden cut-offs and other discarded objects to use in her sculpture. Her art practice involved the use of **found objects**. Consider Nevelson's *Sky Cathedral*. She filled individual wooden boxes with found objects. She then arranged these boxes into large assemblies and painted them a single color, usually black or white. Each sub-unit box in the sculpture can be read as a separate point of view or separate world. The effect of the whole is to recognize that both unity and diversity are possible in a single artwork.

Installation is related to **assembly**, but the intent is to transform an interior or exterior space to create an experience that surrounds and involves the viewer in an unscripted interaction with the environment. The viewer is then immersed *in* the art, rather than experiencing the art from a distance. For example, Carsten Höller (b. 1961, Belgium, lives Sweden) installed *Test Site* in the Turbine Hall, a five-story open space, at the Tate Modern in London. (Figure 10.1.13) Part of a series of slides Höller created at museums worldwide, he wanted to encourage visitors to use the practical, though unconventional, means of transport, and, while doing so, to experience the momentary loss of control and whatever emotional response each individual felt.

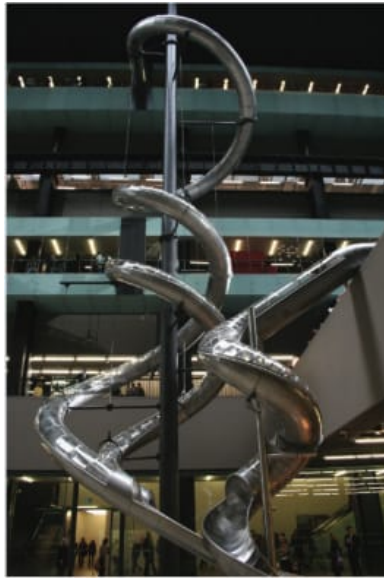


Figure 10.1.13: Test Site. (Public Domain; Carsten Höller, by Teh Lud via Wikimedia Commons)

An installation that is intended for a particular location is called a **site-specific** installation. Good examples of site-specific installations would be *Tilted Arc* by Richard Serra (b. 1939, USA); *Lightning Field* by Walter De Maria (1935-2013, USA); *Spiral Jetty* by Robert Smithson (1938-1973, USA), (Figure 10.1.14); and *Cadillac Ranch* by the art group known as Ant Farm. (Figure 10.1.15) In part because of the large scale of many of these works, installation is an increasingly popular form of public artwork.



Figure 10.1.14: Spiral Jetty. (CC BY-SA 2.0; Robert Smithson, by Yonidebest via Wikimedia Commons)



Figure 10.1.15: Cadillac Ranch, Amarillo. (CC BY 2.0; Ant Farm, Richie Diesterheft via Wikimedia Commons)

Kinetic art is art that moves or appears to move. Generally this art is sculptural. Good examples of kinetic artworks are the suspended, freely moving **mobiles** of Alexander Calder (1898-1976, USA) that are meant to change shape as part of their design. (*Nénuphars Rouges*, Alexander Calder) *Homage to New York* was a work of kinetic art Jean Tinguely (1925-1991, Switzerland) intended to self-destruct, although it never completed its purpose because a local fire department stepped in and stopped the process. (*Homage to New York*, Jean Tinguely) Reuben Margolin (USA) is a contemporary artist who uses intersecting waves to create beautifully undulating sculptures. Click the following link to [view a video of Margolin's Square Wave](#). Beginning with simple materials like paper towel tubes, fishing swivels, and fishing line, and then moving to larger, more complex sculptures using more permanent materials like wood, metal, and wire, Margolin has made a career of creating meditatively flowing sculptures.

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11: ARCHITECTURE

11.1: Introduction to Architecture

11.2: Residential Needs

11.3: Community and Government

11.4: Commerce

11.5: Worship

11.1: Introduction to Architecture

So far, we have given very little consideration to architecture, yet it is one of the most culturally significant forms of art. Often, with structures that were built for group activities, they reflect the culture, its values, style, purposes, and preferences in the time and place more broadly and deeply than settings where individual choices might predominate. And decoration of such architectural settings, even if individual needs and ideals have been expressed through painting or sculptural themes, generally reflects the greater permanence of a structure expected to serve the group's purposes and needs.

The earliest buildings were likely designed to shelter a family or small group that lived together. Soon group needs came into play, and the community may have wanted to provide for joint activities of several types such as ritual/worship, group protection, government, markets, and other commercial needs. The types expanded as the societies grew, diversified, specialized, and sought ways to meet needs for both individuals and communities. The specific purposes led to diverse designs, and cultural values influenced both practical and stylistic choices. We will survey a small sample of landmark types from across the centuries from several different viewpoints, depending upon the significance of features for the individual examples. Our focus will sometimes be on the plan or layout of the structure, materials used in its creation, or spatial considerations as they relate to purposes and use. At other times, we will look at how the building is situated within a community, or how patrons, owners, and community members influence its construction and use.

Before we start our discussion, you should familiarize yourself with the basics of building, that is, how you might create walls and place openings in the walls while supporting the parts of the structure above. The most basic method is the **post-and-lintel** design in which two upright beams support a horizontal one to create a rectangular opening. (Figure 11.1.1)

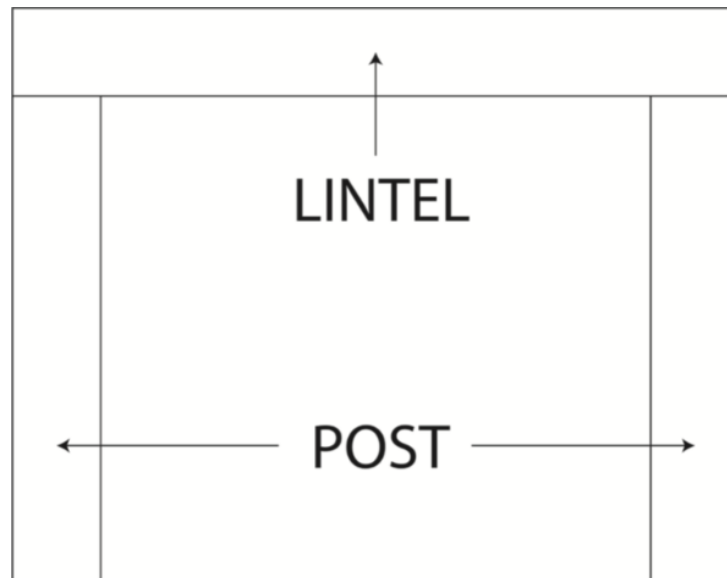


Figure 11.1.1: Diagram Showing Lintel and Posts. (CC BY-SA 4.0; Corey Parson Original Work)

Before long, builders also devised a variety of **arches**, a curved or pointed structure spanning an opening and supporting the weight above, and then created further modifications of these techniques to develop **barrel vaults**, a series of circular arches that form a ceiling or roof, and **domes**, spherical-shaped ceiling or roof. ([Diagram of Roman Arches](#)). They also made variations that served decorative purposes. Over time, these have been imaginatively used for a tremendous variety of structural and decorative purposes, and you should keep them in mind as we investigate an array of buildings that reflect cultural concerns and human needs of all sorts. We will classify these buildings into several groups, although noting that a great number of them were multi-purpose: residential/housing, community needs, commercial buildings and centers, governmental structures, and those designed for worship.

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11.2: Residential Needs

The earliest types of shelters were likely caves found by humans as they wandered to hunt and gather food and to find refuge from bad weather or pursuing creatures. The first independently standing structures were made of materials that were impermanent, that is, those found in nature sticks, bones, animal pelts and fashioned to create a covered space apparently as a protection from the elements. We have little evidence left for us to know fully how they were built and used, but some vestiges do remain that have enabled scholars to make reconstructions. (Figure 11.2.1)



Figure 11.2.1: Reconstructed Jōmon period (3000 BC) houses. (CC BY-SA 3.0; by Qurren via Wikimedia Commons)

As people became more settled, domesticated animals, and cultivated crops, they developed such construction techniques as **wattle-and-daub** (sticks covered with mud), **rammed earth** (moist dirt and sand or gravel compressed into a temporary frame), and clay bricks (unfired and fired that developed alongside their evolving techniques for creating pottery vessels). (Figure 11.2.2)



Figure 11.2.2: Recreation of a Celtic Roundhouse. (Public Domain; by FruitMonkey via Wikimedia Commons)

They used these methods for communal living centers such as the village of Catalhöyük in modern Turkey (7,500-5,700 BCE), including common walls so that the clustered houses supported one another. (Figure 11.2.3) Such building methods addressed

security issues by confining entry into living spaces to openings in the roofs, with ladders that could be retracted to foil trespassers.



Figure 11.2.3: Çatalhöyük at the Time of the First Excavations. (CC BY-SA 3.0; by Omar hoftun via Wikimedia Commons)

All of these types had certain common features to meet such everyday needs as warmth, cooking, sleeping, and storage, and were usually centered around a hearth with provision for smoke ventilation. Catalhöyük also included rooms that may have been for other common purposes, varying from shrines to serving as bakeries. The use of stone for building structures began in prehistoric times, and an example of such a structure can be seen the Scottish village of Skara Brae (3,180-2,500 BCE). The walls were made of stacked stone while entryways and some of the furniture were created using the post-and-lintel method. (Figure 11.2.4) Because of the harsh northern climate, the structures were partially underground for protection from the elements. Additionally, covered walkways were created to facilitate movement among its eight units. Seven of these units apparently accommodated a family or small group, while the eighth was a common room, perhaps a workshop. In addition to cultivating crops, these villagers likely herded, fished, and hunted for food. Stone furnishing such as seating, beds, storage spaces, and other items within the single-room units were around a central fire pit. (Figure 11.2.5)



Figure 11.2.4: Old settlement Skara Brae in Orkney Island, Scotland. (CC BY-SA 3.0; by Chmee2 via Wikimedia Commons)



Figure 11.2.5: Inside a house at Skara Brae. (CC BY-SA 2.0; by John Allan via Wikimedia Commons)

With these basic methods, the humble shelter types of the Neolithic Age (c. 7,000-c. 1,700 BCE) and overlapping Chalcolithic (Copper) Age (c. 5,500-c. 1,700 BCE) provided a foundation for buildings of every sort used throughout history (with considerable elaboration of residential structures for the powerful and wealthy). Material choices eventually expanded to include first wood, brick, and stone, and later concrete and metal.

Residential palaces appeared by the time of the two great early civilizations of the Ancient Near East, Mesopotamia and Egypt, as well as those of the Aegean Sea: Crete, Cyclades, and mainland Greece prior to the development of the Greek Empire. The [Palace at Knossos](#) on the island of Crete was a grand residence for rulers of the Minoan civilization; the palace was built c. 1,700 BCE, after an earlier structure was destroyed by an earthquake, and abandoned between 1,380 and 1,100 BCE. The sprawling complex included residential areas, throne rooms, a central courtyard, and food storage magazines for crops and seafood used in the commercial trading, an important industry and mainstay in sustaining the people. An island civilization, the Minoans were in the rare position of not having to protect themselves from enemies. The Palace at Knossos and similar structures on Crete were not fortified, that is, built behind solid walls and gates to hold off invaders. The palaces were instead built with windows and **colonnades**, or covered rows of columns, on their exteriors, allowing free circulation of light and air.

Another palace complex, that of [Neo-Assyrian King Sargon II \(ruled 722-705 BCE\)](#) at [Dur-Sharrukin](#), today Khorsabad in Iran, was clearly much more militaristic in character, evident by the surrounding defensive walls that strictly controlled access to the royal precincts. (Figure 11.2.6) Even after passage through a complex and imposing gateway, one had to cross guarded courtyards and passageways to approach the king's throne room. The structural presence was one of imposing power, as you can see from the enormous towered main portal. (Figure 11.2.7) To intimidate the visitor, interior decorations further asserted the mighty and ferocious nature of Sargon II with wall carvings depicting victorious battles. The complex also included temples for worship of the deities as well as quarters for high-ranking officials and servants.

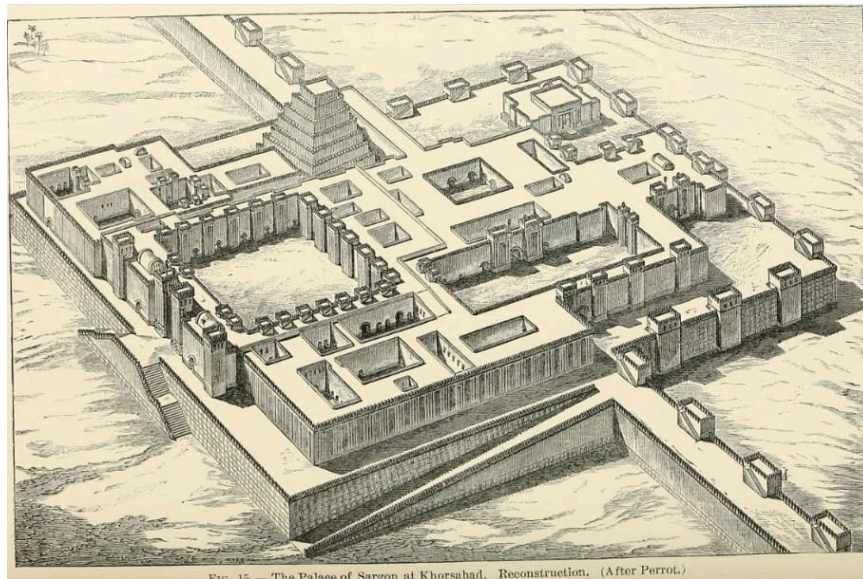


Figure 11.2.6: Reconstructed Model of Palace of Sargon at Khorsabad 1905. (Public Domain; John Henry Wright via Wikimedia Commons)

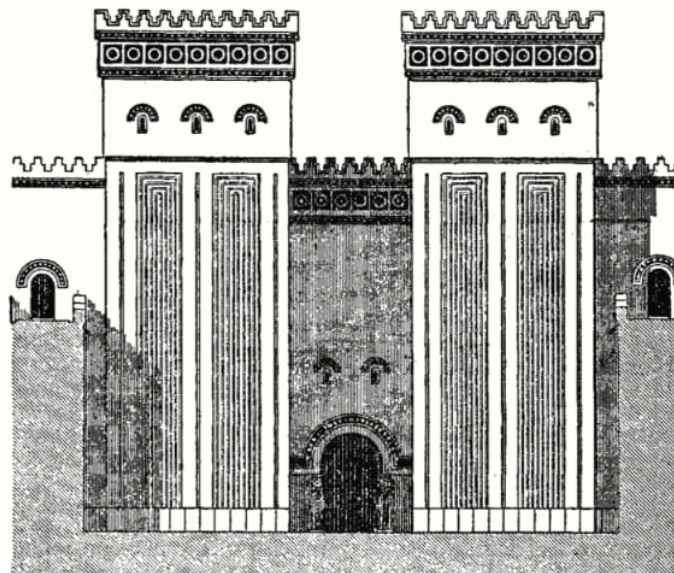


Figure 11.2.7: Palace of Dur-Sharrukin. (Public Domain; by Encyclopedia Britannica via Wikimedia Commons)

Later developments for residences include apartment buildings for urban dwellers; such multi-family dwellings have taken many forms over time, and we can view an early type, from the second-century CE Roman port town of Ostia Antica, called an *insula*, which is Latin for “island.” (Figure 11.2.8) In middle-class “apartments” such as these, there were stores and vendors’ stalls on the ground floor facing the street. In some versions, the lower floors were for the wealthier people, while upper floors decreased in cost and desirability. The basic ideas of how to accommodate multi-family living were established by this time and have remained similar since. What has changed over time are the material and decorations used, styles adopted, provisions for electricity, water, and sewage management, and eventually zoning policies that would dictate locations, sizes, required provisions for safety, and density of occupation.



Figure 11.2.8: Ostian Insula. (Public Domain; by Nashvilleneighbor via Wikimedia Commons)

Private homes existed for the middle class and wealthy in towns and in the countryside; the latter were called villas whether they were primary residences or vacation homes. A private home in town might also have shops around its perimeter, but the accommodations for family life, entertainment, and conducting the owner's business were generally contained in a single floor layout. ([Diagram of Roman Villa](#)). After passing through an entry from the street, one entered the **atrium**, a courtyard with a **peristyle**, a row of columns within a building often supporting a porch, left open to the sky with a pool in the center to catch rainwater. A private garden was in a second area open to the elements. The mild climate led to provisions for a good measure of outdoor living as well as fresh air and sunlight during much of the year, even including indoor and outdoor dining rooms. There were rooms for sleeping, storage, and household work off the atrium and garden, as well as a space for worship, known as the **lararium**. (Figure 11.2.9) Here, two Lares, or household gods, flank an ancestor figure; the snake below symbolizes fertility and prosperity.



Figure 11.2.9: Scene from Lararium, House of Vettii, Pompeii. (CC BY-SA 2.5; by Patricio.lorente via Wikimedia Commons)

Roman royalty had grand palaces, and we have good evidence of such from the retirement compound created for the Emperor Diocletian (r. 284-305 CE) in Split set on the Bay of Aspalathos in the Roman province of Dalmatia, today Croatia. (Figure 11.2.10) The walled precincts with defensive watchtowers and fortified gateways included housing for his military garrison, a central peristyle courtyard, three temples, and his mausoleum, the building housing his tomb. The design, perhaps fitting for the aggressive persecutor of Christians and retired general, was quite militaristic in many ways, resembling a Roman military encampment, or **castrum**. The private and public imperial areas were luxurious by contrast. Like most palace complexes,

provisions were made to house soldiers and servants, and it was lavishly decorated throughout with frescos, sculptures, and **mosaics**, images or designs created on a wall or floor made up of small pieces of stone, tile, or glass.



Figure 11.2.10: Diocletian's Palace. (Public Domain; Ernest Hébrard, by DIREKTOR via Wikimedia Commons)

While the locations for palaces were always strategically selected, the rationale was not always defensive in character. When Charlemagne selected Aachen, Germany, as the site for his main palace (he had several), among the attractions were its centralized site within his growing empire and the healing waters of the natural spa there. In examining the reconstruction of his complex, you will notice the baths, shown to the left of the palace complex, are an important feature, as they had been in Roman society. (Figure 11.2.11) He had a large audience hall, a grand portal, courtyards, housing, and an impressive palace chapel, which is the major structure still standing.

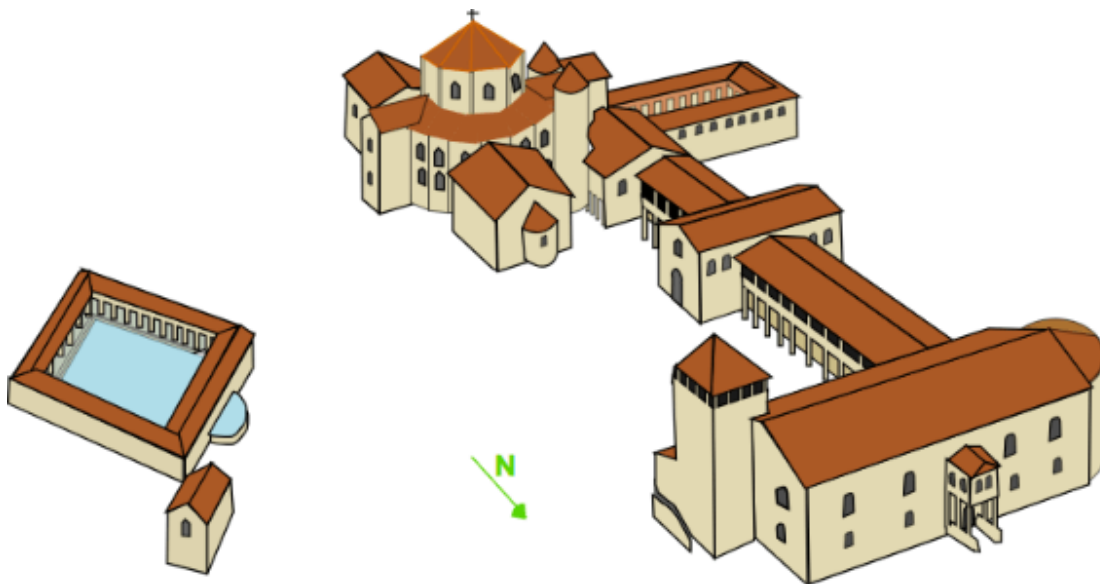


Figure 11.2.11: Palace of Aachen. (CC BY-SA 3.0; by Aliesin via Wikimedia Commons)



Figure 11.2.12: The throne of Charlemagne and the subsequent German Kings in Aachen Cathedral. (CC BY-SA 3.0; by Bojin via Wikimedia Commons)

The church was an important statement for this model Christian ruler, and although it has been enlarged from its original central plan design, the structure still carries notable features that were both impressive and influential for later medieval church architecture. Charlemagne's throne was positioned on the **gallery** level, an upper level overlooking the floor below. (Figure 11.2.12) The throne was above the entrance to the church, with an enormous "window of appearance" above the portal facing out into the atrium courtyard, where Charlemagne could address his Christian subjects gathered there. This emphasis on the western entryway was developed into the grand western facades of Romanesque and Gothic churches.

The Doge's (Duke's) Palace in Venice is another impressive statement of rulership wed to Christian leadership. (Figure 11.2.13) With its façade on the waterfront, the church of San Marco sitting directly behind it, state offices located across from it, and the communal, open-ended **piazza**, or courtyard, between them, the palace literally connects the secular, religious, social, and political realms of Venetian life. (Figure 11.2.14)



Figure 11.2.13: Doge's Palace and St. Mark's Tower, Venice (CC BY-SA 3.0; by Rambling Traveler via Wikimedia Commons)

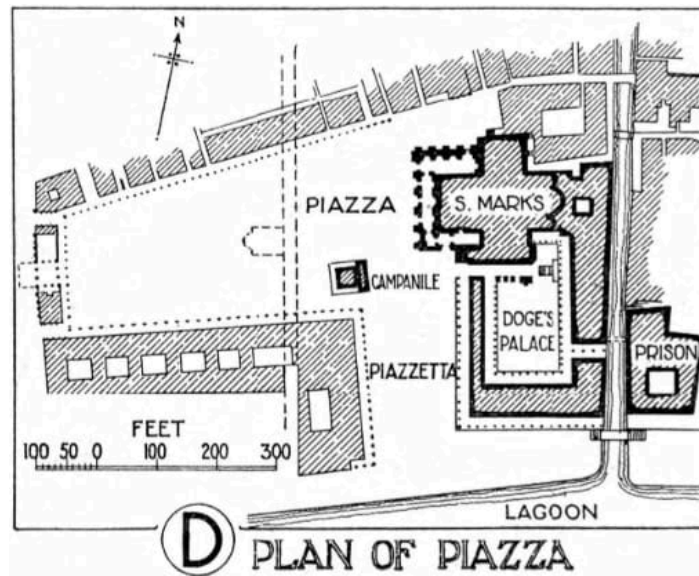


Figure 11.2.14: Piazza San Marco. (CC0 1.0; Allan T. Kohl via University of Michigan Library Digital Collections)

Public courtyards at the heart of cities became typical during the Italian Renaissance, as did private, interior court-yards in the center of Italian homes for rulers, wealthy aristocrats, and high church officials. As an official governmental center and residence, this Venetian palace included private quarters for the Doge along with meeting rooms and council chambers, all richly decorated with marble, stucco, and fresco and including iconographic themes related to Venice, its history, and civic identity.

In Japan, the fourteenth century Himeji Castle, built as a fort by the samurai Akamatsu Norimura, was situated dramatically atop Himeyana Hill. (Figure 11.2.15) Though a defensive posture was its primary motive, the great beauty and lyrical appearance of its curved walls and rooflines are its predominant effects. It has been called the “white heron” in response to the impression it gives of a great bird about to take flight. The complex, again, has many purposes and comprises eighty-three different structures. The grounds include huge warehouses, lush gardens, and intricate mazes. Despite its fairytale looks, its defensive systems are complex and effective, including moats, keeps, gates, towers, turrets, and mounts and brackets for a variety of weapons. It has withstood numerous attacks and natural disasters over the centuries.



Figure 11.2.15: Himeji Castle, Japan. (CC BY-SA 3.0; by Bernard Gagnon via Wikimedia Commons)

The final such royal complex we will explore is the Potala Palace in Lhasa, Tibet, established in 1645 by the fifth Dalai Lama; the palace functioned as the spiritual and governmental center for Tibetan Buddhism until the fourteenth and current Dalai Lama, Tenzin Gyatso (b. 1935), fled for political refuge in 1959. (Figure 11.2.16) The basic purpose of the palace was that of a Buddhist monastery; its original foundation was centered on two chapels of historical and spiritual significance to the order of monks. The palace is named after Mount Potalaka, the mythical abode of the Bodhisattva of compassion, Avalokiteshvara, and the paradisiac implications are meaningful to devotees.



Figure 11.2.16: The Potala Palace in Lhasa, Tibet. (CC BY-SA 3.0; by Xiquinho via Wikimedia Commons)

As at Himeji, the hillside is a striking component of its appearance, and the enormous complex makes a very dramatic presentation. Indeed, whether intended for defensive purposes or not, its imposing appearance is often a very important feature for royal architecture. The impression of this palace's organic relationship to the mountain is enhanced by its sloping walls, flat roofs, and numerous stairways that lead to its various structures. The complex includes living quarters for the Dalai Lama and the monks as well as governmental offices, a seminary, assembly halls, shrines, libraries, storage rooms, and numerous chapels. It includes statues and portraits of historical and spiritual leaders and many devotional and didactic depictions painted on walls and banners, and works for meditation and prayer. Burial mounds and tombs contain the remains of lamas and important scriptures.

The residential structures of the wealthy of previous eras have often been lost to us; however, we can examine some of the aristocratic family homes of the last several centuries to gain insight into some of the additional trends for creating dwellings that go far beyond the need for simple shelter and that show some of the design ideas devised by artists and architects. The house created for Lord Burlington in 1729 in Chiswick, England, is a good example of the Neo-Palladian style of architecture. (Figure 11.2.17) Andrea Palladio (1508-1580, Italy), a Venetian Renaissance architect, deeply studied ancient Greek and Roman architecture and architectural theory and developed new designs based on those but better fit to the means, methods, and needs of his day. His ideas were popular and have remained widely influential throughout the West to this day.



Figure 11.2.17: Chiswick House, London. (Public Domain; by Patche99z via Wikimedia Commons)

Lord Burlington created his neo-Palladian villa design under the influence of Palladio's ideas and those of other related designers. The basic idea here derives from a combination of a Greek temple front and a Roman dome, here supported by an octagonal **drum**, or circular or multisided base. Lord Burlington planned the house to showcase his fine collection of pictures and furniture and his architectural library as well as to provide comfort for his family living there. Great attention was paid to the surrounding gardens, and their design was very much a part of the overall scheme. Inspired by Roman gardens, they were designed by his friend William Kent (c. 1685-1748, England), an architect and early landscape architect, and included classicizing statues and

miniature temples of a sort that were popular in English gardens of the day, thereby providing interesting and restful stopping points to a refreshing stroll outdoors. The logic and order of the layout of the building and grounds as well as the villa's sense of grandeur led to its admiration and emulation by other builders who sought a similar elegance.

The Neo-Palladian style was carried to the United States by Thomas Jefferson for the campus of the University of Virginia, the state capitol of Virginia, and his own home of Monticello, near Charlottesville, Virginia. (Figure 11.2.18) Jefferson adapted ideas he gathered while U.S. Ambassador to France by using humbler materials such as the red brick made from local clay that he considered a better choice for a less pretentious statement than marble or limestone. At Monticello, he also brought the structure lower to the ground and added a wooden **balustrade**, a railing supported by upright supports, to the roofline. Nonetheless, its Palladian design origins are clear. The interior of the house is full of provisions for Jefferson's notable intellectual and work habits such as his bedroom that opened into his office, his workrooms, and his collections of American artifacts.



Figure 11.2.18: Monticello, Charlottesville, VA. (CC BY-SA 3.0; Matt Kozlowski, by Moofpocket via Wikimedia Commons)

In the United States of the late nineteenth-century Gilded Age (c. 1870-1900), a time of rapid technological, commercial, and economic expansion, wealthy industrialists built enormous mansions in cities and at the seaside resorts or mountain retreats they favored. Among these, the Vanderbilt family (whose wealth came from shipping and railroads) commissioned several notable residences, mostly in the French-inspired Beaux Arts style, a period and style known in the U.S. as the American Renaissance (1876-1917).

One of these residences was The Breakers in Newport, Rhode Island, a lavish resort area replete with such structures. (Figure 11.2.19) The oceanfront house, designed by Richard Morris Hunt (1827-1895, USA), has seventy rooms on five floors and covers nearly an acre of land on a thirteen-acre lot with elaborate gardens. It was built with the most lavish material such as marble and wood from around the world and was decorated with rich and sumptuous furniture, fittings, and valuable artwork, as can be seen here in the library. (Figure 11.2.20) Clearly a residential structure of this type went far beyond the simple needs of housing to shelter a family from the elements and served to make a very grand and ostentatious statement of wealth and power.



Figure 11.2.19: The Breakers, Vanderbilt's mansion in Newport, RI. (CC BY-SA 3.0; by Menuett via Wikimedia Commons)



Figure 11.2.20: The library at The Breakers. (CC BY-SA 3.0; Matt Wade, by UpstateNYer via Wikimedia Commons)

By contrast to design ideas of the architects who catered to the wealthiest Americans, a new conception for providing living space came into being in the early twentieth century with Frank Lloyd Wright, who developed what he called the Prairie Style. He sought to counter the blocky forms that had become the standard for American homes with a structural sweep that hugged the ground, echoed the landscape, and fostered communication between the spaces in the house and the natural elements around it.

Perhaps the epitome of this thinking was realized in Wright's design for Falling Water, a western Pennsylvania mountain home he created for the Kaufmann family of Pittsburgh. (Figure 11.2.21) At their request, he incorporated elements of their favorite recreation spot into the design: the rocky outcrop where they held picnics is in the living room, and the adjacent Bear Run waterfall pours out beneath the house's **cantilevered** terraces, self-supporting rigid structure projecting from the wall. Like most of Wright's houses, the place has flowing interior space, a great number of windows, and abundant natural light, as well as carefully coordinated use of stone and wood to incorporate the structure into the natural setting.



Figure 11.2.21: Fallingwater, Pennsylvania. (CC0 Public Domain; Frank Lloyd Wright, by Daderot via Wikimedia Commons)

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11.3: Community and Government

Clearly, many of the palaces and complexes we have explored included accommodation of community government needs. There were others throughout history that had somewhat more pointed community needs in mind for their creation but were often combined with other purposes as well. From the time of the rise of the earliest civilizations, the needs for government and religious expression often coalesced.

In the Mesopotamian Valley of the ancient Near East, today Iraq and Iran, we see this exemplified in the structure of the Ziggurat of Ur. (Figures 11.3.1 and 11.3.2) With the idea that the deities resided in the heavens, the **ziggurat** was conceived as a man made mountain that served as a base for the temple, raising it closer to the celestial regions where the deities were. The pathways to the temple at the summit were steep and the approach to the gods was appropriately aggrandized and formalized. At the same time, the basic platform structure was part of a complex that included the provisions for a variety of other community services, record keeping, and commercial and governmental functions. The compact complex was located at the center of the community and in many aspects became the hub of life.



Figure 11.3.1: Ziggurat of Ur, Iraq. (CC BY 3.0; by Hardnfast via Wikimedia Commons)

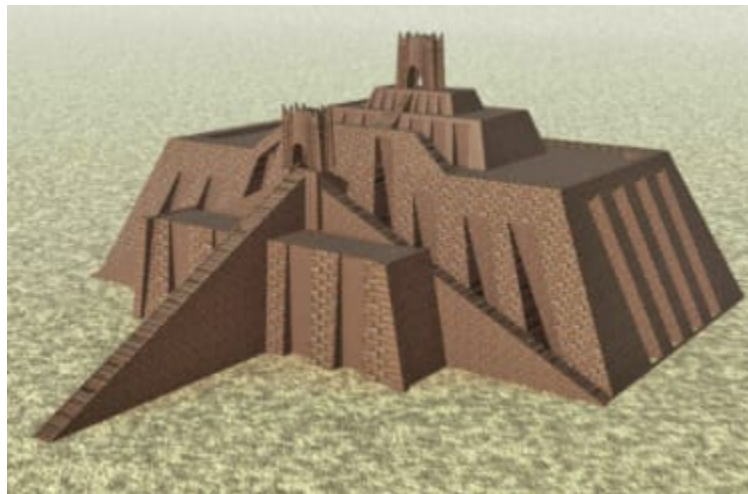


Figure 11.3.2: Digital Rendering of the Ziggurat of Ur. (Public Domain; by wikiwikiyarou via Wikimedia Commons)

The people of the ancient Near East built with mud brick, sometimes baked, that has not proven to be durable, so the remains of these structures, constructed from around 2,400 BCE until the sixth century BCE, are generally not well preserved. Still, there are sufficient clues in the ruins to reconstruct the ways they were built and used.

The Romans generally made provisions for community functions in the **forum**, an open public space at the center of each city; the cities were often laid out in a grid plan organized with areas dedicated to various types of industrial, commercial, communal, and residential needs like [The Master Plan of Verbonia](#). The number and types of buildings varied, but they often included temples, libraries, markets, public baths (*thermae*), and judicial structures. The Forum at the heart of Rome was the site of numerous architectural statements and additions for the public good that were created by successive rulers.

One of the most influential of the buildings in the Forum of Trajan in Rome was the Basilica Ulpia, a center for law courts, business, and public gatherings. (Figure 11.3.3) The **basilica** included a long and broad open center space, a nave, flanked by aisles that fluidly expanded the area. (Figure 11.3.4) This design provided a readily adaptable concept for other purposes, most notably perhaps the congregational space needed for Christian churches that would arise in later centuries as the Christian populace grew.



Figure 11.3.3: Remains of the Basilica Ulpia. (CC BY-NC-SA 2.0; Steven Zucker, via Flickr)

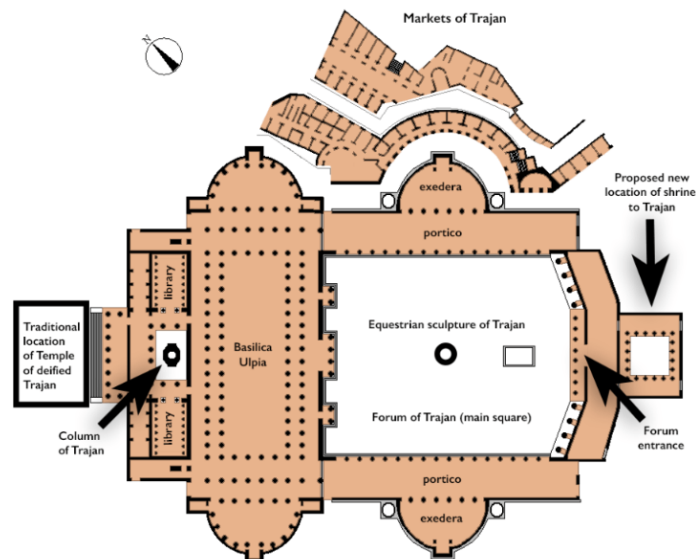


Figure 11.3.4: Plan of the Forum of Trajan. (CC BY-SA 3.0; by Slånbär via Wikimedia Commons)

Significant community spaces sometimes have as their boundaries adjoining but separate architectural structures. These spaces are nonetheless important gathering places that need to be considered as such and in connection with the surrounding architecture that defines them. The National Mall in Washington, D.C., is one such place. (Figure 11.3.5) We identify it by its location within the capitol city and by its placement among all the government and other public/community buildings that line

and define it. One only has to see it as a site for a presidential inauguration celebration or other large public gatherings to realize its significance as a community center.



Figure 11.3.5: National Mall, Washington, DC. (CC BY-SA 4.0; by Matti Blume via Wikimedia Commons)

Community needs for ceremony and entertainment have been addressed with specifically purposed architectural works since antiquity as well. Both the Greek and the Romans designed and built **theaters**, outdoor structures for dramatic performances, and **amphitheaters**, round or oval buildings with a central space for events, that provided models for such structures to this day. (Figures 11.3.6 and 11.3.7) While the basic concepts were devised by the Greeks to present religious festivals and ritual dramas, the Romans with their great ingenuity in engineering and material development added considerably to the potential for these designs to cater to changing needs and broader applications.



Figure 11.3.6: Theatre of Epidauros. (CC BY-SA 3.0; by Olecorre via Wikimedia Commons)



Figure 11.3.7: Colosseum in Rome. (CC BY-SA 4.0; by Andreas Tille via Wikimedia Commons)

One of the most important contributions to the history of architecture was the Roman development of concrete for use as building material. Its greater strength, flexibility, and potential for adaptation made concrete far superior to the cut stone used to that point. These advances enabled the Romans to create new architectural forms by expanding the types of vaulting and means of spanning space they had previously used. Both of these important community structures, the theater and the amphitheater, were enlarged and put to new uses because of the Roman architectural contributions.

Pacific Island cultures, as do those of Native Americans, particularly venerate tribal heritage and so celebrate the communal events related to their heritage. Native North Americans of the Kwakiutl Nation created the clan **totems**, objects or animals that hold significance for a group of people, at the Wawadit'la, also known as the Mungo Martin House in honor of the chief and artist who built it in Victoria, British Columbia. (Figure 11.3.8) The recognition and celebration of their shared culture is expressed, as well, in the Meeting House of the Maori people at Waitangi, New Zealand, with its deep front porch and big open hall for group events. (Figures 11.3.9 and 11.3.10) Additionally, the carved and painted decorations inside and out have specific iconographic and symbolic significance for the individuals who gather together at such communal sites.



Figure 11.3.8: Wawadit'la, also known as Mungo Martin House, a Kwakwaka'wakw "big house", with heraldic pole. (CC BY-SA 2.5; Chief Mungo Martin, by Ryan Bushby via Wikimedia Commons)



Figure 11.3.9: Whare at Waitangi Treaty House site. (CC BY-SA 4.0; by Andy king50 via Wikimedia Commons)



Figure 11.3.10: Waitangi in the Bay of Islands, New Zealand. (CC BY 2.0; by Phil Whitehouse via Wikimedia Commons)

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11.4: Commerce

Buildings for commerce have appeared over time. Early systems of trade and barter in some places eventually became formalized in ways that required marketplaces and commercial establishments with temporary or permanent housing. While open-air markets with vendor stalls continue to be used in many places, in others shops or full buildings evolved for commercial and service transactions.

An early example appeared in ancient Athens, Greece, in the area where the open market or **agora**, was also located. The **Stoa** of Attalos, built by King Attalos II of Pergamon (r. 159-133 BCE), was comprised of a two story covered walkway made of marble and limestone with columns on one side and a closed wall on the other. (Figure 11.4.1) Along the closed wall, there were twenty-one rooms on each level with each room providing space for a shop. These rooms were similar in character and purpose to those we noted on the ground floors of Roman villas and apartment buildings, but they provided for a more concentrated shopping area.



Figure 11.4.1: Church of the Holy Apostles and Museum of Ancient Agora. (CC BY-SA 3.0; by A.Savin via Wikimedia Commons)

Our modern provisions for shopping centers and department stores were designed with different ideas about merchandising, sales, and consumerism but, as we have seen with the rapid rise of on-line shopping for durable and perishable goods, this scenario will likely be ever evolving. Indeed, grocery and department stores may become completely passé. But their development in the nineteenth and twentieth centuries presented new possibilities for architectural design.

An example is the Carson, Pirie, Scott and Company Store in Chicago, designed by Louis Sullivan (1856-1924, USA) and built in 1904. (Figure 11.4.2) One of the early applications for steel frame, or “skeleton frame,” construction that made the development of skyscrapers possible, this sort of building also opened new possibilities for retail and office space. Here, the large ground-floor windows and corner entrance could provide a great deal of display space for attracting pedestrians while the expansive multi-story interior offered shoppers a wide array of goods, especially compared to the sorts of small shops and markets that had been its predecessors.



Figure 11.4.2: Carson, Pirie, Scott and Company Building, Chicago, IL. (CC BY-SA 4.0; by Beyond My Ken via Wikimedia Commons)

Not only the structure but also the decorative approach was innovative, as Sullivan combined Beaux Arts ideas with Art Nouveau motifs in the building's surface design. (Figure 11.4.3) The elaborate, curvilinear, plant-based motifs central to the Art Nouveau movement, c. 1890-1910, in cast metal relief panels above the doors and ground floor windows added to visual appeal for potential customers.



Figure 11.4.3: The northwest entrance to the Carson, Pirie, Scott and Company Building. (CC BY-SA 4.0; by Beyond My Ken via Wikimedia Commons)

New designs emerged for other commercial firms in this era as well. The Austrian Postal Savings Bank in Vienna, Austria, designed by architect Otto Wagner (1841-1918, Austria) has a huge multi story façade covering a broad open interior space on the ground level; its sleek and modern aesthetic was startlingly new and different when it was completed in 1905. (Figure 11.4.4) One of Wagner's aims in the design was to create a sense of strength and solidity that engendered trust and a feeling of financial security in customers. The main banking customer area is filled with natural light. Wagner used marble, steel, and polished glass for the simplified decoration of the reinforced concrete building, turning away from the Art Nouveau aesthetic and replacing it with his sense of modernism.



Figure 11.4.4: Postal Savings Bank, Vienna. (CC BY-SA 3.0; by Extrawurst via Wikimedia Commons)

The use of steel and reinforced concrete that facilitated the advent of the skyscraper truly revolutionized architecture and began a contest for height that continues today. Wealthy entrepreneurs and ambitious developers from around the world have joined in the competition for buildings of modern distinction. One example is the Chrysler Building in New York City, designed by William van Alen (1883-1954, USA). (Figure 11.4.5) Its décor in the Art Deco style (c. 1920-1940), including the ribbed, sun-burst pattern made of stainless steel in the building's terraced crown, celebrates American industrialism and the automobile. At 1,046 feet, the Chrysler Building was for eleven months after its completion in 1930 the tallest in the world. (It was surpassed in 1931 by the Empire State Building at 1,454 feet.)



Figure 11.4.5: The Top of the Chrysler Building, New York City, NY. (CC BY-SA 3.0; by Leena Hietanen via Wikimedia Commons)

A more recent example is the Petronas Twin Towers in Kuala Lumpur, Malaysia, designed by César Pelli (b. 1926, Argentina, lives USA). (Figure 11.4.6) Inaugurated in 1999, they were the tallest buildings for several years and remain the tallest twin towers to this day. The buildings' design motifs are inspired by Islamic art and culture; for example, the shape of each tower is the Muslim symbol of Rub el Hizb, or two overlapping squares that form an eight-pointed star. Both structures house commercial and business concerns and symbolize the architecture of modern business.



Figure 11.4.6: Petronas Twin Towers, Malaysia. (CC BY-SA 3.0, by Morio via Wikimedia Commons)

In the late twentieth century, architectural ingenuity, new materials, and the potential of computer design led some architects to develop radically innovative approaches to structures that might house any number of different types of needs. Among the most innovative in this regard is Frank Gehry (b. 1929, Canada, lives USA), who has designed buildings all over the world including museums, business towers, residences, and theaters.

In Los Angeles, he created the Walt Disney Concert Hall, completed in 2003. (Figure 11.4.7 Using titanium sheathing for multiform, swooping curvilinear forms and volumes, his buildings are sculptural in effect from a visual standpoint. Yet in each case, his buildings have proven effective and dynamic in creating spaces for the activities they house. The acoustics of the concert hall are widely praised as is the beauty of the architectural form in capturing the whimsical spirit of Walt Disney, the creator of so many American comics, cartoons, and movies.



Figure 11.4.7: Walt Disney Concert Hall, Los Angeles, CA. (GFDL; John O'Neill via Wikimedia Commons)

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11.5: Worship

Structures for worship, as we have noted, were sometimes combined with or were near those created for other communal needs. We saw this with the ziggurat, in the Roman forums, and in palaces, among others. But we also have a considerable history of architecture intended solely for religious purposes. From early times, there were two distinctive conceptions for a sacred building: whether it was a house for the deity or a house for the worshippers. Beyond that, it might be for individual devotional activities or for accommodating a congregational group. We can keep these points in mind when examining the types of building designed for these goals.

Among the earliest examples are the pyramid complexes from ancient Egypt. (Figure 11.5.1) The **pyramids** were tombs composed of millions of large stones in mathematically regular geometric structures carefully oriented to the stars. Pyramids evolved over thousands of years out of pre-Egyptian burial practices that began with placing heavy stones over gravesites to protect the occupants and their grave goods buried within.



Figure 11.5.1: Rendering of the Giza Pyramid Complex, Egypt. (CC BY-SA 3.0; by MesserWoland via Wikimedia Commons)

The Egyptians created these elaborate and massive groupings of buildings for the royal dead on the west bank of the Nile River, creating a **necropolis**, or city of the dead. At Giza, the body of the pharaoh or other royal family member was brought down the river from the palace to the valley temple on the edge of the pyramid precinct. After priests mummified the body of the deceased and prepared it for entombment, the body would be taken to a mortuary temple near the pyramid. (Figure 11.5.2) That temple was the site where ceremonies were carried out at the time of the mummy's placement within the pyramid, as were the perpetual rituals required to honor the king in the afterlife.



Figure 11.5.2: The Pyramids of Giza and Necropolis. (CC BY-SA 4.0; by Myousry6666 via Wikimedia Commons)

There were also temples for the living that the king would have had commissioned and served. One example is the Temple of Horus at Edfu, which has a number of typical features, although it was built relatively late in Egyptian history. It is of the **pylon** type, so named for the two upright structures that form its monumental façade and flank the main ceremonial portal. (Figure 11.5.3) The approach to temples was often along an avenue of **sphinxes**, imaginative hybrid creatures, part human, part animal, that led to the main door. Beyond the pylon wall was an open courtyard (Figure 11.5.4) and then a **hypostyle hall**, a structure with multiple rows of columns that support a flat roof, leading to the sanctuary. Typical of many sacred structures is this sort of staged progression by which one moves from the public or profane spaces through gradually more sacred, and often more restricted, areas that lead ultimately to the most sacred and reserved part. It is often the case that only priests or otherwise consecrated and dedicated persons are allowed in the **sanctuary**, the innermost and holiest space, while most of the congregation or worshipers are confined to less sacred parts of the temple, and the general public may be denied access to the premises altogether.



Figure 11.5.3: Temple of Horus, Edfu. (Public Domain; by ljanderson977 via Wikimedia Commons)



Figure 11.5.4: Inside the Edfu Temple. (Public Domain; by Than217 via Wikimedia Commons)

Greek temples like that devoted to Hephaestus in Athens, Greece, were not congregational at all. (Figure 11.5.5) They were designed as houses for the deity with a **cella**, or room, inside that was provided for the cult statue. Sometimes, there was also a cult treasury room within the temple, but ceremonies and sacrifices were conducted outside in the temple courtyard. Like the ziggurats, Greek temples incorporated the belief that the gods were on high, in the celestial realms, so they were often located in an **acropolis**, or sacred city high on a hill.



Figure 11.5.5: Temple of Hephaestus, Athens. (CC BY-SA 3.0; by sailko via Wikimedia Commons)

This can clearly be seen in the case of the Parthenon, dedicated to the goddess Athena, the patron of the city of Athens. (Figures 11.5.6 and 11.5.7) As in all Greek temples, a mathematical relation can be found ordering the size and relation of the Parthenon's elements. The length to width of the structure, the height to the width, the diameter of the columns, and their spacing all conform to the golden ratio of 4 to 9. This use of a single relation between the various elements of the structure gives it an aesthetically pleasing, unified, and more solid appearance, as does the use of several optical corrections. The columns lean slightly inward, and the **stylobate**, the base upon which the columns stand, bows upward slightly in the middle, both to give the appearance of being completely straight and flat.



Figure 11.5.6: The Acropolis of Athens, Greece. (Public Domain; by Salonica84 via Wikimedia Commons)



Figure 11.5.7: The Parthenon, Athens, Greece. (CC BY 2.0; by Steve Swayne via Wikimedia Commons)

Roman temples were often built in emulation of those of the Greeks, but they made many practical changes to the designs and often placed them in the center of the community, as opposed to the separated locations preferred by the Greeks. An important and very innovative temple design was created during the early Imperial era to honor the **pantheon** of nine planetary deities. To address the honor of the group, rather than individual gods, this temple, the Pantheon, took a different form. (Figure 11.5.8)



Figure 11.5.8: Pantheon - Rome (Front). (CC BY-SA 2.5; by Roberta Dragan via Wikimedia Commons)

The building had a traditional temple front made up of columns supporting a triangular **pediment**. Rather than continuing into a rectangular, gable- roofed structure, however, the interior was an open circle with cult statues arrayed around its perimeter, each in a separate **niche**, or shallow recess in the wall. (Figure 11.5.9) That circular interior, acting as a drum, supported a huge domed space with an **oculus**, a circular opening, at its summit. Combining the circles of drum and dome creates a perfect sphere (diameter = height). (Figure 11.5.10) The whole of the structure was constructed using the ingenious Roman concrete, which allowed the creation of an unsupported dome greatly facilitated by the use of **coffers**, or recessed squares, which tremendously reduced the dome's weight. The circle and square are not only featured in the ceiling construction, the repetition of those shapes is carried out in all of the architectural and decorative elements of the Pantheon's interior and exterior.



Figure 11.5.9: Interior of the Pantheon, Rome. (Public Domain; Giovanni Paolo Panini, by Google Cultural Institute via Wikimedia Commons)

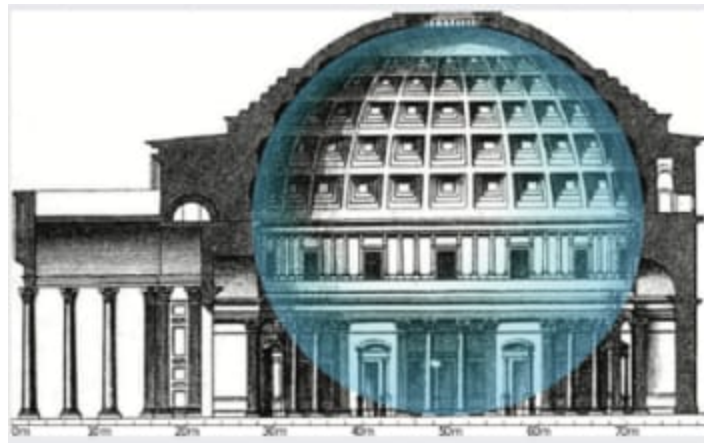


Figure 11.5.10: Cross-section of the Pantheon in Rome. (CC BY-SA 3.0; by Cmglee via Wikimedia Commons)

In addition to these singular features, the Pantheon was the first temple structure the congregation was allowed to enter. Once Christianity supplanted the ancient Roman religions, spaces with large, open interiors would be needed to house the faithful attending mass. The Pantheon served the needs of a Christian church well, and it was converted in 609 CE. Its adaptation as a Christian church prevents our viewing it as it was intended to be used, but the Pantheon still stands in well-preserved condition and with little alteration to the structure and basic décor of fine marbles for the floor and interior columns, due to its continuous service as a house of worship since it was built in the second century CE.

Some of the earliest evidence of worship in India shows that it was conducted in caves; we also see attempts to create worship spaces by excavating the living rock and creating larger caves for this purpose. While rock-cut architecture exists in many places around the world, its extent in India over the centuries is unsurpassed and, due to its great durability, many fine examples of it are preserved.

A very early example is the Lomas Rishi Cave in the Barabar Hills from the third century BCE. (Figure 11.5.11) Because it is unfinished, we have a good idea of the methods and plans for the excavation, which included the addition of a large rectangular chamber leading into a smaller circular one. The sculptural treatment of the frame of the portal is a good example of the ways in which early architecture and decoration in stone imitated prior work in impermanent materials such as wood, as was the case for early architectural design around the world. Here, the designs simulate lattice, beams, and bentwood construction.



Figure 11.5.11: Lomas Rishi Cave. (CC BY-SA 3.0; by Neilsatyam via Wikimedia Commons)

Later Indian worship structures such as the Brihadeshwara Temple dedicated to the Hindu god Shiva, from the eleventh-century Chola Dynasty era, show the great complexity of conception of this type of worship space. (Figure 11.5.12) The tower at the far end is over the **garba griha**, or sanctuary, and as with the Temple of Horus at Edfu, there is staged progression from the profane (everyday) space to the most sacred. The whole is raised on a platform, a feature also seen in many sacred structures. Here, one must begin the approach by entering a gated courtyard, then ascend the stairs, and pass through the **mandapa**, or audience hall,

before approaching the sanctuary. Outside the main temple but within the courtyard are subsidiary temples and shrines, as the worship is **polytheistic**, that is, with a great number of diverse deities.



Figure 11.5.12: Brihadeshwara Temple, India. (CC BY-SA 3.0; by Adhikanil via Wikimedia Commons)

As is the case with most Hindu and Buddhist temples, although there are certainly ceremonial and ritual functions that are priestly duties, there is no restriction for lay people entering the sanctuary as the relationship to the deity is generally considered to be a personal one, not mediated by a priesthood.

The coexistence of Hindu and Buddhist deities evidenced by their shrines appears at many sites, though usually one or the other predominates at a given site. In addition to temples, another basic structure associated with Buddhism is the stupa. (Figure 11.5.13) One of the oldest stupas is in India where Buddhism first arose, at Sanchi in Madhya Pradesh. Established in the third century BCE, it was conceived as a burial mound of a type, as it was believed to contain part of the earthly remains of Sakyamuni, founder of Buddhism. Surrounded by a tall stone fence, it is designed for the devotee to enter the fenced area and circumambulate, or walk around, the stone-faced, rubble-filled mound.

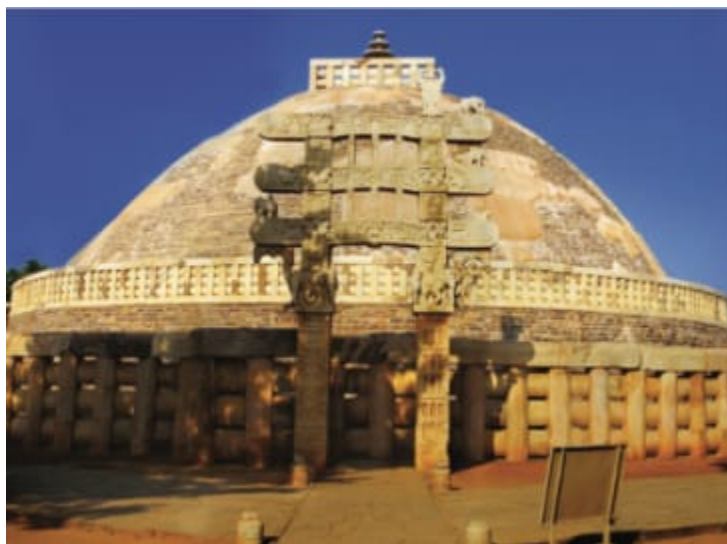


Figure 11.5.13: Sanchi Stupa, Madhya Pradesh. (CC BY-SA 2.0; by Ekabhishek via Wikimedia Commons)

A great deal of symbolism is associated with the form including a **yasti**, or mast, rising from the center of the dome that stands for an **axis mundi**, or axis of the world, separating the earth from the sky above. The fence and gateways are also covered with mythological carvings related to Buddhist and Hindu beliefs. When the Buddhist stupa form migrated to China, Japan, and elsewhere, the design evolved to include native architectural traditions resulting in the stupa form becoming the multi-tiered **pagoda**, a Hindu or Buddhist sacred building.

Centers for Islamic worship are housed in architectural structures known as **mosques**. While churches and temples associated

with other faiths are generally oriented to the four cardinal directions, usually with the altar toward the east where the sun rises, the mosque will always be situated so that the worshippers face in the direction of the **qibla**, a fixed wall aligned to face Mecca, the city that is the epicenter for Islam. This orientation remains consistent regardless of where in the world the building is set. While several different standard architectural forms exist for a mosque, its most common distinguishing exterior feature is the **minaret**, the slender tower from which the call to prayer is issued. The Sultan Ahmed Mosque shows six minarets while four are common at other sites. (Figure 11.5.14)



Figure 11.5.14: Sultan Ahmed Mosque, Istanbul, Turkey. (CC BY-SA 3.0; by Dersaadet via Wikimedia Commons)

The most basic architectural form for Christian congregational churches is the **basilica**, a structure of longitudinal plan adapted from the Roman public building form. (Figure 11.5.15) The Roman basilica had an entrance on one long side that led to the large open interior space, the nave. The **Christian basilica**, unlike that used by the Romans, has an entrance on one end, is divided into a center nave and side aisles along its length, and holds a semi-circular **apse**, or recess, containing the altar at the opposite end of the longitudinal building from the entrance. (Figure 11.5.16)

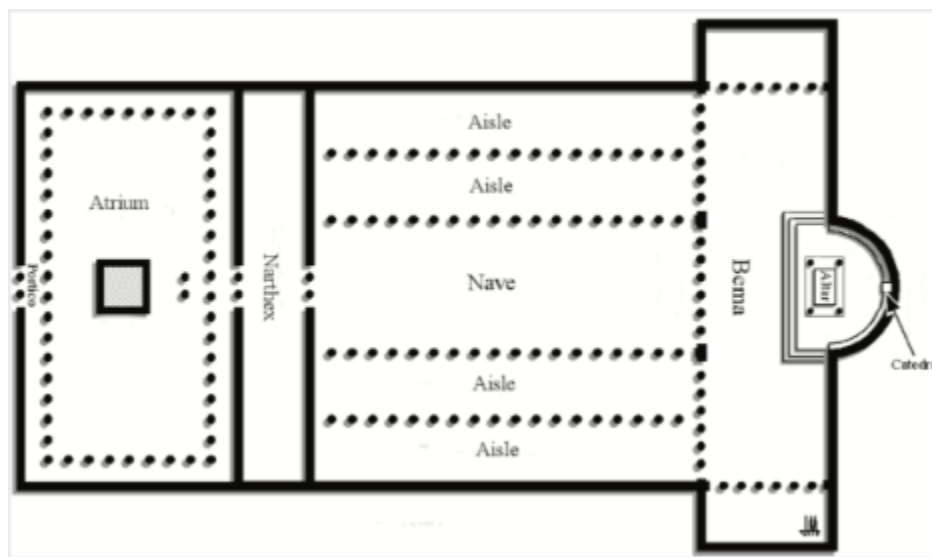


Figure 11.5.15: Diagram of old. St. Peter's Basilica. (Public Domain; by Locutus Borg via Wikimedia Commons)



Figure 11.5.16: Basilica of Sant'Apollinare in Classe, Italy. (CC BY-SA 3.0; by Angela Rosaria via Wikimedia Commons)

As in other centers for worship we have seen, the holiest part of the church is farthest away from the most profane or public spaces. The progression from one end of the church to the other is a processional ritual, enhanced by the long rows of columns flanking the nave, the long exterior walls, that were often heavy wood or masonry structures until the Gothic era, and the filtered light that played among the structural components.

This was the case in Old St. Peter's Basilica in Rome, (Figure 11.5.17) built in the fourth century CE on the model of the Roman basilica type. Also based on the Roman secular model was an atrium that was placed before the entrance. The original St. Peter's was the center of the Christian world for centuries and a model for church architecture, but it was replaced during the Italian Renaissance and Baroque periods with the much grander structure that exists today in Rome.



Figure 11.5.17: Drawing and reconstruction of the Constantinian Basilica, Rome. (Public Domain; H. W. Brewer, by Lusitana via Wikimedia Commons)

Christians in the Western Roman Empire used the basilica, or Latin cross, plan, but those in the Eastern Roman Empire, more commonly known as the Byzantine Empire, also employed the central plan, which had its origins in the circular plan, such as that used for the Pantheon. In the West, however, the circular, or central plan, church was used for a palace church such as Charlemagne's at Aachen, (Figure 11.5.18) mausoleum (tomb building), or **martyrium** (site marking the death of a **martyr**, someone who died for their faith), where the placement of the altar does not need to address large crowds.

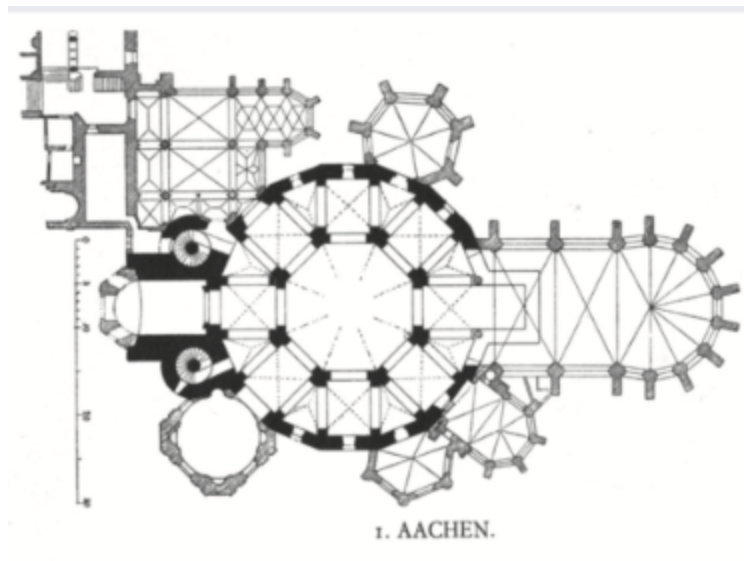


Figure 11.5.18: Floorplan of Aachen Chapel. (Public Domain; Georg Dehio, by Fb78 via Wikimedia Commons)

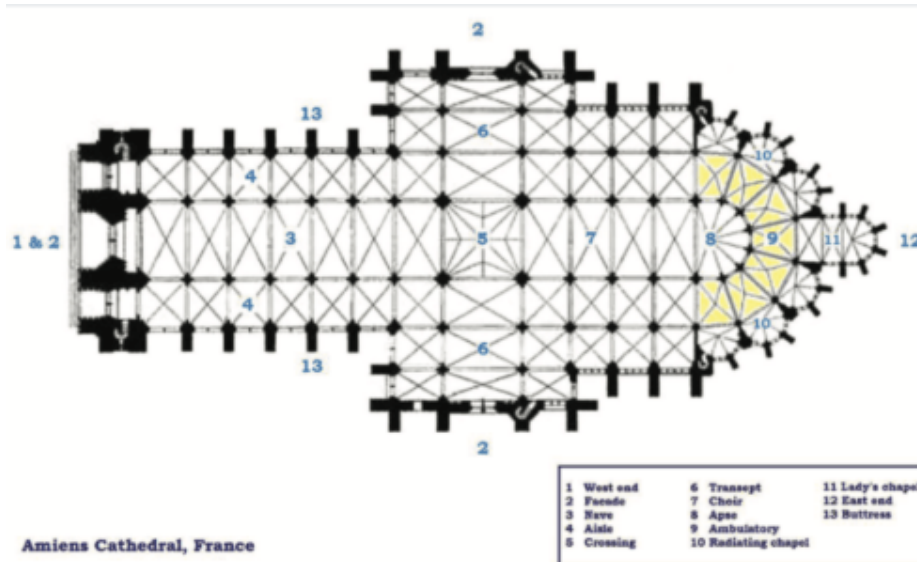


Figure 11.5.19: Floorplan of Amiens Cathedral. (Public Domain; Georg Dehio, by Mattis via Wikimedia Commons)

Perhaps the most familiar basilica or Latin Cross churches are those in the Gothic style in Europe that began in 1144. (Figure 11.5.19) When these structures were being built, they were not called “Gothic.” Instead they were called “opus francigenum” or “work of the Franks” because of its origination at the Abbey of Saint-Denis. The term “Gothic” was coined in the sixteenth century, originally meant as an insult, by artist and historian Giorgio Vasari (1511- 1574, Italy). He wanted to distinguish the architectural style, based on forms from ancient Greece and Rome at that time practiced in Italy, from medieval Christianity and its associations with the destruction of classical learning and culture. The Goths were Germanic tribes that he believed had invaded and destroyed the refined culture of ancient Rome. His pejorative name has persisted but without its originally negative connotation.

That first Gothic architecture was seen in the rebuilt choir at that Abbey Church of St. Denis, outside Paris, France, that was designed by the Abbot Suger and completed in 1144. (Figure 11.5.20) Several of the defining features of the Gothic cathedral were used there: the pointed arch, the ribbed vault, flying buttresses, and stained glass windows. Unlike the Roman circular arch, the **Gothic or pointed arch** is formed by two arcs with parallel sides. (Figure 11.5.21) A **ribbed vault** is formed at the intersection of two barrel vaults, with stone ribs sometimes added to support the weight of the vaults. The **flying buttress** is a load-bearing component located outside the building, connected to the upper portion of the wall in the form of an arch.

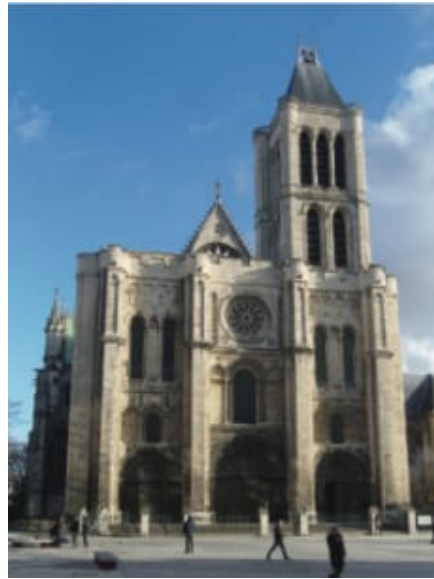


Figure 11.5.20: Basilica of St. Denis. (CC BY-SA 3.0; by Ordifana75 via Wikimedia Commons)

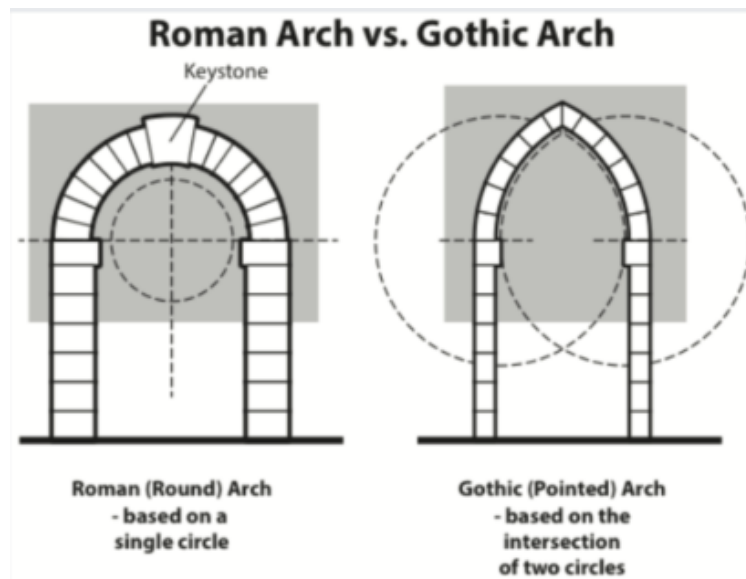


Figure 11.5.21: Roman Arch/Gothic Arch Diagram. (CC BY-SA 4.0; by Jeffrey Lemieux, Original Work)

(Figures 11.5.22 and 11.5.23) The combination of the pointed arch, ribbed vault, and flying buttress allowed the height of the interior spaces to be dramatically increased and the thickness of the outside walls dramatically decreased. This development led to the widespread use of stained glass throughout the church and the addition of the **rose window**, a circular stained glass window dedicated to the Virgin Mary, usually found above the main portals. (Figure 11.5.24) The much larger number and size of windows allowed natural and multicolored light to flood the interior of formerly dark churches as was the case at St. Denis. (Figure 11.5.25)

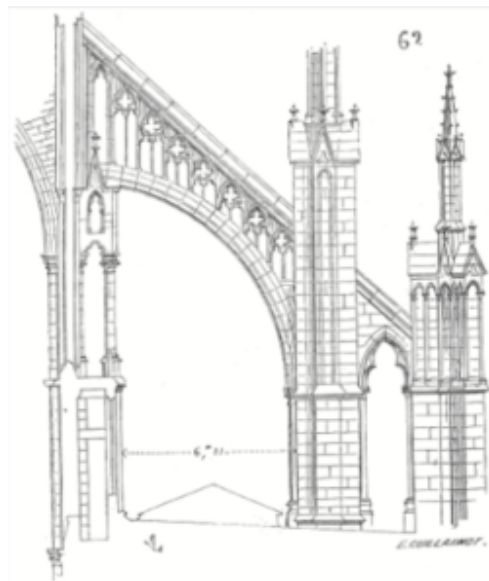


Figure 11.5.22: Diagram of flying buttress of the Cathedral Basilica of Our Lady of Amiens. (Public Domain; by BuzzWikimedia via Wikimedia Commons)



Figure 11.5.23: Bourges Cathedral. (CC BY 2.0; by sybarite48 via Wikimedia Commons)



Figure 11.5.24: Reims Cathedral, France. (CC BY-SA 1.0; by Magnus Manske via Wikimedia Commons)



Figure 11.5.25: Ambulatory of the Basilica of St. Denis. (CC BY-SA 3.0; by Beckstet via Wikimedia Commons)

Gothic churches were built throughout continental Europe and England, with regional variations, in the center of their communities usually, especially if they were cathedrals, or Bishop's churches. Whether viewed from a distance approaching a town or standing within the cathedral itself, the building soared above all others as it reached to the heavens. They were filled with architectural and sculptural ornamentation to teach the doctrines of the Church, Bible stories, and the accounts of Mary, the Apostles, and the other saints. Portals were especially the focus of sculptural effort. Standing figures in high relief of prophets, kings, and saints graced the sides of the **jamb**s, or upright supports to either side of a door. (Figure 11.5.26) And many other sacred and secular figures, relief sculptures, often of Jesus and symbols of the Four Evangelists, Matthew, Mark, Luke, and John, were included in the tympanum above the doors. (Figure 11.5.27) The architects, masons, and sculptors responsible for these monumental buildings were highly skilled and creative, and Gothic cathedrals remained the dominating forms of the Western urban landscape until the late nineteenth and early twentieth centuries when the modern structural steel skyscraper surpassed them in height and scale.



Figure 11.5.26: Martyrs, Chartres Cathedral. (CC BY-SA 3.0; by Ttaylor via Wikimedia Commons)



Figure 11.5.27: Central tympanum of the Royal portal of Chartres Cathedral. (CC BY 3.0; Guillaume Piolle via Wikimedia Commons)

The overall effect of walking into a Gothic cathedral is to be drawn upward into a vast, light, and airy space, and to be dislocated from the physical and drawn into the spiritual. (Figure 11.5.28) This effect is the epitome of the Gothic Christian view that the physical and sensual world is to be ignored or even disdained in favor of chastity, spiritual awareness, and religious devotion.



Figure 11.5.28: Nave of the Salisbury Cathedral, Wiltshire, UK. (CC BY-SA 3.0; by Diliff via Wikimedia Commons)

Christian churches of all denominations today generally follow the basilica model, but the sanctuaries vary considerably for diverse ceremonial practices. The **Gothic** type, with its pointed arches and glass windows that filter mystical light into the interior, is still common.

One example of an updated version is Thorncrown chapel, designed by E. Fay Jones (1921-2004, USA). Jones created a number of elegantly simple nondenominational chapels set into nature that let in diffuse light. (Figures 11.5.29 and 11.5.30) A pupil of Frank Lloyd Wright, Jones was inspired by Wright's principles of using simple, local materials to thoroughly integrate structure and setting. The most striking feature at Thorncrown, located in Eureka Springs, Arkansas, is the structure's light airiness. The whole of the interior for each of Jones's chapels is a small sanctuary that seems entirely at home in the forest.



Figure 11.5.29: Thorncrown Chapel. (CC BY-SA 2.0; E. Fay Jones, by Clinton Steeds via Wikimedia Commons)



Figure 11.5.30: Inside the Thorncrown Chapel. (CC BY-SA 2.5; E. Fay Jones, by Bobak via Wikimedia Commons)

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