ART HISTORY: RENAISSANCE TO MODERN



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INTRODUCTION TO ART HISTORY (1400-PRESENT)

THOSE ARE MY PEOPLE

Art brings people together and has been since the beginning of time. It also has allowed civilizations and cultures to showcase who they are and help them identify with each other.

> *A student once exclaimed: "those are my people," as she read through the art textbook and discovered she recognized her culture in a textbook for the first time in her life. A student of a diverse ethnic background validated the need to change how art history is written and taught. Art history would reflect gender and cultural equity world.*

This art history textbook is designed to change the concept of art from a European-Western perspective and to be inclusive, diverse, equitable, and anti-racist, providing a culturally responsive overview of art. The textbook includes other voices than the standard top European art found in most documentation. The textbook provides the interconnections in time sequences of the different societies to understand how the cultures, history, and art cross time, centuries, and geographic regions from ancient times to today. When the book was designed, diversity and equity were always at the forefront of the list of artists and civilizations. Students' transformative thinking occurs when they comprehend a perspective of world art history from the viewpoint of equity, and the students with historical ties to the regions see themselves and their cultures on the pages of the text.

All people are interested in history and how civilizations evolved through time; however, history is generally presented from a European perspective, frequently delegating the rest of the continents as unsophisticated places. Before computers, encyclopedias offered pages of antiquity and foreign sites we have yet to learn about. Today, art and art history are not just drawing or painting. The ceramic wheel and kiln taught us how to create pots, as people have been for over 100,000 years. Drawing and painting taught us skills, not unlike the cave painters, mixing pigment with water to create the desired consistency. Graphic design classes demonstrated how effective marketing and propaganda have occurred over thousands and thousands of years. Sculpting different materials allowed us to see first-hand how difficult it is to pour bronze in the lost cast molding techniques.

Today, most art history textbooks are confusing and not very engaging. A change was needed in how art history was taught, a textbook to support the time sequence of historical learning while also inclusive of more women and people of color. Today, the art history textbooks are set in two distinct halves; the first describes all the art from Europe, and the next half of the book skims over art from other countries, focused on a European/Western perspective. This perspective does not meet students' needs in the diverse state of California. This textbook, *A World's Perspective of Art History: 1400 CE to Present*, covers art integrated into history from a very diverse perspective. Each chapter is based on a time frame with a section for different cultural art or art movements occurring simultaneously. The book also focuses on female artists and artists of color who are frequently absent from art history books.

INTERCONNECTIONS OF HISTORY AND ART

The interconnections of history and art are seen through human activities, discoveries, conflicts, and freedoms. Civilizations record their history through art as art delineates cultural achievements bringing permanence and life to history. Simple, local materials through complex manufactured supplies provide the mechanisms for artists to create. Using art to record civilizations' historical activities also displays the culture's values, restrictions, and freedoms. The interactions between localized countries expanded from the 1400s to the twenty-first century. These interactions defined history, and art became the historical record.

The beginning of the 1400s and 1500s marked the emergence of Europe out of its dark ages into the time of exploration. Trade moved between Asian and European countries and northern Africa along different routes throughout earlier centuries, including the Silk Road. The rest of Africa and the Americas were populated with multiple civilizations that constructed extensive cultures; however, each continent was not incorporated into the historical foundations of Europe and Asia. In the early 1400s, European countries launched naval explorations to find new routes to India and Asia, leading to European invasions and colonization of coastal Africa and the destruction of the powerful royal kingdoms. China still maintained its independence and powerful economic position, producing goods for European markets. European art was also unchained in the 1400s with the start of the Renaissance. Major artists received commissions to create paintings and sculptures for the wealthy and religious, marking the beginning of a focus on European art as standards for centuries to come. In Mesoamerica, gold was the standard for artistic creations, a material that led to the destruction of their cultures in the following centuries through European invasions.

In the 1600s, China had a population of 450 million people forming the Qing Dynasty, which lasted for almost 300 years. They developed massive trade capabilities with manufacturing and transportation networks, expanding their trade with the Europeans. The royal throne controlled the economy and unified, unlike the European states. Chinese art and art standards were well developed and incorporated into everything they did, from writing to painting and manufactured goods. The moveable type printing press was invented in the 9th century by

Asia, while the printing press in Germany was invented in the 15th century. European countries were generally still a collection of city/states with a few prominent, powerful places. At this time, the naval fleets for some countries were big and powerful as sailing technology now allowed them to traverse the oceans. Although ocean travel has occurred for thousands of years, major cross-ocean trade routes grew from the European explorations and their invasions of Africa and the Americas. The cultures in each continent used material from local plants and clay to the brilliance of gold for their art. However, as Europeans invaded, they took any art with gold. The standards of European art were brought to the new settlements, a standard imposed on the world and still prevails today.

By the 1700s, European influence and settlements were firmly established worldwide. Major ports were built in Africa and the Americas to support the slave trade and the resulting products. Europeans and their superior armament and unique diseases quickly exerted control over indigenous populations. Europeans did not consider art from invaded countries as "real" art. Art was melted, burned, confiscated, or otherwise destroyed, erasing much of the artistic representation of these indigenous people around the world. The European style of art began to influence local artists. For example, artists developed a Baroque style based on the European definition in Mexico while incorporating their cultural ideas. Portrait painting in the American colonies was founded on European methods of posing, backgrounds, and colors. Art in the Asian countries still maintained its identity during this century as European control was not entrenched yet.

In the 1800s, European colonization was firmly established, and the balance of power changed. People moved between continents, and the industrial revolutions brought massive social and economic changes. Power in Europe was now based on countries instead of city/states. The Russian Empire covered large parts of Asia and Europe with a third of the world's population. England's navy controlled the oceans for trade, and the British Empire ruled territory across the globe, including parts of Africa, Egypt, India, Canada, and port in China. America was independent, but its economy was based on slavery, leading to the American civil war. The industrial revolution created new art materials and freedom of movement for artists. They could now move outside, changing the use of light and color. In colonial Latin America, controlled by Spain, they established academies modeled on the European art style.

By the 20th Century, globalization was the economic engine as the world was connected through capital accumulation and industrial technologies. Some countries grew while others declined. A few European nations, Japan and the United States became significant economic powers. Scientific and technological advances were sophisticated and necessary for worldwide competition. This century also included two world wars, a great depression, and the redistribution of global power leading to a Cold War and the rise of Communism. Art also changed into movements throughout countries and globally. Modern art was no longer based on recognizable elements of people or landscapes. Modernism brought abstraction and fragmented images based on color, line, and dimension. By the 21st century, a truly global world was created based on communication, transportation, and supply chain integration. Climate change is also changing the global environment as technology and miniaturization have altered our lives. Art also became global; techniques, methods, and materials were used worldwide. Female artists and artists of color have obtained more acceptance and integration into the art world: each chapter's introduction details more history and the integration of art in different historical periods.

CHANGING THE EUROPEAN/WESTERN PERSPECTIVE OF ART

This textbook is inclusive, diverse, and equitable to provide a culturally responsive overview of art. The textbook includes other voices than the standard top European/Western art found in most documentation. The textbook also provides the interconnections in time sequences of the different societies to understand how the cultures, history, and art cross time, centuries, and geographic regions from ancient times to today. Diversity and equity are always at the forefront of the artist's lists and civilizations when the Table of Contents is created before research. Transformative thinking by students will occur when they comprehend a perspective of world art history from the viewpoint of equity and their historical ties to the regions seeing themselves and their cultures on the pages of the text.

The textbook meets and exceeds the new ASCCC OERI Resolutions (Spring 2022) 9.05 Developing an Anti-Racism, Diversity, Equity, and Inclusion Curriculum Audit Process for the Open Educational Resources Initiative. Most importantly, the text eliminates institutional discrimination, celebrates diversity, and removes inherent racism embedded in Art History textbooks. The CID designation of ARTH 120 still holds the title
Survey of Western Art from Renaissance to Contemporary indicates the support of discriminatory structures even today. This textbook dismantles structural discrimination for ARTH 120, provides a culturally responsive viewpoint for civilizations and artists worldwide, and includes equitable, diverse, and inclusive art of all groups, people, and ethnicities. These issues are found throughout the general art history books, presenting a distorted view of history and art with little identity for multi-ethnic students and leaving a large part of the world's cultural past – 'Missing.'

We are a diverse society, and our community college population represents that diversity. This is a representative and inclusive textbook students can identify with based on ethnic experiences they possess, presented in a time sequence. The Art History ARTH 120 textbook includes multiple civilizations worldwide with a better distribution of art by men and women. Some art will be well known, and some of the writing is about art and cultures not usually included in the standard textbooks.

Diversity statistics from California Community Colleges (cccco.edu) demonstrate the requirements for diverse information and is defined as:

- With 1.8 million students at 116 colleges, the California Community Colleges is the largest higher education system in the country.

- Over 69 percent of California Community Colleges students have diverse ethnic backgrounds.
- 29 percent of the University of California and 51 percent of California State University graduates started at a California Community College.
- 47 percent of students do not pay any fees to attend college. The OER is playing a part in supporting them by providing open educational resources at no fees.

Teaching only the perception of the largest and most well-known cultures leaves out other civilizations' rich history and art. For students to understand how the art originated, modified, and transformed into different styles, knowledge must be constructed to know the sequential structures of history and relationships between cultures.

One of the book's primary goals was to reduce today's stereotypes about different civilizations. Each civilization had artists, engineers, laborers, religious personnel, political rulers, farmers, and other careers. However, and unfortunately, the perception of art most people focus on is the White European art of the Gothic and Renaissance through modern times, still with a focus on European/Western art. The goal was to reduce the stereotypes of the European history writers who have sensationalized the religious practices of the other cultures as part of their move to colonize and convert the indigenous people to Christianity. Our textbook focuses on the broad civilization and the impact of different religions on its art.

Thriving civilizations created amazing pyramids and temples, developed complex societies with extensive trade routes, and created artwork using precious metals and woven textiles. However, these exciting societies are seldom documented in most art history books giving the illusion that each culture functioned independently instead of a global connection. In most textbooks, authors discuss each culture as an isolated civilization, independent and lacking time continuance with art and culture in chapter format. The textbook includes multiple societies existing in the same periods and compares those civilizations. How the civilizations lived, what kind of art they created, what materials they used, and how they interacted and traded are a large part of understanding art from many cultures. The textbook starts with a sequential timeline of the 15th century and moves through the art movements of modern art, defining later artwork and processes. Each chapter addresses a specific time sequence by centuries and then decades providing a snapshot of the people and art in those periods.

> ***Enjoy the journey…***

UNDERSTAND THE TIMELINE OF ART USING BCE AND CE

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

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

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

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

> *"You cannot understand the art without understanding the culture." - Gustlin*

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CHAPTER OVERVIEW

1: INTRODUCTION TO ART HISTORY AND ART HISTORICAL ANALYSIS

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1.2: What is art history and where is it going?
1.3: Art History and World Art History
1.4: Introduction to art historical analysis

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1.1: CHAPTER INTRODUCTION

INTRODUCTION: A DOGON FIGURE AND THE IN-BETWEEN

In the summer of 2021, the San Diego Museum of Art opened a new exhibition that starred a single object. In the center of a small gallery with its walls painted a velvety midnight blue, the wooden sculpture, protected by a clear plexiglass case, seemed to glow under the dramatic overhead lighting. Visitors spoke in whispers, intensifying the chapel-like sense of the space. And if the presentation lent the artwork a sense of mystery, the wall label did little to dispel it: the sculpture was simply titled "Standing figure holding object above head," a wooden carving by the Dogon peoples of Mali, Africa.



Figure **1.1.1**: Standing Figure Holding Object Above Head, Wood, 19th century; The San Diego Museum of Art: Gift of Valerie Franklin. www.sdmart.org. (Photo: San Diego Museum of Art, used by permission)

The figure has an elongated wooden torso; slightly-bent, similarly tubular legs; and a right arm that stretches bonelessly up to steady an object balanced atop his head. His abstracted features include a pointy beard and prominent male genitalia, but pronounced breasts add what Guest Curator Dr. Denise Rogers calls "a female element to the overall male characteristics in the figure." She adds that Dogon sculpture often visually references intersex qualities associated with *Nommo*, who, according to the museum's Curator of South Asian and Islamic Art, Dr. Ladan Akbarnia, are "eight sacred primordial ancestors of humankind." In the Dogon foundation story, she explains, one of these eight is a blacksmith, who, by stealing fire from the supreme creator, Amma, and bringing it to earth, is the source of all life here. Akbarnia writes that in Dogon culture, "Blacksmiths are revered for their power to use and transform earth, fire, and water. Their expertise in these materials enables them to produce everyday as well as ritual objects, and to oversee ritual ceremonies." These ritual objects they create are not separate from those ceremonies, nor are they simply aesthetic objects for display. As manifestations of sacred spirits, with the ability to act as what Rogers calls "a conduit between the heavenly and earthly realms," they contain immense power and are treated accordingly.

As the museum label makes clear, this figure's specific identity and purpose is unconfirmed, although Akbarnia points out that the lines carved into its torso "recall geometric patterns in scars adorning male and female Dogon sculptures" and that "raised arms are believed to channel prayer." It is unclear what the figure holds above his head; it resembles a drum or stool, but has not been definitively identified. Unlike the majority of objects in the museum's collection, which predominantly features European and American art, the sculpture's label lacks either an artist or a specific date. It was created across the globe in present-day Mali, where the Dogon "have maintained their heritage, religious traditions, and diverse languages over time," as Akbarnia puts it. However, she continues, Dogon culture "also embodies the syncretism of coexistence with and conversion to other faiths, such as Christianity and Islam, the predominant religion of Mali. (Learn more about the Islamic Great Mosque of Djenné.)

The presentation of this Dogon sculpture also introduces complex discussions around museum display practices and context, particularly in regards to African art. Historically, museums have not always labeled art from Africa correctly, nor fully. Sometimes this has to do with the provenance of the item, and a lack of information or documentation about the art before it arrived at the museum—and it gets even more complicated if the object was originally looted, stolen, or came to the museum illegally. Other times, art has not always been researched as fully as possible before being displayed at a museum. And although this can happen with art from anywhere, there has been a problematic history of African art's being labeled as an "unknown" or by an "unknown" artist, when the artist's name or more information about the artwork could have been found. (Read Elizabeth Bigham's fascinating article about how Malian photographer Seydou Keïta was first labeled as "unknown" in a blockbuster New York show, even though his work was immediately recognizable and famous in Bamako, Mali.)

In the case of the Dogon figure, there might be living Dogon artists and people who could help to answer questions about the sculpture's identity, what the figure is holding, and more. Finally, art from outside of Europe and America is often displayed with an air of mystery in dimly lit rooms, and fully decontextualized. Context is important to all art, but it is particularly important when the objects being presented have a deeper meaning and function than aesthetic value. For instance, this Bundu/Sowei Helmet Mask would normally be worn and danced only by women, with specific music and dress to accompany it, but now hangs in a display case against the white walls of the museum, without music, function, or a person to dance it. Recently, more art historians are turning to oral history and interviews to help inform

current scholarship and provide more context, while local art historians with knowledge of art from where they are from are also contributing to the field.

In all of these ways, the Dogon figure at the San Diego Museum of Art straddles locations, definitions, and even metaphysical realms, while also reminding viewers of important display practices, context, and cultural considerations. It is a physical object, yet was designed to connect to the spiritual. It is on display in an art museum as a visually appealing and intriguing sculpture, but was crafted for ritual use from which it is now separated. It is an example of the increasing globalism and multiculturalism of contemporary society—and of the challenges that continue to persist in encountering, understanding, displaying, and writing about art. As Chapter 1 suggests, and as Dr. Robert Glass further illuminates later in this chapter, art history is not straightforward. It is fundamentally about narratives, or stories—and stories have story-tellers. These stories may be incomplete, uninformed, biased, self-serving, and they may change as new information and perspectives come to light. Art historians study objects, made of and with physical material, yet imbued by their creators and viewers with deeper purpose. These objects travel, change, and take on different meanings across cultures and times. These considerations, when applied to the Dogon figure, for example, illuminate the challenges of the study of art history, as well as the value in exploring them.

HISTORIOGRAPHY (WRITING HISTORY)

Because of such changing stories and understandings of history, the process of studying and examining the writing of history can never be as objective or as accurate as one might wish. Historiography refers to the writing of history, that is, how we tell stories about the past. This textbook's introduction emphasized the importance of including the historiography of art history in every chapter of this text.

Although it might seem like a complex word, historiography involves understanding why and how history—and art history—has been written, in order to better recognize constraints and cultural biases that might be present in our historical narratives. Sometimes these can be hard to see or decipher. By including these sections on historiography, this textbook aims to highlight and name some of the issues, discrepancies, and biases seen in art historical accounts of history.

ART HISTORICAL PERIODS AND NAMING

One of the things that art historians do, and a skill that you as a student of art history will practice, is identifying works of art—by title (or the name scholars have given it), medium (what it is made out of), date of creation, and art historical period. The chapters in this textbook are divided broadly by time and/or region, but within each are specific historical periods. Each chapter introduction points out when there are specific notes, issues, or discrepancies with naming that need to be highlighted.

One naming convention that you will see in this chapter, which pops up in the article "Art History & World Art History," is the idea of "Western" vs. "non-Western" art. As Chapter 1 highlighted, and as the article in this chapter reinforces, the idea of distinguishing and dividing two identities by pitting them against one another as "Western" and "non-Western" is already problematic. It is always preferable, when referring to art, to be as specific as possible in naming the culture or region precisely, rather than labeling vaguely or in terms of what it is *not*.

CHAPTER OVERVIEW

This chapter introduces the discipline of art history and considers what art historians do, what is defined as art (or what is included in and excluded from the art historical canon), and how those ideas have changed over time. It acknowledges the subjectivity inherent in the discipline and considers the challenges of moving from a Eurocentric view of what is worth studying to one that is more global and inclusive. Finally, it addresses ways of approaching art: as a physical object (that may change over time), as a visual experience, and as a record of and window into a particular culture and time.

BY THE TIME YOU FINISH READING THIS CHAPTER INTRODUCING ART HISTORY AND ART HISTORICAL ANALYSIS, YOU SHOULD BE ABLE TO:

- Define "art" and "artifact"
- Discuss what art history is and the questions art historians ask
- Identify challenges specific to the discipline of art history
- Explain the value (and difficulty) of creating a more globally-oriented introduction to art history
- Describe different types of art historical analysis

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1.2: WHAT IS ART HISTORY AND WHERE IS IT GOING?

WHAT IS ART HISTORY AND WHERE IS IT GOING?

by Dr. Robert Glass

Art history might seem like a relatively straightforward concept: “art” and “history” are subjects most of us first studied in elementary school. In practice, however, the idea of “the history of art” raises complex questions. What exactly do we mean by art, and what kind of history (or histories) should we explore? Let’s consider each term further.

ART VERSUS ARTIFACT

The word “art” is derived from the Latin *ars*, which originally meant “skill” or “craft.” These meanings are still primary in other English words derived from *ars*, such as “artifact” (a thing made by human skill) and “artisan” (a person skilled at making things). The meanings of “art” and “artist,” however, are not so straightforward. We understand art as involving more than just skilled craftsmanship. What exactly distinguishes a work of art from an artifact, or an artist from an artisan?

When asked this question, students typically come up with several ideas. One is beauty. Much art is visually striking, and in the 18th, 19th and early 20th centuries, the analysis of aesthetic qualities was indeed central in art history. During this time, art that imitated ancient Greek and Roman art (the art of classical antiquity), was considered to embody a timeless perfection. Art historians focused on the so-called fine arts—painting, sculpture, and architecture—analyzing the virtues of their forms. Over the past century and a half, however, both art and art history have evolved radically.

HISTORY: MAKING SENSE OF THE PAST

Like definitions of art and beauty, ideas about history have changed over time. It might seem that writing history should be straightforward—it’s all based on facts, isn’t it? In theory, yes, but the evidence surviving from the past is vast, fragmentary, and messy. Historians must make decisions about what to include and exclude, how to organize the material, and what to say about it. In doing so, they create narratives that explain the past in ways that make sense in the present. Inevitably, as the present changes, these narratives are updated, rewritten, or discarded altogether and replaced with new ones. All history, then, is subjective—as much a product of the time and place it was written as of the evidence from the past that it interprets.



Figure **1.2.2**: Left: Lysippos, *Apoxyomenos (Scraper)*, marble Roman copy after a bronze statue from c. 330 BCE. 6′ 9″ tall. Vatican Museums; Right: Kiki Smith, male figure from *Untitled*, 1990. Beeswax and microcrystalline wax figures on metal stands, 6' 6" tall. (Photos: Whitney Museum of American Art, via Smarthistory) The idealized, god-like sculpture of the *Apoxyomenos*, standing boldly and confidently, contrasts sharply with Kiki's Smith's very human male figure from *Untitled*, an abased form suspended from a metal frame.

The discipline of art history developed in Europe during the colonial period (roughly the 15th to the mid-20th century), . Early art historians emphasized the European tradition, celebrating its Greek and Roman origins and the ideals of academic art. By the mid-20th century, a standard narrative for “Western art” was established that traced its development from the prehistoric, ancient, and medieval Mediterranean to modern Europe and the United States. Art from the rest of the world, labeled “non-Western art,” was typically treated only marginally and from a colonialist perspective.



Figure **1.2.3**: Queen Mother Pendant Mask (Iyoba), Edo peoples, Court of Benin, Nigeria, 16th century. Ivory, iron, copper, 23.8 x 12.7 x 8.3 cm. The Metropolitan Museum of Art, New York. (Photo: Steven Zucker, CC BY-NC-SA 2.0) Intricate sculpture like the Edo Queen Mother Pendant, often created for use in specific ritual context, was frequently displayed as simply an object of curiosity.

The immense sociocultural changes that took place in the 20th century led art historians to amend these narratives. Accounts of Western art that once featured only white males were revised to include artists of color and women. The traditional focus on painting, sculpture, and architecture was expanded to include so-called minor arts such as ceramics and textiles and contemporary media such as video and performance art. Interest in non-Western art increased, accelerating dramatically in recent years.

Today, the biggest social development facing art history is globalism. As our world becomes increasingly interconnected, familiarity with different cultures and facility with diversity are essential. Art history, as the story of exceptional artifacts from a broad range of cultures, has a role to play in developing these skills. Now art historians ponder and debate how to reconcile the discipline's European intellectual origins and its problematic colonialist legacy with contemporary multiculturalism and how to write art history in a global era.

Articles in this section:

- Dr. Robert Glass, "What is art history and where is it going?," in *Smarthistory*, October 28, 2017 (CC BY-NC-SA)

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1.3: ART HISTORY AND WORLD ART HISTORY

ART HISTORY AND WORLD ART HISTORY

adapted from Smarthistory



Figure 1.3.1: Pablo Picasso, *Guernica*, 1937. Oil on canvas, 11'6" x 25'6". Museo Reina Sofia, Madrid. (Photo via Smarthistory) Picasso uses abstraction and dramatic diagonals to highlight the chaos and terror of war in this massive, monochromatic painting.

> *"What's visible becomes thinkable, and what's thinkable becomes doable."* Timothy Snyder

In 2003, when Colin Powell went to the United Nations to make a case for going to war with Iraq, U.N. officials decided to discreetly cover the tapestry reproduction of Picasso's *Guernica* that graces the entrance to the Secretariat. As Maureen Dowd observed in *The New York Times*, "Mr. Powell can't very well seduce the world into bombing Iraq surrounded on camera by shrieking and mutilated women, men, children, bulls and horses." The fact that it became necessary to hide Picasso's anti-war masterpiece to make a case for militarism reminds us just how much power images and objects have in the world. As Timothy Snyder, a prominent historian of the Holocaust, argues in the quote above, images communicate ideas and influence people's attitudes in consequential ways. This means that the work of art history—interpreting, contextualizing, and thinking critically about visual culture, and helping others to do so—*really matters*: not just for those involved directly with the art world, but for society at large.

A CONSERVATIVE DISCIPLINE?

"Art history is relevant" is not how the discipline of art history is typically framed in popular discourse. Most people picture art historians as wealthy, white, intellectually conservative, and disconnected from the rest of the world. If the humanities are viewed by many critics as outdated fields with little to contribute to "productive," STEM-driven society, art history has become their poster child—as President Obama (shown in the distinctly non-traditional presidential portrait in Figure 1.3.2) once unfortunately made clear.



Figure 1.3.2: Kehinde Wiley, Barack Obama, 2018. Oil on canvas, 92 1/4" x 65 13/16". National Portrait Gallery, Smithsonian Institution, Washington, D.C. (Photo: Adam Fagen, CC BY-NC-SA 2.0) Wiley painted President Obama as an approachable seated figure, looking directly at the viewer and surrounded by flora representative of important locations in his life, including the African lily for his Kenyan heritage, white jasmine for his birthplace Hawaii, and chrysanthemum for Chicago, where he established his political roots.

This representation is frustrating. Many are drawn to art history not because of being narrow-minded, but because they deeply respect objects that they study, and want to make sure they're treated with the same meticulous rigor that other types of scholars afford texts. Although texts are vitally important for understanding history, images and objects also have immense communicative power, and they deserve equally meticulous and nuanced study. It is key to put the works first, giving close attention to the conditions of their makers, making, and use. This approach doesn't stop with formal or iconographic analysis, though these are important foundations. Alongside profound respect for objects, their particular meanings, and their histories, critical theory is deeply influential. Feminist, post-structuralist, and postcolonial critiques of power, politics, and representation form the basis of much of this work. Art history is not inherently a conservative discipline, but instead is relevant, critical, and a product of its current moment—just like art itself.

Still, most introductory survey courses still lean heavily on what has been handed down to us through textbooks, departmental requirements, and the foundational art historical education of the instructors: the traditional Western canon (a list of the art that is most worthy of our attention and study). Even courses that include “global” in their titles, as many now do, required squeezing in absurdly pared-down units on "non-Western art" alongside the accepted narrative trajectory of the Western survey. Despite the “global” title, the real focus of this type of class remains clear. Heaven forbid we leave anything “important” out of the Western units! These classes, sadly, become surveys of “the West” with a smattering of “the rest.” [1]

THE “GLOBAL” IN SCHOLARLY DISCOURSE

> *How must the discipline of art history change, what are the assumptions it must relinquish, and what ideas must it embrace in order to effect a true dislocation of “center-periphery” models of cultural intellectual exchange?* *Aruna D’Souza and Jill Casid*

D’Souza and Casid’s words call attention to the continuing presence of the “center-periphery” model within our discipline: that is, Western art, with its more or less accepted trajectory through classical Greece and Rome, the European Renaissance, and modern Europe and Anglo North America, has historically been accorded a central place within the discipline, whereas art from everywhere else remains at the margins. The center-periphery model applies not only geographically, but also in terms of the people who create art: for instance, Native American and some Spanish colonial art are clearly part of the “periphery,” even though they are spatially embedded in North America. The marginalization of artists of color and women artists in all regions is also an important part of this larger problem. In addition to all this, art history itself arose as a discipline within a Western, colonial context, and this context was key in framing even such basic methodological concepts as what constitutes a work of art. A gracefully-formed and elegantly painted ceramic jar like the one in Figure **1.3.3** may be displayed as merely "craft" rather than capital-a Art.



Figure **1.3.3**: Nampeyo (Hopi-Tewa), polychrome jar, c. 1930s. Clay and pigment, 13 x 21 cm. National Museum of the American Indian, Smithsonian Institution. (Photo: Steven Zucker, CC BY-NC-SA 2.0) Nampeyo is a prominent ceramicist, celebrated for her important work that preserved traditional Hopi-Tewa designs and introduced new technological and stylistic innovations.

Even when the center-periphery idea is used to critique the marginalization of non-European artworks and methods, the very structure of this model upholds the idea of Europe as a conceptual “center,” reifying the very power relationship it seeks to deconstruct. What do we do with these legacies? Is it enough to simply add more works from underrepresented cultures to the existing canon? Or do we attempt to do away with binary concepts like “center and periphery” altogether, complicating the notion of hermetic styles, schools, or traditions? Or, should we look to radically redefine how we define and analyze “art” itself and, consequently, its many histories?

A range of prominent scholars have been working to address these questions, though the results have not been as rapidly or widely influential as many would like. However tantalizing, erudite, and enjoyable as some of these offerings may be, they almost all seem to lack a key aspect: broad, seamless employability at the basic level of the art history classroom.

THE “GLOBAL” PROBLEM IN THE CLASSROOM

Most of the globe remains at the periphery of undergraduate art history education, as recent studies have shown. This overwhelmingly Western bias does not end solely with departmental requirements; it also exists at the basic level of the introductory art history survey curriculum. The most widely-used textbooks still organize the history of art in terms of the well-developed Western canon, with other art traditions presented as holistic, geographically based addenda that reduce the span of entire continents and multiple centuries to single chapters.



Figure **1.3.4**: Alfredo Jaar, *A Logo for America*, 1987. Spectacolor animation, Times Square, New York City, 42 sec. (Photo: Jane Dickson/Public Art Fund, via Smarthistory)

REFRAMING THE WORLD

In 1987, the artist Alfredo Jaar provoked furor with his public artwork *A Logo for America*, an animation he designed for Times Square's Spectacolor board wherein he proclaimed that the United States is not "America." Rather, the animation posited, the term applies to places all across the Americas—both North and South. Jaar's snappy, 15-second jab at the narcissism and cultural hegemony of the United States reminds us of the immense power that even the most seemingly simple words or concepts can have in framing global identities and power relations. Works like this push us to question the basic ways of thinking about the world that we often assume, in light of the inequitable systemic conditions that produced them, are neutral. This process of self-reflexively examining—and working to deconstruct—those conditions is commonly referred to as the work of discursive "decolonization."

Jaar's emphasis on terminology reminds us that, as we consider how to decolonize the canon in terms of the artworks we include, we also have to think carefully about the analytical tools we use to interpret and contextualize them. Our methods, formulated within a primarily Western context (both in terms of the works of art they were applied to and those who applied them), come with their own inherent biases.

"GLOBAL" VS. "WORLD"

This critique of methods is at the root of key current discussions about the use of the word "global" itself. John Onians has proposed the term "world art studies" (as opposed to "global art history") to differentiate between research that looks at the "global"—i.e. globalized, networked—contemporary world through a *traditional art historical* lens, and that which looks at the "world," looking at the longer span of historical time and geographic space, using a *variety of interdisciplinary methods*. The notion of "world" art studies has become an important point of discussion within subfields such as colonial Latin American art, precisely because it entails an interdisciplinary approach that helps to cut through inherited disciplinary boundaries around artists, styles, and periods.

QUESTIONING, CRITIQUING, AND CONNECTING

As Benjamin Harris, a specialist on the global contemporary art world, reminds us: "A truly 'global field of art history' would comprise an intellectual intervention premised on a critique of Western power in the world as it exists and is reproduced (and challenged) in cultural and artistic terms." I believe many art historians would agree with this statement, but putting it into practice—especially in the Western survey, with its well-established narratives about stylistic lineage, single heroic artists as innovators, and geographical and chronological divisions—is challenging.



Figure **1.3.5**: Emily Kame Kngwarreye (Australian Aboriginal, Anmatyerr people), *Anooralya (Wild Yam Dreaming)*, 1995. Synthetic polymer paint on canvas, 59 13/16" x 48 1/16". Seattle Art Museum, Seattle. (Photo: Yvette Wohn, CC BY-NC 2.0) Learn more about Aborignal Australian artist Emily Kame Kngwarreye and how her "career runs alongside a period of tremendous change in Australia, moving from the end of a phase of colonial settlement through to a more ethical embrace of Aboriginal culture by the nation's Western population."

Whether or not it is important for students to take the Western survey at some point in their art history education, it is clear that students need a robust and current toolkit for looking at and analyzing art. It is also important to decenter the canon by looking at art through non-traditional lenses. Indigenous scholars, in particular, have been active in exploring alternative ways of analyzing and teaching about art. An example of this comes from Carmen Robertson, faculty in the Department of Indian Fine Arts at the First Nations University of Canada. As she states in an interview:

> *The first and most profound difference I find in teaching my courses is the decentering that takes place. European art is not the filter through which these courses are taught. Aboriginal values and traditions inform and direct discussions of the artwork shown in class. I embrace . . . an interdisciplinary approach [which includes] . . . connections to traditional ways, colonial adaptations and recent developments[.]*

For instance, when looking at West African Igbo art, Robertson has her students read Chinua Achebe's *Things Fall Apart* and then "discuss both traditional and contemporary expressions by Igbo artists, how museums display their work, and the effects of colonization on the arts."



Figure **1.3.6**: Ikenga, Igbo peoples, Nigeria. Wood. University of Pennsylvania Museum of Archaeology and Anthropology. (Photo: Steven Zucker, CC BY-NC-SA 2.0) This seated figure, carved with curling ram's horns sprouting from his head, holds a knife in his right hand and a human head in his left, symbolizing its owner's power, life force, and connection to his society. Learn more about Ikenga and their connection to Achebe's novels.

NETWORKS AS CRITIQUE

What these approaches have in common, besides their willingness to expand the lens of art history to include concerns such as institutional, political, and cultural power relations, is a focus on objects as *interconnected*. Scholars in Global Renaissance studies, for instance, have been pioneering ways of reframing the art production of the trans-Atlantic and trans-Pacific in order to question the traditional periodization and categories of style that arose in the art history of the European Renaissance. Art historian Ananda Cohen-Aponte points to the existence and necessary acknowledgement of “many Renaissances and many Baroques whose artistic fruits spilled into territories across the Americas and Asia.” [2]



Figure **1.3.7**: Folding Screen with the *Siege of Belgrade* (front) and *Hunting Scene* (reverse), Mexico, c. 1697–1701. Oil on wood, inlaid with mother-of-pearl, 229.9 x 275.8 cm. Brooklyn Museum. (Photo: Steven Zucker, CC BY-NC-SA 2.0) In the Brooklyn Museum's words, "This object tells a truly multicultural story of the Japanese and Dutch influences on Spanish artistic styles as well as being a visual representation of colonial Mexican allegiance to Spain. The folding screen as an object comes from Japan as well as the Spanish word *biombo* which is derived from the Japanese *byōbu*. The floral patterns over a black border are meant to resemble lacquerware."

The reframing of objects within global networks can itself give rise to a form of critique, since, if we look closely and rigorously, these relationships demand new, more interdisciplinary approaches in order to be fully understood. But Cohen-Aponte brings up another important point as well: if we want to truly decolonize the discourse of art history, then, we also have an obligation to make space for Indigenous scholars and scholars from the Global South to take the lead writing the history of art.

Notes:

[1] Art history’s awareness of these problems is nothing new. To name just three key (dare I say canonical?) texts: John Berger tackled these issues in his seminal 1972 series and book, *Ways of Seeing*; Edward Said’s 1978 *Orientalism* has become its own shorthand; and Hans Belting’s many writings on globalization in the art world are a touchstone for anyone who studies contemporary art.

[2] Ananda Cohen-Aponte, "Decolonizing the Global Renaissance: A View from the Andes," in *The Globalization of Renaissance Art: A Critical Review*, edited by Daniel Savoy (Leiden: Brill, 2017), 73–74.

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1.4: INTRODUCTION TO ART HISTORICAL ANALYSIS

INTRODUCTION TO ART HISTORICAL ANALYSIS

by Dr. Robert Glass



Figure 1.4.1: Seated Figure, Djenné peoples, Inland Niger Delta region, Mali, 13th century. Terracotta, 10 x 9 3/4 x 11 3/4 in. (25.4 x 24.8 x 29.8 cm.) The Metropolitan Museum of Art, New York. (Photo: The Metropolitan Museum, public domain) Resting his head on his right knee, arms wrapped around his compact form, this sculpture, as the Met puts it, "simultaneously suggests the knotted tension of anxiety and the sublime absorption of deep prayer."

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

ART AS PHYSICAL OBJECT

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



Figure 1.4.2: Left: Woman with wax tablets and stylus, c. 50 CE. Fresco. National Archaeological Museum, Naples. (Photo: Carole Raddato, CC BY-SA 2.0). Center: Justinian (detail), *Justinian and Attendants*, north wall of the apse, San Vitale, Ravenna, Italy, c. 547. Mosaic. (Photo: Dr. Robert Glass, via Smarthistory). Right: King David (detail), north transept lancet window, Cathedral of Notre Dame de Chartres, Chartres, France, c. 1145 and 1194-c. 1220. (Photo: © Dr Stuart Whatling, via Smarthistory)

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

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

CONSERVATION

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

While the main job of conservators is preservation, their investigative techniques can also benefit art historians. Technologies such as X-radiography, ultraviolet illumination, and infrared reflectography can reveal features of an object invisible to the human eye, such as the inside of a bronze statue, changes made to a painting, or drawing under a paint surface. X-ray fluorescence can identify the pigments in paint or the composition of metals by their chemical profiles. Dendrochronology can establish the earliest date a wooden object could have

been made based on tree ring growth patterns. Analysis of materials and techniques using methods such as these can help art historians answer questions about when, where, how, or by whom, a work was made.



Figure **1.4.3**: Egon Schiele, *Portrait of Wally Neuzil*, 1912. Oil on panel, 32 × 39.8 cm. Leopold Museum, Vienna, Austria. (Photo via Smarthistory) Here, the sitter leans forward, her large blue eyes slightly out of focus but still arresting, set off by the complementary orange hues of her hair and lips and drawing the viewer into closer contemplation.

ART AS VISUAL EXPERIENCE

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

VISUAL (FORMAL) ANALYSIS

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

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



Figure **1.4.4**: Jacques-Louis David, *Oath of the Horatii*, 1784. Oil on canvas, 3.3 x 4.25 m. Painted in Rome, exhibited at the salon of 1785. Musée du Louvre, Paris. (Photo via Smarthistory) David's style is characterized by clean lines and clear composition that emphasize straightforward storytelling.

STYLE

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

formal qualities. Today, stylistic analysis continues to be used to establish origins when unknown works are discovered or previous attributions revised.

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

ART AS CULTURAL ARTIFACT

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



Figure **1.4.5**: Buddha Shakyamuni or Akshobhya, the Buddha of the East, Tibet, 11th-12th century. Gilt copper, 58 cm high. The Metropolitan Museum of Art, New York. (Photo via Smarthistory) Buddhas like this were used as objects of devotion and not just as visually pleasing art.

SUBJECT MATTER / ICONOGRAPHY



Figure **1.4.6**: Michelangelo, Ceiling of the Sistine Chapel (detail), Vatican, Rome, Italy. Fresco, 1508-12. (Photo: Kent G Becker, CC BY-NC-ND 2.0). Iconographical elements in this fresco include the flowing gray beard and hair of God the Father.

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

FUNCTION

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

Analysis of function becomes more complex when the personal motivations of the people responsible for making a work are considered. For much of history, this includes not only artists but also the patrons who commissioned works and in some cases, advisors acting on the patron's behalf. When such agents can be identified, definitively or hypothetically, their motivations become potential contexts for understanding purpose and appearance.

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

THINKING CRITICALLY

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

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

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

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CHAPTER OVERVIEW

2: THE VISUAL ELEMENTS AND PRINCIPLES OF COMPOSITION

IN THIS CHAPTER

2.1: Chapter Introduction
2.2: The Visual Elements
2.3: Principles of Composition

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2.1: CHAPTER INTRODUCTION

INTRODUCTION: A TOOLKIT FOR LOOKING

A muscular man stands stiffly on an elegantly-curved boat, a long staff in his left hand. Around him, much smaller figures, some of them holding harpoons, crouch and lunge, driving their boats forward and aiming their weapons. In the background a series of repeating vertical lines suggests that they are traveling through a marsh of towering papyrus stems, and below their boats, the water teems with fish, hippopotamus, and crocodile.

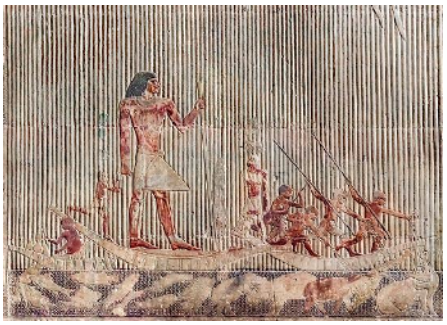


Figure **2.1.1**: Ti Watching a Hippopotamus Hunt (detail), c. 2494-2345 BCE. Old Kingdom Egypt. Painted limestone, 4' tall. Tomb of Ti, Saqqara, Egypt. (Photo: kairoinfo4u, CC BY-NC-SA)

This scene is known as "Ti Watching a Hippopotamus Hunt," and adorns one wall of the tomb of an Egyptian official named Ti. Even without that title to give context, though, and without any knowledge of ancient Egyptian culture, there are certain elements of this scene that are immediately recognizable. This artwork is representational, meaning that it reflects things that exist in the real world, and so its content, or what it is about, is that recognizable story: the men hunting, their boats, the bountiful environment. This chapter is about giving you the tools and vocabulary to carefully look at, and describe, *any* image you see, representational or not, and without any other background or context. This applies not just to famous artworks and artifacts, but to imagery and visual culture in the world around you every day.

FORMAL ELEMENTS & PRINCIPLES OF COMPOSITION

Formal elements are things that can be recognized without other context or knowledge about the image; formal elements are separate from content, subject matter, or story. These include the visual elements discussed individually later in this chapter, such as line, shape, color, and texture. They also include the way those elements come together as a whole, or an artwork's composition—things like balance, movement, and scale. Artists can use these elements to communicate or reinforce a certain mood, meaning, or message.

Turning back to "Ti Watching a Hippopotamus Hunt," there is plenty to notice separate from the content of the hunting scene. First, this is not a flat painting, but stands out slightly from the stone; it is a shallow relief carving, which means the image does not project out very far and does not detach from the background. It has been painted: colored using pigments in a liquid binder. Because the image included here is a photograph of the three-dimensional original object, it is the shadows cast by the artificial light that reveal its depth. The light also highlights the actual texture of the limestone surface: the pits and rough edges one would feel by touching it. This artwork contains not just actual texture, but simulated texture: lines in Ti's wig suggest individual strands of hair, which is distinct from the smoother surface of his skin or shendjet (traditional kilt-like skirt). Line is visible elsewhere, as well: in addition to the vertical lines of the background and zigzag water pattern, contour lines define the edges of every figure here, from the men and animals to the boats and weapons. There are even implied lines, which are not carved or painted, but which a viewer can still recognize, such as between the harpooners' eyes and their prey below the surface. Color is another easily-identifiable visual element—notably here, the rich reddish brown of the figures' skin.



Figure **2.1.2**: Statues of Rahotep and Nofret, 2575-25551 BCE. Old Kingdom Egypt. Painted limestone, 121-122 cm tall. Egypt Museum, Cairo. (Photo: Dr. Cerise Myers, CC BY 2.0)

This color is not necessarily naturalistic, or true to optical reality (what the eyes see), but instead represents a convention, or system of representation, of Egyptian art in which color indicates a figure's gender. This is clear in the slightly later Egyptian statues of Rahotep and Nofret, in which her skin is ivory while his is a darker ochre. Coloration is just one way in which figures might be stylized, or conform to particular conventions rather than recording a strict observation of the natural world. Ti is much larger than the less-important figures around him, a convention known as hierarchical or hieratic scale. He is also shown in twisted perspective, with his head, arms, and legs in profile, while his shoulders, torso, and eye are seen head-on. Finally, his image, like those of Rahotep and Nofret, has been idealized, conforming to Egyptian standards of beauty for that time. Regardless of the subjects' actual ages or looks, their depictions here are youthful and physically fit, with regular, symmetrical features.

Individual visual elements are important, but so is the way they are organized, or the artwork's composition. Ti, as noted earlier, is much larger than the men around him, drawing the attention, or emphasis, to him. This also brings balance to the scene, as his larger figure feels similar in visual weight to the several smaller figures across from him. Ti's rigid, almost frozen posture contrasts with the energetic movement of his servants, whose nudity, in addition to their size and relative naturalism, indicate that they are nowhere near as important as Ti himself.

HISTORIOGRAPHY (WRITING HISTORY)

Chapters 1 and 2 introduced the concept of historiography, and the importance of taking into account how history is written and who is writing it. Subsequent chapters will continue introducing concepts, events, and developments that shape our understanding of the objects presented and the history surrounding them.

This chapter concentrates not on a particular region or time period, as following chapters will, but instead on the language of description. Formal elements are just one way of writing about art—and frequently simply a starting point. Careful looking is the basis of recognizing the medium, historical period, and even date of an artwork. It is also essential to iconography, or the study of the meanings of particular elements, or symbols, in an artwork. (In Egypt, the hippopotami being hunted on the wall of Ti's tomb aren't just a source of food, for example, but are associated with forces of chaos, and may represent the god Seth.) As you learn more about a particular region, culture, and the way its history has been written, you will add layers of understanding to the skills of description that are our focus here.

CHAPTER OVERVIEW

This chapter focuses on vocabulary you can use to describe images, even if you do not have additional information about them. It gives you a toolkit of terms that will enable you not only to look closely at artworks, but also to understand and describe what you see. It begins with a discussion of the visual elements: line, shape and form, color, space, surface and depth, texture, and light and shadow. It concludes with the principles of composition: balance, symmetry, and emphasis; movement; proportion and scale; pattern, repetition and rhythm, variety and unity.

BY THE TIME YOU FINISH READING THIS CHAPTER ON THE VISUAL ELEMENTS AND PRINCIPLES OF COMPOSITION, YOU SHOULD BE ABLE TO:

- Name and identify different kinds of line in artwork
- Identify and discuss the effects of light, color, texture, and pattern in a work of art
- Use the art-historical terms shape, mass, and ground when discussing art
- Identify various techniques artists used to represent three-dimensional space in two-dimensional art
- Recognize and describe texture and pattern
- Identify basic principles of design: unity and variety, balance, emphasis and subordination, scale and proportion, and rhythm
- Identify principles of design at work in specific visual imagery
- Experiment with your art historical toolkit and vocabulary by observing and describing works of art

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2.2: THE VISUAL ELEMENTS

LINE

by Dr. Asa Simon Mittman



Figure **2.2.1**: Albrecht Dürer, *The Four Horsemen*, from *The Apocalypse*, 1498. Woodcut, 38.7 x 27.9 cm. The Metropolitan Museum of Art. (Photo: The Metropolitan Museum of Art, public domain)

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



Figure **2.2.2**: Albrecht Dürer, *The Four Horsemen*, from *The Apocalypse* (detail). (Photo: The Metropolitan Museum of Art, public domain)

CONTOUR LINES AND HATCHING

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

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

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



Figure **2.2.3**: Roy Lichtenstein, *In the Car*, 1963. Oil and magna on canvas, 172.00 x 203.50 cm. National Galleries, Scotland. © Estate of Roy Lichtenstein/DACS 2018. (Photo: National Galleries of Scotland, via Smarthistory)

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

ORGANIC AND INORGANIC (GEOMETRIC) LINES

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



Figure **2.2.4**: Leonardo da Vinci, *The Virgin of the Rocks*, c. 1483-86. Oil on panel, 199 x 122 cm. Louvre Museum, Paris, France. (Photo: Louvre Museum, public domain)

IMPLIED LINES

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

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



Figure **2.2.5**: Leonardo da Vinci, *The Virgin of the Rocks*, (detail with implied lines). (Photo: Louvre Museum, public domain)

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

SHAPE AND FORM

by Dr. Asa Simon Mittman

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

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

GEOMETRIC SHAPES

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



Figure **2.2.6**: Piet Mondrian, *Composition with Yellow, Blue and Red*, 1937–42. Oil on canvas, 72.7 x 69.2 cm. Tate Museum, London, England. (Photo via Smarthistory)

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



Figure **2.2.7**: Early Maori were highly skilled in Ta Moko, the process of tattooing. Location: Te Kuiti, Waikato. (Photo: James Heremaia, WorldWide licence)

EDITORS' NOTE

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



Figure **2.2.9**: Negative space in the photograph below of the Ancestor Figure (*Korwar*). (Illustration by Dr. Cerise Myers, CC BY 2.0)

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



Figure **2.2.10**: Ancestor Figure (*Korwar*), Indonesia, Papua Province (Irian Jaya), Cenderawasih Bay region, in northwest New Guinea, late 19th–early 20th century. Wood and glass beads, 26 cm high. The Metropolitan Museum of Art. (Photo via Smarthistory)

FORM

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

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

COLOR

by Dr. Asa Simon Mittman

HUE

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

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



Figure **2.2.12**: Color wheel. (Image: public domain)

PRIMARY, SECONDARY AND TERTIARY COLORS

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

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

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

COMPLEMENTARY AND ANALOGOUS COLORS

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

WARM AND COOL COLORS

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



Figure 2.2.13: Left: Pierre-Auguste Renoir, *Mother and Child*, 1886. Pastel, 79.1 x 63.5 cm. Cleveland Museum of Art, Ohio; Right: David Alfaro Siqueiros, *Peasant Mother*, 1962. Oil on burlap, 249 x 180 cm. Museum of Modern Art, Mexico City. (© David Alfaro Siqueiros) (Photos via Smarthistory)

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

VALUE (TINT AND SHADE)

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



Figure 2.2.14: Henri Matisse, *Red Room (Harmony in Red)*, 1908. Oil on canvas, 180.5 x 221 cm. The State Hermitage Museum, Saint Petersburg, Russia. (Photo via Smarthistory)



Figure 2.2.15: Zhou Chen, *Peach Blossom Spring*, 102.5 x 161.5 cm. Suzhou Museum, China. (Photo via Smarthistory)

SATURATION

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

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

CONTRAST

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

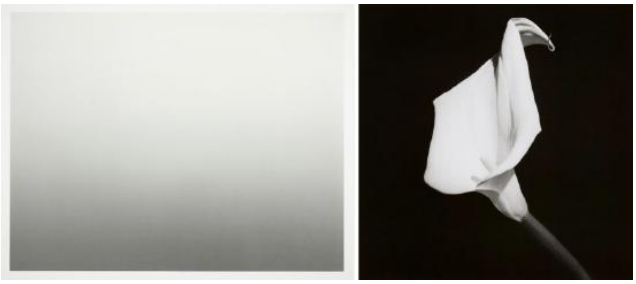


Figure **2.2.16**: Left: Hiroshi Sugimoto, *Atlantic Ocean, Cliffs of Moher*, 1989. Offset lithograph, 24 x 31 cm. Art Institute of Chicago, Illinois. (© Hiroshi Sugimoto); Right: Robert Mapplethorpe, *Calla Lily*, 1987. Gelatin silver print, 17.94 × 17.78 cm. Minneapolis Institute of Art, Minnesota (© Robert Mapplethorpe / The Robert Mapplethorpe Foundation) (Photos via Smarthistory)

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

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

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

SPACE

by Dr. Simon Mittman



Figure **2.2.18**: Left: Raphael, *La Donna Velata*, 1514-15. Oil on canvas, 82 x 60.5 cm. Palazzi Pitti, Florence; Right: St. John the Evangelist in the *Lindisfarne Gospels*. London, British Library, MS Cotton Nero D IV, f. 209v. (Photos via Smarthistory)

A CONVINCING ILLUSION OF SPACE

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

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

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



Figure **2.2.19**: Details of the sleeve, Left: Raphael, *La Donna Velata*; Right: St. John the Evangelist in the *Lindisfarne Gospels.* (Photos via Smarthistory)

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

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



Figure **2.2.20**: Perugino, *Christ Giving the Keys of the Kingdom to St. Peter*, Sistine Chapel, 1481-83. Fresco, 10 feet 10 inches x 18 feet. Vatican, Rome, Italy. (Photo via Smarthistory)



Figure **2.2.21**: Wolf Vostell, *No: Life as a Picture—A Picture as Life* series, 1963. Photograph. (Photo via Smarthistory)

LINEAR AND ATMOSPHERIC PERSPECTIVE

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

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

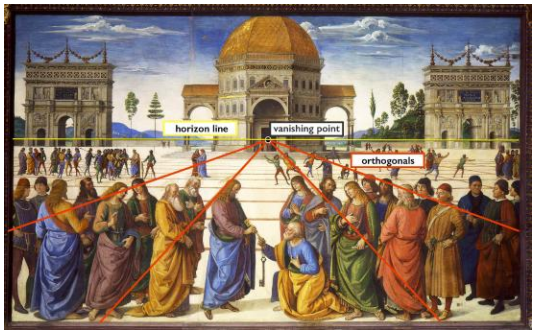


Figure **2.2.22**: Perspective diagram, Perugino, *Christ Giving the Keys of the Kingdom to St. Peter*. (Photo via Smarthistory)



Figure **2.2.23**: Tobias Verhaecht, *The Clivus Scauri in Rome*. Chalk, graphite and ink on paper, 22 x 17.1 cm. Rijksmuseum, Amsterdam, Netherlands. (Photo via Smarthistory)

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

AN IMPORTANT NOTE

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

SURFACE AND DEPTH

by Art Institute of Chicago

What makes paintings feel as deep as the view from a window or as flat as a wall?Online Resource: Surface and Depth

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

TEXTURE

by Dr. Asa Simon Mittman

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

Figure **2.2.24**: Jeff Koons, *Balloon Dog*, 1994-2001. Transparent color coating, stainless steel, 320 x 380 x 120 cm. (Photo: Kim, CC BY-SA 2.0)

SURFACE TEXTURE

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

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



Figure **2.2.25**: Fangding Ritual Food Vessel with Abstract Decor, Shang dynasty, China, 14th-11th century BCE. Cast bronze, 21.7 x 17.1 x 15.2 cm. Harvard Art Museums. (Photo: Harvard Art Museums, via Smarthistory)

THE ILLUSION OF TEXTURE

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

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



Figure **2.2.26**: Pieter Claesz, *Still Life*, c. 1625. Oil on panel, 48 × 76.9 cm. Art Institute of Chicago, Illinois. (Photo via Smarthistory)

LIGHT AND SHADOW

by Art Institute of Chicago

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

Articles in this chapter:

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

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

2.3: PRINCIPLES OF COMPOSITION

EDITORS' NOTE

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

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

BALANCE, SYMMETRY, AND EMPHASIS

BALANCE AND SYMMETRY

Balance is an even use of elements throughout a work of art. Symmetry is a very formal type of balance consisting of a mirroring of portions of an image. Bilateral symmetry, that is, two- sided symmetry, is the most common, in which two halves of a work of art mirror each other, as in Perugino's painting, *Christ Giving the Keys of the Kingdom to St. Peter* (Figure Figure **2.3.20**). In this painting, the symmetry gives the painting not only a sense of balance, but also a sense of calm, stability, and formality. Notice in particular the way that the building and arches in the background are painted to make the work symmetrical.



Figure **2.3.1**: Temple of Artemis, Corfu, Greece, c. 600-580 BCE. (Image via Smarthistory)

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

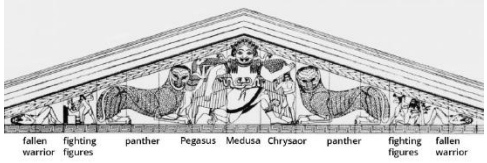


Figure **2.3.2**: Pediment detail, Temple of Artemis, Corfu, Greece, c. 600-580 BCE. (Image via Smarthistory)

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

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

RADIAL SYMMETRY



Figure 2.3.3: Garbhadhatu (Taizokai) Mandala (Womb World), mandala of Innate Reason and Original Enlightenment, Japan, Heian period (Tantric Buddhism), late 9th century. Colors on silk. (Photo via Smarthistory)

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

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

ASYMMETRICAL BALANCE



Figure 2.3.4: Polykleitos, *Doryphoros (Spear-Bearer)*, ancient Roman marble copy found in Pompeii of the lost bronze original, c. 450-40 BCE. Marble, 211 cm. Archaeological Museum, Naples, Italy. (Photo: Carole Raddato, CC BY-SA 2.0)

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

EMPHASIS

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

MOVEMENT

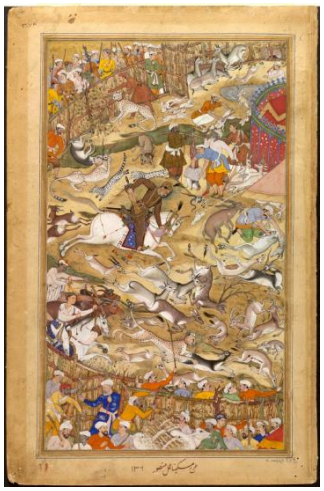


Figure **2.3.5**: Akbar on horseback, hunting animals within an enclosure, illustration from the *Akbarnama*, Mughal Empire, India, c. 1590-95. Opaque watercolor and gold on paper, 32.1 x 18.8 cm. Victoria and Albert Museum, London, England. (Photo via Smarthistory)

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

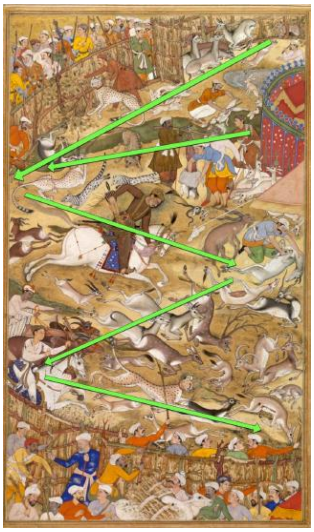


Figure **2.3.6**: Akbar on horseback, hunting animals within an enclosure, illustration from the *Akbarnama*. (Photo via Smarthistory)

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

DIAGONALS

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

Starting at the top-right corner, the fences form a strong diagonal, accompanied by the slash of green representing a stream. These meet at the left edge, where the momentum then follows Akbar on his large white horse, also emphasized by the line of darker earth that moves in a downward diagonal from the horse's mouth. This motion then again reverses direction, in a downward diagonal, back to the left edge, which in turn bounces back to the bottom right edge.

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

PROPORTION AND SCALE

PROPORTION

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

SCALE

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



Figure **2.3.7**: Altar group with Oba Akenzura I, Benin, Nigeria, eighteenth century. Brass, 63 cm. Ethnological Museum, Berlin, Germany. (Photo via Smarthistory)

The proportions of *Doryphoros* (Figure **2.3.4**) were laid out according to mathematical formulas in order to create an image that the sculptor believed presented the "ideal man." *Doryphoros* is about seven "heads" tall, so to speak, whereas the Akenzua is approximately two and a half "heads" tall. *Doryphoros*' limbs fit within the range of average human proportion, whereas Akenzua's legs are considerably shorter than his torso.

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

HIERARCHICAL SCALE

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

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

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

PATTERN, REPETITION AND RHYTHM, VARIETY AND UNITY

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



Figure **2.3.8**: Vairocana Buddha, China, 16th-17th century. Bronze, 99 cm. Cantor Arts Center, Stanford, California. (Photo via Smarthistory)

REPETITION AND PATTERN

Repetition can be less structured than pattern, which is more regular. Both can work to create a sense of rhythm, as discussed below. The large base of a Ming Dynasty Chinese Bronze statue of Vairochana Buddha is composed of literally thousands of tiny bodhisattvas (enlightened beings who have chosen to stay on earth to help others achieve enlightenment), which therefore seem to serve to support Buddha figuratively, as well as visually. Their repetition is very regular, establishing a clear pattern. This is also the case in the Buddhist mandala (Figure **2.3.3**) from the 9th century. The pattern in both cases emphasizes the unity of purpose shared by these thousands of figures, each an embodiment of the ideal of compassion.

RHYTHM

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



Figure **2.3.9**: Hypostyle hall, Great Mosque at Cordoba, Spain, begun 786 and enlarged during the 9th and 10th centuries. (Photo: wsifrancis, CC BY-NC-ND 2.0)

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



Figure **2.3.10**: Jackson Pollock, *Autumn Rhythm (Number 30)*, 1950. Enamel on canvas, 266.7 x 525.8 cm. The Metropolitan Museum of Art, New York. (Photo via Smarthistory)

VARIETY AND UNITY

Variety is the use of different visual elements throughout a work, whereas unity is a feeling that all the parts of a work fit together well. These do not have to be opposites, as a work filled with variety might also have unity. The World Womb Mandala is an excellent example.

Unlike the Ming Dynasty Bronze statue of Buddha, where all of the bodhisattvas are more or less identical, the many bodhisattvas on the World Womb Mandala are each individualized. At a distance, they all become one, expressing great unity, but taken one at a time, each as an object of devotional contemplation, they contain more variety than it would at first appear.



Figure 2.3.11: Garbhadhatu (Taizokai) Mandala (Womb World) (detail). (Photo via Smarthistory)

Articles in this chapter:

- Dr. Asa Simon Mittman, "Balance, symmetry, and emphasis," in *Smarthistory*, July 10, 2019 (CC BY-NC-SA)
- Dr. Asa Simon Mittman, "Movement," in *Smarthistory*, July 10, 2019 (CC BY-NC-SA)
- Dr. Asa Simon Mittman, "Proportion and scale," in *Smarthistory*, July 11, 2019 (CC BY-NC-SA)
- Dr. Asa Simon Mittman, "Pattern, repetition and rhythm, variety and unity," in *Smarthistory*, July 10, 2019 (CC BY-NC-SA)

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CHAPTER OVERVIEW

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3.10: Conclusion

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3.1: INTRODUCTION

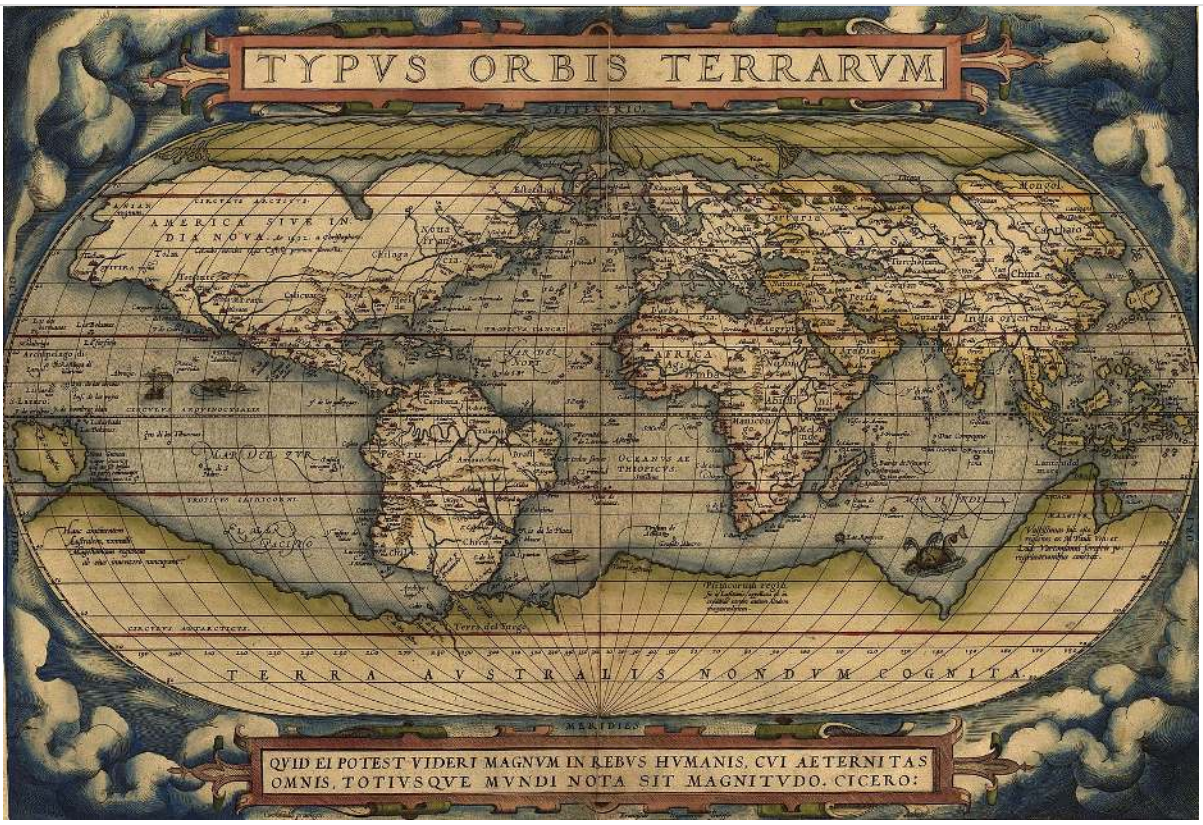


Figure Figure **3.1.1** Typus Orbis Terrarum ORTELIUS, Public Domain

WESTERN EUROPE

Western Europe entered the 'Age of Discovery' during the 15th to 17th centuries, a time of exploration across the oceans and intrusive colonization in other geographic areas. The Typus Orbis Terrarum (Figure **3.1.1**) came from the first modern atlas (Theatrum Orbis Terrarum) made in the Netherlands as a compilation of multiple cartographers. Over fifty maps were printed using copper plates, so they looked similar and were arranged by different continents and areas. Although he did not use an accurate scale for each region, Abraham Ortelius combined the maps into one image. Europeans located Australia; however, the extra-large size for Terra Australis was based on the concept of the Southern Hemisphere (they knew nothing about it), and it must be the same size as the Northern Hemisphere. They created an equalized land.

Europeans traded with Asians along the Silk Road for an extended period of time. Transporting goods along the routes was expensive and slow as significant routes were controlled by Muslim middlemen who extorted taxes, fees, and transport costs. The Crusades and conflicts with Muslims made the routes more difficult and expensive. Europeans needed to find other routes to bring the exotic spices, silk, porcelain, and other imports, investing money to send ships off to explore. Another motivation was the dominance of religion and the concept of bringing Christianity to the world. "Historians generally recognize three motives for European exploration. Particularly in the strongly Catholic nations of Spain and Portugal, religious zeal motivated the rulers to make converts and retake the land from the Muslims."[1]



>Figure Figure **3.1.2** European ap Circa 1600, Public Domain

The Portuguese started in early 1400, sailing along the African coast, finding a new route to India by sea and across the Atlantic Ocean to the Americas. England, Spain, and France quickly sent expeditions exploring other known and unknown parts of the world, coming in contact with new cultures and encountering unfamiliar populations of people, animals, and plants. The initial naval explorations soon led to invasions and military conquests, the spread of diseases, the exploitation of local populations, and the increase of the Christian religion. During this period, global trading increased, no longer limited to land travel or regional seas, bringing significant economic growth to European countries.

The expansion of new territories and markets allowed a wealthy merchant class to progress in the European countries as the primary monetary centers moved from the Mediterranean regions to Europe. In the Netherlands, Antwerp and Amsterdam became the wealthiest cities, leading to the Dutch Golden Age, as exotic goods and spices brought by the Portuguese shippers passed through the towns. The Portuguese sent traders to China, establishing contacts with the Ming Dynasty for silk and porcelain. Europe's economic structures were structured on gold or silver, and Spain extracted large amounts of the metals from Mesoamerica, a source of significant fortune for Spain. No longer was wealth only existing in the realm of the ruling class; ownership and availability of money also became a part of the burgeoning middle class.

Art in Europe expanded, and private citizens paid artists to paint, sculpt, and weave. Artists no longer worked as individual craftspeople in large workshops, and some artists gained fame in their lifetime or recognition by later discoveries. The Protestant Reformation in the Netherlands and Germany changed the ideals of spiritual paintings still found in Italy or Spain. Art was no longer based only on religious concepts; people wanted portraits of themselves or other interesting images.

WESTERN AFRICA

Western Africa developed into multiple kingdoms (Figure **3.1.3**), each with its city-state territories. In ancient Ghana, the kings inherited rule through the mother, a matrilineal society, as opposed to the kings in Europe who were patrilineal. The kings were powerful and controlled the wealth, much like the European kings. One of their major products was gold, and as rulers extended their territories, they captured many of the gold-producing regions. Muslims from the north used caravans to trade with the kings and described the splendor of the court, the gold ornamentation, and delicate fabrics.

The Mali Empire also traded with those from the north and converted to Islam, although its different kings still maintained control of their subjects. The empire grew affluent from the viable trade industry and built major cities with elaborate mosques and libraries. The constant succession problems of the actual legitimate king started to weaken the empire, leaving it open to warfare and control by others. Arising from parts of the Mali Empire, the Songhai Empire exceeded the size of Western Europe. The king established provinces that governors controlled, helping build the vast trade routes. By the mid-1400s, the Benin Empire expanded, their kings expanding their territory and building unique cities. Some parts of the region were still inhabited by small villages with autonomous controls and cultures.

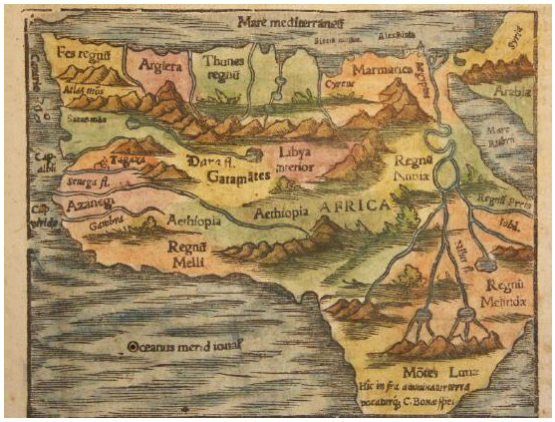


Figure Figure **3.1.3** African Map circa 1606, Public Domain

In the 15th century, the Portuguese wanted a new oceanic route to Asia. They first came to Western Africa, hoping to interrupt the trans-Saharan trade routes for gold used by the Muslims in North Africa and bring the gold to the Christian governments of Europe. The Portuguese quickly recognized the vast extent of the gold mines and trade in the region, setting up outposts in several locations. The rulers of African areas wanted imports brought in and the Portuguese expanded trade, opening the possible routes for other European countries.

Art in Western Africa was generally driven by the desires of regal authority based on specialized requirements. The artists did not have individual status and worked in guilds led by a master. Artists predominately used natural resources of wood, ivory, animal skins, and metals to produce pottery, figurines, jewelry, ceremonial adornment, and architectural embellishment. Survival of artwork was difficult; the humid climate naturally decomposed materials, buildings made of mud blocks also disintegrated, and European invaders removed much of the artwork to take back to Europe and sell.

ASIA

Asia In the 1400s, the Ming Dynasty (Figure **3.1.4**) was economically dominant, supporting huge populations, and developing prosperous manufacturing centers and agricultural lands. The Chinese developed excellent irrigation systems, built canals to transport goods and produced fine silk and exquisite porcelains. They also developed an extensive landlord class who methodically started to claim peasants' land, forcing them to become tenants. China changed from an agrarian economy to a well-developed competitive commercial economy during the Ming dynasty, trading with other Asian countries and across the Silk Road. However, China did not invest in sea power or trade across the oceans, leaving them completely unguarded when the European ships incursions into coastal cities.

Because the Chinese economy was so robust, and the trade they developed earlier placed them in a better economic position than the Europeans, the emperor saw no reason to import European goods or move to maritime trade. China controlled the spice and tea market as well as porcelains, silk, and cotton. However, in the late 1500s, China moved to silver as their monetary base, so they had to import a scarce metal in China. The Europeans had established trade routes with countries in Mesoamerica, giving Europeans a more favorable trade position as they brought silver to pay for their Chinese goods. The Europeans also brought new foods to the Chinese from Mesoamerica, including sweet potatoes and peanuts, foods the Chinese could grow quickly and help feed its expanding population. The Portuguese, Spanish, and English became competitive, establishing lucrative trade routes, developing their economies, and ensuring continued access to Asia.

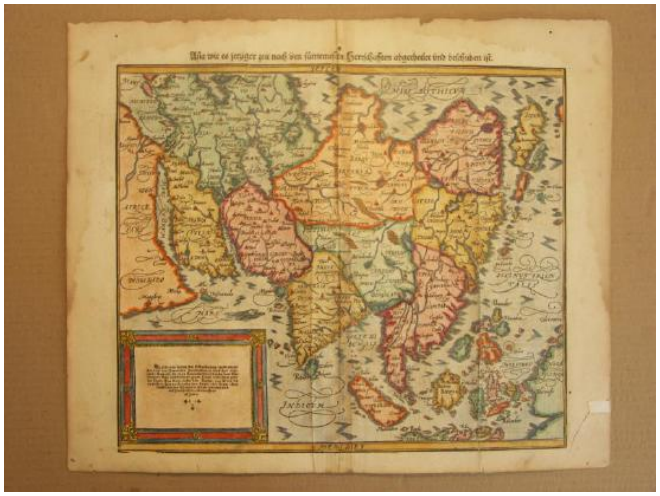


Figure Figure **3.1.4** Asian Map circa 1606, Public Domain

Art in China became a focus for the Ming dynasty as the court established the parameters of how artistic elements should look for porcelains, paintings, or textiles. The emperors defined the blue and white porcelains, the applications of designs, and the thickness of finished products. Porcelains became one of the major exports to European markets. Painters either worked at court, were self-employed, or were supported by wealthy patrons, creating masterpieces still admired today. Because the printing press was invented in China far earlier than in Europe, the Chinese printed and distributed books. During this dynasty, new methods of designing and embellishing books became fashionable along with specific calligraphy styles.

MESOAMERICA

Mesoamerica had multiple civilizations (Figure **3.1.5**) with robust territories and trading partners. The Aztecs settled in the swampy land near Lake Texcoco, and after draining the area, they constructed islands and planted gardens with sophisticated irrigation systems able to feed large populations. By the beginning of the 16th century, five to six million people were under the control of the Aztecs, with almost 150,000 people living in Tenochtitlan, the most populated city in Mesoamerica. They had become a military power and built a robust economic system, heavily taxing the subordinate states. They imported a varied range of goods from local states and other flourishing kingdoms.



Figure Figure **3.1.5** Mesoamerican Map circa 1600, Public Domain

As the Portuguese made extensive gains while controlling the Indian Ocean, rumors of vast amounts of gold and silver in undiscovered places returned to Europe, particularly to the king of Spain. The king established expeditions, and they landed in Puerto Rico, Florida, Cuba, and the Grand Bahamas. The next target was the Yucatan peninsula. In 1519, Cortés took eleven ships, men, horses, guns, and cannons and landed in Mayan territory, declaring the land for Spain. He heard about gold in the Aztec Empire and asked for a meeting with Emperor Moctezuma II, who did not have any interest in meeting with the Spaniards. The emperor did send gifts of gold and silver works and elaborate feathered headpieces and garments to Cortés, hoping to show goodwill, yet avoid any meetings.

Cortés decided to invade and marched with his large army into Tenochtitlan. Although the emperor allowed the strangers into the city, when Cortés heard some of his men left on the coast were attacked, he held Emperor Moctezuma hostage. However, the emperor was killed, and the Spanish soldiers massacred people in the Great Temple, looted the area, and fled back to the coast. Cortés brought in reinforcements, laid siege to Tenochtitlan, captured the new ruler, and claimed the town in the name of Spain.

Art in Mesoamerica was primarily based on gold and silver coming from many mines, one of the significant assets the Aztecs held. They used shiny metals to make jewelry, shields, headpieces, statues, and religious items embellished with beads, jewels, and turquoise. Brilliantly colored feathers were the most valued art material made into headpieces, fans, and extravagant garments used in rituals. The beauty and brilliance of all of the exquisite goldwork and spectacular colors became one of the primary fascinations of the Spanish, who considered everything exotic and worthy of confiscation for their treasury.

DIFFERENT ART METHODS AROUND THE WORLD

OIL PAINT IN THE RENAISSANCE AND MANNERISM PERIODS

Artists made paint with a colored pigment mixed with a transparent medium having a gummy quality that acts as a binder. Twenty thousand years ago, people created cave art using pigment mixed with animal fat, blood, spit, or water. Over time, techniques improved, and in the European Middle Ages, the pigment was mixed with egg yolk as the binder, producing bright colors. The colors did not mix well, and the paint was prone to flaking.

During the Renaissance and Mannerism periods, oil paint replaced egg tempera paint. Pigment mixed with linseed oil from the flax plant gave the paint flexibility with minimal cracking, although the paint yellowed with age. Walnut, poppy, and safflower were other oils used to mix paint; however, they were not as viscous and tended to crack over time. Oil paint was slow to dry, and the thickness of the paint determined how long it took to dry. The painters created layers with glazing by adding a minimal amount of pigment to the oil and applying a thin layer of paint to the surface. The coating dried quickly, and other layers of glaze could be applied, building up the paint with subtle colors. Light is also reflected in the different layers of paint moving through the various colors and creating the luminosity seen in oil paintings. The plasticity found in oil paint and the luminosity of the light allowed the artists to create realistic images in a diversity of color palettes.

> *"In Renaissance Italy, the patron saint of painters was St Luke – who was also the patron saint of doctors. Painters didn't have a Guild of their own; they belonged to the same as the doctors. Why? Besides the mythology of the saint himself, it was for the practical reason of painters and doctors both frequenting apothecaries for medicinal and artistic ingredients."* [2] *New pigments were generally based on natural ingredients available at the local apothecary, some of them toxic.*

The Renaissance and Mannerism painters mixed their own colors. They had a wide range of minerals to use besides the basic Naples yellow, smalt, carmine lake (cochineal), vermilion, and madder lake used by Medieval painters. Now they had greens from verdigris, green earth, and malachite; yellows from orpiment, lead-tin yellow; browns from umber; whites from gypsum, lime; and blacks from carbon and bone. These colors and the ability to apply layers allowed a painter to paint chiaroscuro's deep, dark shadows, shafts of illuminating light, or bright red vermillion.

FRESCOES IN THE RENAISSANCE

Frescoes (from the Italian word *affresco*) were typical in the ancient world until mosaics became the preferred art form. Around the 1300s, the use of frescoes returned, particularly in the monumental architectural structures. Frescoes were a medium able to be created quickly over large surfaces. *Fresco* meant wet; pigments were applied on the wet wall plaster. *A secco* is pigment added to a dry wall. The advantage of wet plaster was based on calcium carbonate or lime paste and air trapping the color on the wall.

Painting the large frescoes required scaffolding to cover the distances of the painting. In the 14th century, an artist drew outlines of the design with plaster. By the 15th century, artists drew images on paper, made small holes with a needle, and held the pattern on the plaster, pouncing a small bag of carbon to produce the background. When the plaster was ready for the pigment to be applied, the artist had to select earth pigments that were chemically stable and did not react with oxygen, discoloring over time. When Michelangelo painted the ceiling in the Sistine Chapel, he only mixed enough color to apply to small sections. Sometimes, he had to make several samples to achieve the subtle color he needed, a process occurring repeatedly. The entire process was labor-intensive and time-consuming; however, the frescoes and their colors lasted for centuries unless they were damaged by pollution or water.

During the Renaissance, artists moved from labor-intensive fresco painting to oil painting on canvas for significant works. With the growth of wealthy merchants buying artwork and the economic force of churches as major supporters of artists declining, the use of frescoes faded away.

MARBLE IN THE RENAISSANCE

The Renaissance brought a period of renewal in classical art and an interest in marble sculptures. The surviving sculpture from the classical Greek and Roman periods was made of marble. The spectacular Greek bronze statues melted down throughout the ages by other cultures. Generally, only marble survived, becoming the signature of classicalism.

Marble is formed from calcite, changed by heat or pressure into calcium carbonate. The stone is relatively easy to work with when first quarried, is shatter resistant, and hardens with age. Calcite is ranked low on the refractory index allowing light to enter the stone and produce the translucency and appearance of human skin. With the exceptionally fine grain in the marble, artists can sculpt fine details in the stone. Carrara in Italy was the favorite quarry of Renaissance sculptors to procure marble.

Before carving the marble, most artists usually made an accurate, small sample or maquette by constructing an armature and covering it with clay or wax. The artist used measurements on the maquette as reference points on the large block of marble, inserting tacks in specific locations. Today, artists use power tools. Renaissance artists used a mallet and different chisels, first making a rough version of the model, then using more sophisticated tools to carve the detail. When a statue was completed, the marble was sanded and polished to generate a reflective shine. Some artists just carved directly into the piece of marble, for example, Michelangelo, who believed he was releasing whatever human form lay waiting in the stone.

BRONZE IN THE BENIN KINGDOM

The lost-wax casting method existed in Western Africa for centuries. Benin was organized into guilds that took directions from the local king for design and resulting products. The process may appear easy but was complex, particularly temperature control in the open fires. An artist may make a simple clay shape of a head or plaque and then use beeswax on top of the clay to refine the image or just use beeswax itself to carve a shape. Small pieces of beeswax were added and smoothed to fashion the precisely detailed final image. The finished beeswax was covered with layers of clay slip and then coarser clay, completely enclosing the mold.

The complete assemblage was placed in the carefully controlled fire pit to maintain the correct temperature. The wax melted and was poured out of the mold through a narrow channel, leaving an empty shell to fill with liquid metal. The clay was carefully removed when the metal was hardened, and the metal image was cleaned and burnished. Because the mold was destroyed to remove the image, each casting was unique.

The word bronze was applied to most metal alloys in early cultures, although the metals combined varied. Zinc, copper, lead, or tin was mixed in different combinations, and generally, bronze was considered a mixture of copper and tin, and brass consisted of copper and zinc. Tin was abundant in the region, and the other metals were imported by the Arab caravans or the Portuguese ships. Bronzes were generally reserved for the king as well as selected high-ranking people.

PORCELAIN IN THE MING DYNASTY

With the advent of the new dynasty came a renewed interest in the revival of pottery, particularly in Jingdezhen, where the emperor constructed the new imperial factory. Jingdezhen became the primary production center for porcelain. The area neighbored the mountains with caves of raw material of kaolin (a fine white clay) and petuntse, sometimes called china stone (from feldspathic stone). The two materials were mixed; the kaolin gave the porcelain its strength letting potters make exceptionally translucent, thin-walled pottery. The vessels were made on a potter's wheel, painted and glazed, and fired in high-temperature kilns.

The fine white clay presented a clean, fine background to paint elaborate designs. Initially, the preferred color became the blue underglaze. The cobalt blue pigment was imported from present-day Iran, probably formed into a block for easy transportation. The cobalt was crushed

into powder and used to paint the first layer of the design, then other colors were added as the overglaze. In the early 1400s, the blue was dark, the brush forming dark spots from blobs of paint giving a piled look. Usually, the motifs favored floral, or fish images, and the new concept of waves splashing against a rock was considered the Isle of Immortality. The late 1400s added other softer colors to the overglaze producing a more defined visual image. In the early 1500s, yellow was integrated into the overglaze and Muslim design graphics in the shape and scroll-like appearance of flowers and leaves. Red and green were introduced, and the green often paired with yellow to fashion the image of a dragon. Near the end of the 1500s, most common porcelain was painted with an underglaze of blue and the previous red, green and yellow, and the addition of aubergine purple and iron red. This set of colors became known as Wanli five-color.

Most of the porcelain was produced for the trade routes as a significant trade product. However, unique imperial porcelain was made solely for the emperor's court, especially elegant and designated with the official mark of the emperor. By the end of the Ming dynasty, the thousands of potters working in terrible conditions protested. In the early 1600s, the official kiln of the emperor stopped producing royal porcelain.

CALLIGRAPHY IN THE MING DYNASTY

Calligraphy was part of personal expression, the process, shape, and form of each symbol were as important as the meaning. The look of a symbol differed depending on the style and how the brushstrokes were made. Calligraphy became a form of self-expression. Chinese script is composed of several thousand unique characters based on a set of strokes. The calligrapher applied the strokes quickly or slow and deliberate, with force or a delicate touch; each stroke is definable and observable.

Calligraphy became integrated into art, painting, writing, and poetry following a prescribed methodology. During the Ming Dynasty, artists began to develop their style, liberating themselves from tradition. Learning to be a master of calligraphy took years of practice based on four stages of an artist's process; first, observation or *guan*, the artist must spend time watching and learning from others. Then the artist is ready to emulate, *lin mo*, tracing or copying other works, practicing, learning how to hold the brush and apply pressure, mixing ink, mentally preparing to write a character, and understanding the spiritual appreciation of each stroke. The next stage is understanding or comprehension, *wu*, reaching maturity in life, and finally the ability to create new styles, *tsung*, only achievable by the mature, elite masters of calligraphy.

The brush, ink, and inkstone were the essential elements needed. Brushes were generally made from natural materials, bamboo, wood, or porcelain, with selected animal hair for the bristles. Lampblack and binders were mixed for the inks and formed into a stick. An inkstone, made from stone or ceramics, contained a small well for water to mix with the ink. Most calligraphers preferred special paper prepared from rice, mulberry, or other natural elements. The size of the brush, type of paper, ink density, and the strokes the calligrapher makes all influence the results.

INK AND GOLD IN THE KANO SCHOOL

In the Kano School, the main emphasis was on brushwork and how ink or ink washes were applied. Artists used clearly defined lines with the brush to develop illusions of space and depth, for example, misty mountains thrusting out of vast foggy valleys. Three basic types of defining work were included; a loose, less formalized brushstroke (*so*), a formal variety, precise (*shin)*, and a style in-between (*gyo*). Early artists frequently used a softer vertical design, while later artists followed a horizontal style and added bold strokes, bright colors, and vibrant gold leaf.

Large folding screens were used to decorate the walls and enclose spaces in the dimly lit castles or temples. The screens were decorated with scenes of the outdoors using bold yet delicate brushstrokes and vivid colors. Gold leaf brought a radiancy and ambient light to the rooms to reflect light and better illuminate the paintings. The screens were six to eight panels across and made with a frame and thin wooden strips. Several layers of paper covered the strips, and then the final layer of quality paper or silk was added. The panels were assembled with paper hinges, and the exterior frame was generally painted with black lacquer.

SCULPTURE IN MESOAMERICA

Sculptures were an essential part of Aztec culture, communicating religious concepts and portraying images of the gods and goddesses. Sculptors used simple stone tools and cords to carve with water and sand for finishing. Sculptures might be low relief, in the round, or both. Sculptors had general conventions they followed when carving; almost every figure was shown with a frontal view. Depending on the deity being represented, the statue might be adorned with claws, fangs, or other animal attributions. Serpents were common images also wrapped around some part of the statue, the head, fangs, and body patterns are integral parts of the image. Every god or goddess was recognizable by their dress or decorative elements, and statues were found everywhere in all sizes. Unfortunately, the Spanish destroyed most of the statues and a significant amount of the Aztec culture. The video Figure **3.1.15** is about Coatlicue, one of the most famous statues in Mesoamerica.

GOLD IN MESOAMERICA

Gold in the Aztec Empire was mainly used for jewelry and personal adornment, although religious beliefs were often part of the necklace, armband, or ring. Gold was an important part of funerals, a tribute to the status of the person who died and offerings to the divine gods. Raw gold was mined and brought from other parts of Mexico the Aztecs controlled. Placer mining was the primary way to gather gold, and

evidence of sophisticated mining was found. Gold represented power and authority, and the emperor controlled the mines and who had gold, frequently giving gold to other rulers to maintain peace. Much of the gold was formed into ingots until an artist needed it.

The artisans made gold ornaments by the lost wax method, each made in different and unique clay molds or hammered sheets of gold into decorations resembling low relief sculptures. Elaborate necklaces were made for different professions or sex and resembled jaguar teeth, frogs, snake rattles, or other essential images. The higher the person's status, the more extravagant the jewelry became. The video Figure **3.1.16** explains the luxury and the legacy of gold in the Kingdoms of Mesoamerica.

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[2] Mellow, G. (2011). The chemistry of oil paintings. Retrieved from https://blogs.scientificamerican.com/symbiartic/httpblogsscientificamericancomsymbiartic20110802the-chemistry-of-oil-painting/. March 12, 2020.

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3.2: RENAISSANCE (1400-1550 CE)

QUATTROCENTO (1400-1499)

Rinascita, Italian for "rebirth," a period marking the end of Europe's feudal systems and entering a new form of a cultural and political society built on commerce. The shift from the Middle Ages in Europe to the Renaissance was a revival act of the classical styles of Greek and Roman art, highlighting humanists' progression. Leaving medieval values behind, humanistic learning dominated philosophy and the sciences. Humanism was a mode of inquest and studied through education of influential philosophies from the past. However, it is difficult for historians to define; they have settled on "a middle of the road definition... the movement to recover, interpret, and assimilate the language, literature, learning and values of ancient Greece and Rome".[1]

> *Moving from the scholastic Middle Ages study of Latin, natural science, and mathematics, the Renaissance concentrated on the human instead of a higher being to resolve tribulations and rationalize knowledge. The Renaissance spread from Italy to other regions of the continent, creating an artistic, political, cultural, and economic Rinascita.*

The beginning of the Renaissance is the Quattrocento (1400-1499), the Italian word for number 400, encompassed artists' innovative, creative styles. The quattrocento art centers leading the transition included the Republic of Florence, Papal States, Milan, and Venice. Shedding decorative mosaics, illuminated manuscripts, and stained glass of the Gothic period, artists painted on wood panels and fresco walls using linear perspective to create realistic art.

Europe was in a cultural rebirth of art, and its development of linear perspective, Latin for "to see through," accelerated realistic aesthetics of painting. Linear perspective became important, using receding parallel lines to create movement and the illusion of three-dimensional space on a piece of paper or painting. Gone were the large gold halos, elongated figures, and static, flat holy people's painted bodies of the Gothic period. The Renaissance gave way to the beauty of nature, representing human forms by artists who were part of the vibrant culture of realism in paintings—Leonardo Da Vinci, Michelangelo, Filippo Brunelleschi, Titian, Donatello, and Sandro Botticelli—all part of the rich culture of authenticity in paintings. The expanding trade along the Silk Road created an influx of money and an insatiable need for luxuries from the east.

CINQUECENTO

The Cinquecento (1500-1550) (five hundred) encompassed the high Renaissance, Mannerism, and early Baroque art styles. Giorgione and da Vinci's development of chiaroscuro and sfumato became the norm in painting, leading to dark and expressive paintings. The manipulation of light and dark created a bold contrast between the subject matter and the background, emphasizing essential areas. The High Renaissance was a short period yet profoundly influenced by the artist of the 15th century and paved the way for the new up and coming artists of the Mannerism movement. The High Renaissance was a period of enormous achievement and continuing political turmoil throughout Italy.[2]

THE INFLUENCERS

In 1420, Pope Martin moved the papal seat back to Rome; although it had agricultural strength, it was not a commerce or banking center.[3] The Catholic church exploited art to lure 100,000 pilgrims during the Jubilee years, where "one could receive a full pardon for sins during a visit to Rome," [4] The pilgrims added to the church's revenues. To enhance the perception of Rome as the capital of Christendom required a massive undertaking to rebuild the Saint Peters Basilica, a relatively small non-descript building. Hiring architects, artists, and sculptures, the basilica was transformed into the most prominent church and is regarded as one of its greatest buildings.

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

A political dynasty, the Medici, was the most powerful family in Florence and influenced culture and art as their textile trade fortunes rose through the centuries. The family produced four Popes for the Catholic Church, which created an environment where art flourished. One of the Medici families' most outstanding achievements was sponsoring art and architecture and patrons for Brunelleschi, Michelangelo, and da Vinci. It was a conscious effort by the Medici to adorn the city of Florence in public art, not only for the patrons but for the good of tourism and economic growth.

Cosimo de'Medici founded the Accademia dell'Arte del Disegno (Figure **3.2.1**) in 1563 and remains in operation today. The Academia was initially set up as a guild for artists and an academy for promoting and distributing the arts. Many famous artists such as Michelangelo,

Vasari, and Gentileschi—the first women allowed into the academy. Following the unification of Italy in 1918, the school split into two different academies: Accademia dell Arti del Disegno and the Regia Accademia di Belle Arti di Firenze in 1873, dividing into schools of architecture, sculpture, painting, and engraving. In 1978 the academy added the history of art and humanities.



Figure **3.2.1**: Regia Accademia di Belle Arti di Firenze, by sailko, CC BY-SA3.0

The center of Italian art in France was the Academia du San Luca Fontainebleau School which first opened in the early 16th century during the Italian Wars. The Italian Renaissance had a profound impact on Europe, and art flourished throughout the continent. The aristocrats called famous Italian artists to their court to design and decorate the lavish castles. The Italian artists brought their knowledge of gold and silverwork, sculpture, stained glass, painting, and murals to wealthy homes in France. The rise of the Fontainebleau School was created under Henri IV's reign to decorate his residence at Fontainebleau, starting a new style of art that spread through Europe. The Ecouen Chateau houses the Renaissance Museum, representing the second Renaissance's emergence in France after 1527, classified as Italianism. The tromp l'oeil techniques are used in conjunction with a freshness of color, and graceful nudes creating harmonious compositions in the French courts. Inspired by classical mythology, the iconography of Italianism had a considerable influence on all art in France.

The Vatican Museum in Rome was created in 1506 with the purchase of *Laocoon and His Sons* (Figure **3.2.2**) (a statue of the Trojan priest and his two sons), which was discovered in a vineyard in Rome. The statue was buried in dirt and only found when a vineyard worker was digging a hole. Today the museum houses over 70,000 pieces of art, including many Roman masterpieces. The Sistine Chapel ceiling and the Stanze di Raffaello are included in the museum acquisitions and have 54 galleries in total. The Vatican Museum was the first museum globally, set the standard for future museums, and now hosts over five million visitors yearly.



Figure **3.2.2**: Laocoön and His Sons (42 BCE, white marble, 208 x 163 x 112 cm) by LivioAndronico, CC BY-SA 4.0

There was an extensive number of artists during the Renaissance period due to monetary support by families like the Medici and the Catholic Church. Economic wealth through trade routes around the world brought money into Europe and the coffers of the church and wealthy families. Artists flourished, workshops and educational opportunities grew, and artists were in demand.

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[1] Burke, P. (1990). The spread of Italian humanism. The Impact of Humanism on Western Europe. Goodman and MacKay, London. (2)

[2] Adams, L. (2001). *Italian Renaissance Art*. Westview Press. (p. 291).

[3] Norris, M. (2007). “The Papacy during the Renaissance.” In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000. (9). http://www.metmuseum.org/toah/hd/pape/hd_pape.htm.

[4] Ibid

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3.2.1: ART HERSTORY- WOMEN ARTISTS IN THE RENAISSANCE

CATHERINE DE VIGRI

Women have always been artists throughout time, it is the writers of history that have omitted women artists, from textbooks. Some scholars believe women were responsible for a large portion of the ancient cave art seen today. Art history was generally written by men in the 19th and 20th centuries and from a western perspective, overlooking women artists. Talented women succeeded in the Renaissance because they were nuns in a convent, a noblewoman whose families allowed them to paint, or they were born into a family of painters.

The town of Bologna in Italy was very progressive in the 16th century and had over 300 active professional artists—26 were women artists. One artist, Lavinia Fontana, is the first woman to rely solely on her commissions to support her family while her husband raised their eleven children. Unfortunately, this was the exception, and gender imbalances have limited women over thousands of years. History has valued male artists over female artists, and art previously attributed to male artists is now rightfully attributed to its rightful creative female artist. Prevailing stereotypes fit women into a "craft arts" category, and men are "fine artists" even though women are just as talented as their counterparts. The only way to re-write history is to include lost women artists.

Catherine de Vigri (1413 – 1463) is one of the best-known Italian early Renaissance convent painters of the 15th century. Vigri became a saint (Catherine of Bologna) on March 9th, a day in Italy when her achievements as a charismatic teacher, faithful nun, and devoted artist were recognized. She lived most of her life in Ferrara in the convent she founded. When she died n 1463, she was buried at the convent; however, an unusual smell emanated from her gravesite, and authorities exhumed her body. Believing it was a sure sign of holiness when her grave was incorrupt, she was canonized in 1526 and reburied.[5] Vigri began her art career by painting images on the wall of her convent and illustrated manuscripts. The manuscripts or prayer books contained about 500 pages, and Vigri illustrated approximately fifty images of Christ using the primary colors. The *Madonna of the Peach* (Figure **3.2.1.1**) is a classic story about a hungry traveling family who was given peaches to eat. Gold stars flank the gold crowns and halos, and Mary is wearing her traditional red gown and blue overcoat. The baby Jesus is swaddled in a reddish-orange decorated blanket with a red cross around his neck. The white veil surrounding Mary's face and shoulders is also in the baby's grasp while Mary holds the iconic peach.



Figure **3.2.1.1**: Madonna of the Peach (ca 1440-144?) Public Domain

PROPERZIA DE ROSSI

Properzia de Rossi (1490-1530) was an Italian sculptor from Bologna whose talent emerged at an early age. Because it was difficult for young girls to find any training except in managing a household, de Rossi learned to carve peach and apricot pits, an unusual material to use for anyone. The small sculptures were generally based on religious themes. After carving her intricate scene of the crucifixion on a peach pit, her talent acknowledged, and she received training in marble at the university. She acquired a commission for a bas-relief panel sculpting *Joseph and Potiphar's Wife* (Figure **3.2.1.2**), displaying her talent to carve marble, a skill not well received by other artists who frequently discredited her. In the bas relief, Joseph is running from a bedroom to escape someone else's wife, a common theme in the early days of the Counter-Reformation. The classical marble relief demonstrates de Rossi's detailed and expert carving skills, one of her commission pieces.



Figure **3.2.1.2**: Joseph and Potiphar's Wife (1520s, marble) Public Domain

LEVINA TEERLINC

Levina Teerlinc (1510–1576) was a North European Renaissance miniaturist painter and worked in the English court of Henry VIII. Born in Bruges, Flanders, Teerlinc was trained by her father (Simon Bening), a renowned miniaturist artist and illuminator. After marriage, she moved to England and went to work in the Tudor court as a painter. Attributing Teerlinc's work is challenging as she did not sign her work, and many were lost in a fire at Whitehall, Westminster. A 1983 exhibition at the Victoria and Albert Museum represented "the first occasion when a group of miniatures has been assembled which can be attributed to Levina Teerlinc."[6] The miniature painting *A Royal Maundy* (Figure **3.2.1.3**) is a complicated scene of about 100 people in a tiny area. A religious service the day before Friday where a priest hands out small silver coins known as Maundy money (Queen's Maundy money), the details in this piece are precise and show dimension in the crowded room. Teerlinc painted the miniature *Elizabeth I* (Figure **3.2.1.4**) when she was in the English court. The small image is exceptionally detailed, considering the tiny background she used.

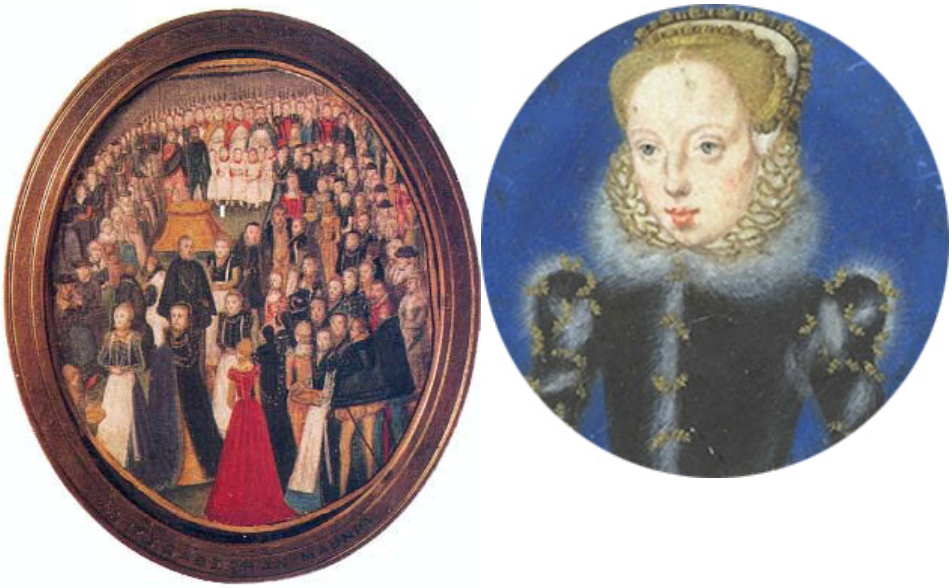


Figure **3.2.1.3** (left) and **3.2.1.4** (right): A Royal Maundy (ca. 1560, vellum on card, 6.9 x 5.7 cm) Public Domain. (right) Elizabeth I (ca. 1565, vellum on card, 5 cm diameter) Public Domain

SUOR PLAUTILLA NELLI

Suor Plautilla Nelli (1524–1588) was a Florentine painter whose nickname was "the nun artist" because of her spiritual attitude and religious paintings created while sequestered in the convent, Santa Caterinia da Siena in Florence. She was taught to draw and, over time, began an art studio with eight nuns. Some historians believe Nelli was one of the greatest artists despite her limited training and gender. She painted the *Last Supper* (Figure **3.2.1.5**), which the Advancing Women Artists recently restored. Most art historians question the challenging work by Nelli since the composition and anatomy of the people in the painting place her work at the top of the Renaissance artists. They believe she would not have access to nude models.[7]

The *Last Supper* hung on a wall in a Florence Monastery until it was removed from the stretchers, rolled up, and stored in a warehouse for decades. "The Florentine nonprofit's all-woman team of curators, restorers, and scientists then began the arduous process of restoration,

performing tasks including removing a thick layer of yellow varnish, treating flaking paint, and conducting an analysis of the pigments' chemical composition."[8]

Before starting the restoration, reflectography was used to determine any under drawings, and none gave the impression Nelli knew what she was undertaking. The work at the time needed a workshop of people and required scaffolding, and art assistants to finish the monumental work. The elaborate table was set with fine china, several glasses of wine, plates of bread, and a whole roasted lamb, typical food found in Florence in the 16th century.



Figure **3.2.1.5**: The Last Supper – before restoration (1550s, oil on canvas 6.4 x 1.82 meters) Public Domain



Figure **3.2.1.6**: The Last Supper - restored, Public Domain

CATHARINA VAN HEMESSEN

Catharina van Hemessen (1528–1588) was a North European Renaissance painter and the earliest female artist with attribution to several small-scale portraits. She apprenticed in her father's studio, a well-known Mannerism painter. Besides portraits, van Hemessen painted religious figures with realism and depth of field. In *Christ Carrying the Cross* (Figure **3.2.1.7**), Veronica is in the foreground carrying a picture of Christ on a cloth. The implied story depicts Christ as Veronica hands him a veil to wipe his forehead. When he returned the fabric to Veronica, his face was miraculously captured and known as Veronica's relic.[9]



Figure **3.2.1.7**: Christ Carrying the Cross (1541-1560, oil on panel, 38 x 28 cm) Public Domain

The painting represents how Renaissance artists captured an audience. Van Hemessen also painted in the Mannerism style, as evident in *Young Women Playing a Virginal* (Figure **3.2.1.8**). The portrait is thought to be her sister, Christina, a young woman in a dark dress against a very dark background. The golden headdress and face sharply contrast with the virginal, an early spinet with a keyboard and decorative scrolling on the side panels. The dark velvet dress presents a subtle pattern; the sleeves are highlighted with touches of yellow and orange. The young woman's delicate hands look as though they are captured in the middle of a song. Although a very gifted artist, van Hemessen had no surviving work after 1554 when she married, a common problem for young female artists.



Figure **3.2.1.8**: Young Woman Playing a Virginal (1548, oil on oak wood, 30.5 x 24 cm) Public Domain

SOFONISBA ANGUISSOLA

Sofonisba Anguissola (1532-1625) was an Italian Renaissance painter born in Cremona and received a well-rounded education, including the arts. Anguissola possessed a gift for painting and was accepted into an apprenticeship to a master artist. She traveled to Rome, met Michelangelo and Milan, painted the Duke of Alba, and became an official court painter in Madrid. A letter written by her father described how fortunate she was to meet and perhaps studied, with Michelangelo. She painted over twelve self-portraits, a striking image for an artist of this period. In an early *Self-portrait* (Figure **3.2.1.9**), she depicts herself painting the Madonna and child, although stopped in mid-stroke and looking as though she was interrupted.



Figure **3.2.1.9**: Self-portrait (ca. 1556-1565, oil on canvas) Public Domain

Her later *Self-portrait* (Figure **3.2.1.10**) was painted when she was seventy-eight, still a master of portraits.



Figure **3.2.1.10**: Self-portrait (1610, oil on canvas) Public Domain

Anguissola did not have access to male models and frequently used her family members to paint group portraits as a female artist. In *The Chess Game*, she painted her other siblings, Lucia, Minerva, and Elena (Figure **3.2.1.11**). One sister looks outward, the subtle smile on her face seems to say, and I won the game. Anguissola's attention to detail involved changing textures of the brocade clothing, delicate laces, and perfectly braided hair. These family portraits and her self-portraits demonstrated her attention to elegance with the painted clothing. Her perfect painting of facial details helped Anguissola build her reputation.



Figure **3.2.1.11**: The Chess Game (1555. Oil on canvas, 72 x 97 cm) Public Domain

When she was only twenty-six, she was invited to become a painter in the Spanish Court and spent several years creating official court paintings of royalty and other dignitaries. Using muted, darker colors, the official portrait of *Phillip II of Spain* (Figure **3.2.1.12**) displays the delicate lace around his neck and perfect buttons on his gown, indicating her ability and successful career.



Figure **3.2.1.12**: Phillip II of Spain (1565, oil on canvas, 88 x 72 cm) Public Domain

LUCIA ANGUISSOLA

Lucia Anguissola (1536 or 1538 – 1565 to 1568) was the younger sister of Sofonisba Anguissola. Both received education in the humanities and arts and became painters. Unfortunately, Lucia died at the early age of thirty and did not have the opportunity to establish an extensive portfolio. The man in the painting is *Pietro Manna*, *Physician from Cremona* (Figure **3.2.1.13**), believed to be a relative of the Anguissola family. He was painted with a limited palette of hues of brown and grey, a sense of personality on his face demonstrating Anguissola's capability as an artist. Anguissola depicted him sitting in the armchair, gazing outward at the viewer. He is holding the staff of Asclepius, the symbol of a physician.



Figure **3.2.1.13**: Pietro Manna, Physician from Cremona (1557, oil on canvas) Public Domain

DIANA SCULTORI GHISI

Diana Scultori Ghisi (1547–1612) was a high renaissance engraver from Mantua, Italy, and is credited with being the earliest documented women printmaker. Like many other women artists, her father was a sculptor and engraver (Giovanni Ghisi), and she worked in his studio from an early age. When she married an architect, they moved to Rome, and Ghisi received Papal Privilege to create and sell her work, an essential move in her career.

The changing climate and enlightening shifts during the Renaissance allowed women to follow their artistic dreams. Although many women followed in their father's footsteps in learning to paint, it was very uncommon for them to carve. In her print of *Christ Making Saint Peter Head of the Church* (Figure **3.2.1.14**) may have been a drawing by Raphael. A popular genre, she exquisitely carved detail focused on Christ and Peter, a crowd to the right. A landscape of a small town is in the background, with fields in the midrange. Ghisi was the first woman to sign engravings permitting art historians to credit her thorough work.



Figure **3.2.1.14**: Christ Making Saint Peter Head of the Church (1588, engraving on laid paper, 23.5 x 37 cm) Public Domain

BARBARA LONGHI

Barbara Longhi (1552-1638) was an Italian artist from the town of Ravenna and is the daughter of a Mannerist painter (Luca Longhi). Francesco Longhi and her brother (Francesco Longhi). She worked in their father's studio assisting on large altarpieces and became a respected portrait painter. Although little is known about her life, there are approximately 14 paintings attributed to Longhi. The painting Saint Catherine of Alexandria (Figure **3.2.1.15**) is thought to be a self-portrait, the only one surviving.

Of Longhi's portrayal of herself as the aristocratic, cultured Saint Catherine of Alexandria, Irene Graziani writes; "when she exhibits an image of herself, Barbara, too, is presented according to the model of the virtuous, elegant and erudite woman, revisiting the themes which Lavinia [Fontana] had developed several years earlier in Bologna, according to a repertoire tied to late Mannerism".[10] The decidedly familiar Renaissance painting style is combined with the early Mannerism displaying a darker background illuminating the figure. The yellow blouse and light skin tones are accentuated against the brown background, and it is obvious the light source is coming from the left. Longhi's influences on art gave way to a long list of artists like Raphael and Anguissola inspiring up-and-coming artists.



Figure **3.2.1.15**: Presumed Self Portrait of Longhi as St. Catherine of Alexandria (1589, oil on canvas, 45.7 x 35.6 cm) Public Domain

MARIETTA ROBUSTI

Marietta Robusti (1560-1590) was a Venetian painter and the daughter of the famous Venetian painter, Tintoretto, and she is occasionally referred to as la Tintoretto (little dyer girl). She lived in Venice her entire life and died at the age of 30 years during childbirth. At the time, women remained at home and were not welcome in the art world. Women painters were usually the decedents of painters and therefore had access to materials and learning from their fathers.

Self-portrait with a Spinet (Figure **3.2.1.16**) is the only painting accurately attributed to Robusti. Painted in the tradition of contrast between light and dark, the three-quarter figure depicts a young woman with one hand lightly caressing a harpsichord behind her while the other hand holds a songbook. The slightly turned body wears a dress of white lace with a necklace of pearls, the head displaying a sideways glance, indicating the portrait was painted in front of a mirror. Although sometimes her portraits were considered stiff and unnatural, she had an eye for details and could realistically paint any jewelry or clothing.

> *In a time when women were legally their husband's property, required to take on the role of the typical housewife, focusing on her husband and children, Robusti was an accomplished artist and well sought after in her own right for commissions.*



Figure **3.2.1.16**: Self-portrait with a Spinet (1590s, oil on canvas, 93.5 x 91.5 cm) Public Domain

FEDE GALIZIA

Fede Galizia (1578-1630) was another Italian Renaissance painter of portraits and still-life—a genre in which she was well known. Born in Milan, she was raised in her father's (Nunzio Galizia) art studio, where she learned to paint. By the age of twelve, Galizia was an accomplished commissioned artist with a recognized European reputation in her time. Although she painted many portraits, her primary interests lay in still-life. She pioneered the genre, and one of her most beautiful paintings is *White Ceramic Bowl with Peaches and Red and Blue Plums* (Figure **3.2.1.17**). The detail on the canvas includes vibrant colors against the dark background, with leaves peeking out of the darkness, drawn to the light.

The term still life emerged in the late 16th century when artists moved away from religious compositions, free to experiment. Paintings could contain fruit, silver, found objects, plants, and animals (dead). At the time, there was an explosion of interest in anything found in the natural world as trade ships brought back specimens from around the world. The fruit was used to represent the nature of our existence as fresh and ripe, demonstrating abundance, vitality, and fertility.

Galizia's work was in the style of Mannerism and displayed intense attention to detail in every brushstroke. The still life was usually in a ceramic bowl or a straw basket piled high with seasonal fruit. Perfectly balanced, the fruit was exceptionally lifelike. The light and shadows contrast the delicate white ceramic bowl against the dark receding background giving the painting intense depth. One plum seems to almost tumble off the wooden table or countertop, a scene in anyone's kitchen.



Figure **3.2.1.17**: White Ceramic Bowl with Peaches and Red and Blue Plums (ca 1610, oil on panel, 30 x 42 cm) Public Domain

Cherries in a Silver Compote with Crabapples (Figure **3.2.1.18**) is still life on a stone ledge with a fritillary butterfly sitting on a crabapple leaf. The ornate silver compote holds the crabapples and is exquisitely painted with highlights from a light source to the left. The fruit appears from the darkness due to elegant stems with highlights matching the silver compote painted in light colors against a dark background. Of her surviving work—sixty-three in all—forty-four were still life, paintings emanating details of perfect fruit, picked ripe from the tree.



Figure **3.2.1.18**: Cherries in a Silver Compote with Crabapples (oil on panel, 28.2 x 42.2 cm) Public Domain

ELISABETTA SIRANI

Elisabetta Sirani (1638-1665) was an Italian Baroque printmaker and painter from Bologna, Italy, who helped establish an art academy for other women artists. She painted in swift motions with aggressive passion and produced more than 200 paintings and etchings in her brief career. After working with her father (Giovanni Sirani) in his studio, Sirani became one of the most renowned artists in Bologna, overshadowing her father. After her father's incapacitating illness, she became the family's primary breadwinner and supported them on commissions and fees from the studio.[11] Sirani was considered an excellent teacher and contributed to women artists' growth during the Renaissance.

Sirani had meticulous records of all her paintings, etchings, and drawings and signed most of her work, so attribution has not been difficult for art historians. Although many doubted she painted so many commissions, "Sirani's exceptional prodigiousness was the product of how quickly she painted. She painted so many works that many doubted that she painted them all herself. To refute such charges, she invited her accusers on May 13th, 1664, to watch her paint a portrait in one sitting".[12] *Self-Portrait as Allegory of Painting* (Figure **3.2.1.19**) is a dramatic late Renaissance and just one of many examples of Sirani and her technical bravura and artistic virtuosity with expressive and broad brushwork, fluid impasto, rich coloring, and deep shadows.[13] Her paintings were considered "beyond women's capabilities," but Sirani was an artistic genius in reality.



Figure **3.2.1.19**: Self-portrait as Allegory of Painting (1658, oil on canvas) Public Domain

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[7] Solly, M. (2019). Renaissance nun’s Last Supper painting makes public debut after 450 years in hiding. (10)

https://www.smithsonianmag.com/smart-news/renaissance-nuns-last-supper-scene-goes-view-florence-180973374/

[8] Solly, M. (2019). Renaissance nun’s Last Supper painting makes public debut after 450 years in hiding. (10)

https://www.smithsonianmag.com/smart-news/renaissance-nuns-last-supper-scene-goes-view-florence-180973374/

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3.2.2: ART HISTORY- MEN ARTISTS IN THE RENAISSANCE

FILIPPO BRUNELLESCHI

During the Renaissance, a large body of art was predominantly attributed to male artists since men wrote history. History, the name alone—his and story combined—was written by men about their counterparts discounting the social and cultural boundaries that denigrate women. It has been established women did not have access to education or to work as artists. They were systematically written out of history giving male artists all the glory.

Filippo Brunelleschi (1377-1446) was born in France and became one of the most well-known architects who reinvented architecture. He was apprenticed to the Arte dela Seta (Silk Merchants Guild) and became a master sculptor working in bronze. Brunelleschi was from a wealthy family and received an education heavy in mathematics, giving him the background needed to build the infamous dome.

At the beginning of the Renaissance, architecture was a resurgence of classicism, moving away from the conventional gothic design and construction style. The flying buttresses of the past, gothic buildings could not be built high enough or substantial enough to support the proposed enormous dome. Flying buttresses were uncommon in Italy and considered dreadful pediments attached to buildings. Brunelleschi went to Rome to study the ruins on Palatine Hill, learning the characteristic elements of the architecture.[14] Using what he learned in Rome, Brunelleschi used perspective to draw and create realistic paintings with three-dimensional accuracy. Thanks to Brunelleschi, the Holy Trinity by Masaccio was possible with an accurate and detailed illusion of a three-dimension two-dimensional plane.

In Florence, Italy, the Cattedrale di Santa Maria del Fiore (Cathedral of Saint Mary of the Flower) (Figure **3.2.2.1**), the main church, began in 1296 based on the Gothic construction style. The building design included an immense octagonal dome at one end of the building. Entire forests were cleared, and large marble slabs were quarried to construct a tremendous and magnificent church. It should have been impossible to build, and for over 200 years, no one could produce a viable plan to finish the dome leaving the church open to the elements and nature.

By 1418, the church had yet to be completed, and the builders faced a host of obstacles, the dome being the largest. After a century of building the new cathedral, the dome became the most remarkable architectural puzzle of the ages. [15] A contest was propositioned to find an architect builder to finish the dome. "Whoever desires to make any model or design for the vaulting of the main Dome…shall do so before the end of the month of September [1914]."[16]



Figure **3.2.2.1**: Cattedrale di Santa Maria del Fiore, Florence, Italy by Florian Hirzinger, CC BY-SA 4.0

Of the many plans submitted, only one proposal showed some promise—a model which presented a magnificent, bold, and unconventional answer to the problem of vaulting a large space—Brunelleschi's design. His radical design was to build two domes, one inside the other using a double-walled system from lightweight bricks laid in a herringbone pattern. Brunelleschi's solutions were ingenious. The spreading problem was solved by a set of four internal horizontal stone and iron chains, serving as barrel hoops, embedded within the inner dome: one at the top, one at the bottom, with the remaining two evenly spaced between them. A fifth chain, made of wood, was placed between the first and second of the stone chains. Since the dome was octagonal rather than round, a simple chain, squeezing the dome like a barrel hoop, would have put all its pressure on the eight corners of the dome. The chains needed to be rigid octagons, stiff enough to hold their shape to not deform the dome as they had it together.[1

Many newly created machines were invented to hoist up the materials, including the thousands of 772 kg sandstone beams. The *Castello* (Figure **3.2.2.3**), a crane with a wooden mast in the center and horizontal crossbeams, was controlled with screws and counterweights. It had three speeds and was also reversible, saving countless time and money.

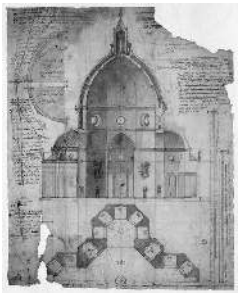


Figure 3.2.2.3: Castello drawing, Public Domain

The dome, 43.2 meters high, used precise mathematical measurements to lay the brick and sandstones. It continued spiraling upwards, adding support while the weight was shifted outwards to the dome supports. Brunelleschi had to design, create, and use numerous hoisting machines to lift the materials to the workers. The dome was a mathematical and architectural wonder, and visitors can still climb the lantern for magnificent views of Florence.

Brunelleschi was the first person in Europe to receive a patent for the design and implementation of a lift system used to haul brick, stone, mortar, and tools up to the great heights of the dome. The work started in 1420 and was completed sixteen years later to become the first dome built without a temporary wooden structure.

DONATO DI NICCOLO DI BETTO

Donato di Niccolo di Betto (aka Donatello) (1386-1466), was born in Florence, the center of the new renaissance movement, and one of the original Early Renaissance artists. Studying classical sculpture in Rome, he created some of the most iconic freestanding male nudes, the first since antiquity. Donatello worked in many mediums, including bronze, clay, wax, and stone, and developed a way to carve in bas relief as many of his commissions were large architectural reliefs.

The *Saint of Louis of Toulouse* (Figure **3.2.2.4**) is one of Donatello's earliest surviving bronze sculptures located in the refectory of the Museo di Santa Croce in Florence. The sculpture characterizes the Franciscan saint in his youth, draped in heavy clothing to signify his wealth. Donatello used the lost wax method of casting the complex bronze. Cast in eleven different pieces, it was hollow on the inside, including the back of the statue. The rich golden bronze carries a crozier as a gesture of blessing as if he was addressing the people of Florence. Some scholars believe the figure had a gilding process that covered the piece in thin gold and mercury to give it a sheen similar to gold.



Figure 3.2.2.4: Saint Louis of Toulouse (1423-1425, gilded bronze, 2.26 x 0.85 m) by Sailko CC BY 3.0

Conceived entirely in the round, Donatello's David (Figure **3.2.2.5**) was created in the traditional stance of a freestanding sculpture. It was one of the first since the Greek and Roman statues of the ancient past, making this statue revolutionary and exciting to view. The relaxed contrapposto stance of the tall, lithe body of the young David is resting on one leg and his sword, leaving the other leg to bend forward over the head of Goliath. David has an enchanting smile; his hands are by his side against smooth polished skin, and his long curly locks flow from underneath his helmet. The provocative statue stood on a column in the middle of the Medici Palazzo courtyard instead of the town square, indicating it may have been controversial to display a nude male figure at this time in the 15th century. Donatello was undoubtedly ahead of his time as an artist, leading the Renaissance revolution of acceptance and humanistic qualities in art.



Figure 3.2.2.5: David (ca 1435-1440, bronze, 158 cm) by Patrick A. Rodgers, CC BY-SA 2.0

JAN VAN EYCK

Jan van Eyck (1390–1441) was a Northern Renaissance painter from Bruges and an early inventor of oil painting. In the early 1420s, van Eyck became the painter to the Duke of Burgundy, producing both religious and secular work. In 1432, van Eyck and his brother Hubert van Eyck began building and painting a monumental polyptych called *The Adoration of the Mystic Lamb*, better known today as the Ghent Altarpiece (Figure 3.2.2.6). The work consists of 24 separate painted panels on both sides and hinged together to be opened or closed to tell a story. The 3.35-meter closed altarpiece depicts the central panels painted like a chapel, the windows overlooking the town of Ghent.



Figure 3.2.2.6: Ghent Altarpiece closed (1430-1432, oil on wood, 350 cm x 223 cm) Public Domain

Organized in two vertical rows, the closed altarpiece portrays the annunciation scattered with religious iconographies, such as the white dove above Mary's head representing the Holy Spirit. Upon opening the altarpiece (Figure 3.2.2.7), it explodes with color—God dressed in a red velvet gown surrounded by a gold throne. Mary dressed in a blue velvet gown and Saint John the Baptist in rich green clothing sitting next to God. Flanking Mary and John is the choir, complete with an ornately carved organ. In full nudity, Adam and Eve are on the two outside panels revealing their vulnerability.

The lower panels are divided into five sections centering on the Lamb of God in a meadow surrounded by angels and earthly prophets, apostles, and other church people near the fountain of life in the foreground. Unlike the top panes, the lower panels are set outside and spread over all five panels. The outdoor scene displays a beautiful green countryside with a blue sky and wispy clouds anchored by the sun in the direct middle of the panels. The attention to detail and clarity are generally unimportant; however, the van Eyck's were miniaturists and knew how vital finite details were in a painting. A significant innovation is the unique use of lighting using transparent layers of glazes. The panels contain subtle lighting shadows as an illusion of a well light cathedral; however, the dramatic lighting standing out in the candle-lit space.



Figure 3.2.2.7: Ghent Altarpiece open (1430-1432, oil on wood, 3.4 x 5.2 m) Public Domain

JOHANNES GENSFLEISCH ZUR LADEN ZUM GUTENBERG

Johannes Gensfleisch Zur Laden zum Gutenberg (1398-1468) in 1436, invented the movable type printing (Figure 3.2.2.8) press in Europe. An inventor, craftsman, blacksmith, and publisher, he was well educated and from a wealthy family. Books during the 14th century Europe were each unique, monks in monasteries copying each one by hand. Gutenberg saw an opportunity when libraries were first opened, and scholars wanted access to many copies of the same books. Gutenberg started experimenting with text, cutting it up into individual letters, gluing them to small blocks of wood to use as stamps, each block inked individually. Then he invented metal text and a letter block mold, so all text was equal in size, giving typesetters the ability to form lines or pages of print. The form was inked and pressed by hand on paper. Gutenberg used a design similar to wine or apple presses with a screw design for pressure.



Figure 3.2.2.8: Model of the printing press, by vlasta2, CC BY 2.0

Although Gutenberg is credited in most textbooks with the invention of the moveable type press, in 1040 CE, Bi Sheng in China invented moveable type using porcelain.[18] During the Northern Song Dynasty, significant technological advances occurred, and paper money was first printed with copper metal type. Earlier the Chinese invented other printed methods. The first dated (868 CE) printed book (Figure 3.2.2.9) focused on the Buddha and his nine disciples in the imperial court where he is teaching about the illusory nature of all phenomena, including "self."



Figure 3.2.2.9: Page from Diamond Sutra (868 CE, ink on paper) Public Domain

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

TOMMASO DI SER GIOVANNI DI SIMONE (AKA MASACCIO)

Tommaso di Ser Giovanni di Simone (aka Masaccio) (1401-1428) was one of the best painters of the quattrocento period of the Renaissance. During his short tenure as a painter, he profoundly influenced other artists and their methods of using perspective, changing Western painting forever. Masaccio painted free from Gothic period designs and has been described as a painter of truth; unfortunately, he died at the young age of twenty-six. Moving away from the traditional, flatter Gothic style, Masaccio used perspective (Latin to "see-through") in his painting, a departure from standard painting methods. His use of a linear one-point perspective changed painting and drawing forever. *The Trinity* (Figure **3.2.2.10**), located on the nave wall of Santa Maria Novella, was the first painting to follow Brunelleschi's new one-point system of perspective.[19]



Figure **3.2.2.10**: Trinity (1426-1428, fresco, 667 x 317 cm) Public Domain

The vanishing point (Figure **3.2.2.11**) begins as a set of parallel lines like a train track, vanishing into the other side of the picture. The Roman triumphal arches in the Roman Forum may have been the inspiration for Masaccio's *Trinity*. His barrel vaults are drawn to the exact perspective shown by the coffered ceiling receding into the background. The realistic illusion of space creates depth with the use of the columns and ceiling. Christ on the cross is the center of the painting, the body painted in a muscular form looking down on Mary. The entire painting is located on top of an open tomb with the inscription: "As I am now, so you shall be. As you are now, so once was I". The incredible cavernous space shows the perspective point as right below the bottom of the cross. The significant advancements Masaccio used in this painting influenced the great artists of the Renaissance.

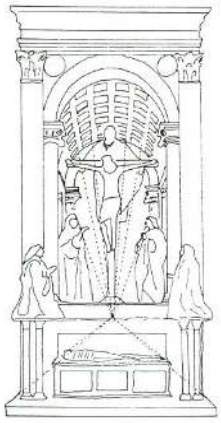


Figure **3.2.2.11**: Perspective of Trinity, Public Domain

ALESSANDRO DI MARIANO DI VANNI FILPEPI (AKA SANDRO BOTTICELLI)

Alessandro di Mariano di Vanni Filpepi (aka Sandro Botticelli) (1445-1510) was an early Renaissance painter who attended the Florentine school under Lorenzo de Medici's sponsorship. Botticelli apprenticed at the age of fourteen to Fra Filippo Lippi and found himself in the middle of the golden age of Renaissance art. He became one of the most sought-after and esteemed artists in Italy during his lifetime. The Pope in Rome summoned Botticelli to paint the walls in the Sistine Chapel at the Vatican. Using fresco as his medium, the walls started to come alive with the religious scenes.

Botticelli returned to Florence in 1478 and began his most creative period of painting, producing the *Birth of Venus* (Figure **3.2.2.12**) located in the Uffizi Museum. One of the most iconic paintings of the Renaissance. The painting is based on an ancient goddess of love, and a Greek statue de Medici had in his collection. Venus, born at sea, is standing on a seashell floating gracefully towards the shore with help from the God of Wind, Zephyr. As he blows her gently to the shore, flowers catch the wind in the air. Botticelli even included the white caps of gentle waves around the shell, and Venus is met by Hora, the God of Spring, with a flowing red robe covered in flowers against a land filled with trees.



Figure **3.2.2.12**: The Birth of Venus (1484-1486, tempera on canvas, 172.5 x 278.9 cm) Public Domain

The background is unrealistic and does not have the depth seen in the Masaccio painting. An exciting illusion, the bodies not grounded on land, appearing floating, uncharacteristic for Renaissance artists. The sensual body and face (Figure **3.2.2.13**) of Venus are painted in soft pastel colors and lack depth. Her face was melancholy, and her hair moved by the wind, all unusual thematic painting by Renaissance standards.



Figure **3.2.2.13**: Close up of Venus, Public Domain

LEONARDO DI SER PIERO DA VINCI (AKA LEONARDO DA VINCI)

Leonardo di ser Piero da Vinci (aka Leonardo da Vinci) (1452-1519) is one of the Renaissance's most famous polymaths, including painters, architects, scientists, mathematicians, astronomers, botanists, writers, engineers, inventors, musicians, and sculptors. Leonardo Da Vinci was born into a prominent Tuscan family and moved to Florence at seventeen to begin his art career. Leonardo joined the artist guild and soon flourished in the intellectual atmosphere. Da Vinci bounced around from patron to patron, painting, drawing, and designing. He drew anatomy from stolen corpses, learning how the body and brain worked and drawing elaborately detailed pictures of the elements of the human body, including a fetus in the womb. Leonardo had an insatiable curiosity for knowledge, which led to thousands of drawings in the sciences.

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

Leonardo designed and engineered a wide variety of tools, machines, and other conceptual inventions. One of the most iconic drawings is the *Vitruvian Man (*Figure **3.2.2.14**), drawn in 1492, with ink on paper, the man surrounded by a circle based on ideal human proportions. In Leonardo's journals, page after page describes drawings of flying machines, musical instruments, pumps, cannons, and many others. The central framework of the human-powered ornithopter shows a lightweight structure designed to enable a person to fly. Mechanical wings give the ornithopter its power for lift.

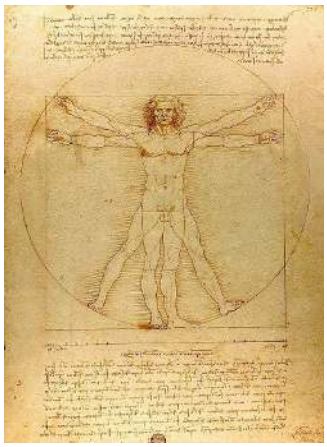


Figure **3.2.2.14**: Vitruvian Man (1492, ink and wash on paper, 34.6 x 25.5 cm) Public Domain

Perhaps the most famous work of da Vinci's career is the *Last Supper* (Figure **3.2.2.15**) on the refectory wall in Milan's Monastery Maria delle Grazie. The fresco began to deteriorate in the early 16th century as da Vinci used tempera instead of paint while experimenting with different mediums. The stage-like setting hosts people eating behind a large table with white linen that dominates the scene. The perspective of the painting lands on Christ's right eye, emphasizing him as the central figure.[20] Each apostle is displayed in a static mode after being told about the betrayal; hands are raised, and some are getting up out of the chair in disbelief. Judas is standing behind the table with a bag of money.

Spanning many centuries, restoration has been an ongoing process for the *Last Supper.* Frescos are generally several layers of plaster, and then the paint is applied onto the wet surface to create a permanent bond on the wall. Da Vinci covered the wall with plaster and then a layer of lead white paint before painting with colors. The lead white is toxic and oxidized, turning a light brown color. In the late 20th century, a twenty-one-year restoration removed dirt, oils, and layers of shellac applied to stop the deterioration. The refectory was converted to a sealed room with a climate-controlled atmosphere to protect the *Last Supper*.



Figure **3.2.2.15**: The Last Supper (1495-1498, tempera on gesso, pitch and mastic, 700 x 880 cm) Public Domain

Another stunning painting, is the portrait of Cecilia Gallerani, the mistress of the Duke of Milan as the *Lady with an Ermine* (Figure **3.2.2.16**). The small painting is on a walnut wood panel depicting Gallerani in half-height holding a pet ermine. She faces to the right with shoulders slightly turned to the left, looking beyond the boundaries of the canvas as she strokes the pet. The panel was painted with white gesso and then dark browns applied in the Sfumato method of layers of glazes. She seems to materialize from the dark background as the light shines on her delicate features and pet.



Figure **3.2.2.16**: Lady with an Ermine (1490, oil and tempera on panel, 54.8 x 40.3 cm) Public Domain

Leonardo's work still guides and inspires artists, philosophers, and scientists centuries after his death. The genius of Da Vinci's work and drive for knowledge places him at the top of the list of great artists of all time. The enigma of the *Mona Lisa* (Figure **3.2.2.17**) remains one of Leonardo's mysteries. Everyone wants to know who she was, is it a disguised self-portrait, are their numbers painted in her eyes, are among the many theories about the painting. It was supposed to be a portrait of a cloth merchant's wife, a portrait Leonardo did not give to the merchant. The image is painted in half-length as she sits on a chair, dressed in unremarkable clothing. There is an appearance of a window behind her as she displays the emblematic smile. The complete wonder of the painting is what draws us into the painting.



Figure **3.2.2.17**: Mona Lisa (1503-1506, oil on wood, 77 x 53 cm) Public Domain

ALBRECHT DURER

Albrecht Durer (1452-1519) was a German woodcarver, painter, and printmaker, who established a reputation across Europe when he was in his twenties. Durer created a vast body of work with classical motifs and religious portraits; one of his most famous engravings is *Melencolia I* (Figure **3.2.2.18**), an allegorical composition with many iconic subjects. The engraving was completed in 1514 and included a carpenter's tools, a magic square, an hourglass showing time running out, a scale, a compass, and the despondent winged figure in the foreground with her head resting in her hand. *Melencolia I* is linked to astrology, theology, and philosophy, suggesting it is a self-portrait of the artist himself, perhaps an idea of the limitations of the earthbound realm and the inability to imagine advanced states of conceptual contemplation.



Figure **3.2.2.18**: Melencolia I (1524, engraving, 24 x 18.8 cm) Public Domain

Durer always believed he could achieve perfect proportions and measurements in his figures and painted his self-portrait (Figure **3.2.2.19**) in early 1500 CE. Durer's position is straightforward and directly looks at the viewer with a somber face. Half-length and exceptionally symmetrical, he appears out of the dark background wearing a brown coat lined with fur, hand clasping the left edge. The intricately painted curls with golden highlights display the hairstyle of the times with a short, well-groomed beard. Rugged good looks add to the illusion demonstrating the exceptional talent of this young man.



Figure 3.2.2.19: Albrecht Durer Self-Portrait (1500, oil on lime, 67.1 x 48.9 cm) Public Domain

A study of wildflowers is one of Durer's realistic watercolor nature studies in *Great Piece of Turf (*Figure **3.2.2.20**). Displaying a sizeable weedy patch of flowers still rooted into the soil was painted against a cream color background. The brownish-gray dirt reveals some of the roots in the foreground. It is highly detailed with the addition of a pen and inks. The elements in the three art pieces demonstrate a level of skill and his appreciation of details elevating Durer to a master artist.



Figure 3.2.2.20: Great Piece of Turf (1503, watercolor, pen and ink, 40.4 x 31.1 cm) Public Domain

MICHELANGELO DI LODOVICO BUONARROTI SIMONI (AKA MICHELANGELO)

Michelangelo di Lodovico Buonarroti Simoni (aka Michelangelo) (1475-1564) was born during the high Renaissance, one of the most famous artists as a sculptor, painter, architect, engineer, and poet. His unparalleled genius and artistic abilities and organic style brought marble to life, reflected in all the statues he created. One of his first major commissions was a statue of the *Pieta* (Figure **3.2.2.21**) for one of the side altars in the church of Saint Peter's in Rome. The writer of the time stated, "No sculptor…could ever reach this level of design and grace, nor could he, even with handwork, ever finish, polish, and cut the marble as skillfully as Michelangelo did here, for in this statue all of the worth and power of sculpture is revealed." [21] The folds of her dress appear to cradle the lifeless body of Christ, a body sculpted in exquisite and sublime detail, his face gentle in death.



Figure 3.2.2.21: Pieta (1498-1499, marble, 174 x 195 cm) CC BY-SA 3.0

David (Figure **3.2.2.22**), one of the most breathtaking masterpieces made of lustrous white Carrera marble, was Michelangelo's most massive sculpture, measuring 4.10 meters and exhibiting a perfect young man, muscular, contemplative, and ready for the fight. Generally, most artists portray David after the battle with Goliath, whose head lies on the ground. However, Michelangelo's *David* is caught in the tense pre-battle position.



Figure **3.2.2.22**: David (1501-1504, marble, 517 x 199 cm) CC BY-SA 3.0

The details Michelangelo carved (Figure **3.2.2.23**) were far more advanced than other sculptors; on his hands, the tendons are visible under the skin, the veins running down his arm.



Figure **3.2.2.23**: Leg and hand, CC BY-SA 3.0

The look on David's face (Figure **3.2.2.24**) is deep in thought of the upcoming battle, summoning the courage yet expressing the soft veil of fear.



Figure **3.2.2.24**: Head, CC BY-SA 3.0

Michelangelo was also a great painter even though he thought painting should be left to others; however, he knew he had to paint the Sistine Chapel (Figure **3.2.2.25**) ceiling or face the pope's wrath. The ceiling is over 20 meters high, and Michelangelo designed scaffolding to stand up under the curved ceiling and paint. He began the work in 1508, drawing figures and preparing the ceiling for the frescos.



Figure 3.2.2.25: Sistine Chapel (1508-1512, fresco, 40.9 x 13.4 m) CC BY-SA 3.0

The central ceiling consists of nine panels from the Book of Genesis, starting from the story of creation to Noah and the flood. The center panel is the iconic outstretched hand of God (Figure 3.2.2.26), giving life to Adam, whose finger extended to God but not quite touching, creating the magnetism between man and God.

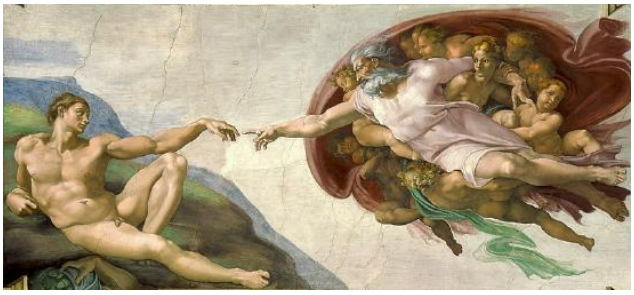


Figure 3.2.2.26: Creation of Adam, Public Domain

The *Libyan Sibyl* (Figure 3.2.2.27), with her Hellenistic features, is one of the most profound figures on the ceiling. Painted in her regal orange dress, she is lifting a large book off the shelf. The powerful arms and back are twisting the body, causing her clothes to fold as they flow around her legs, creating an illusion of tension.



Figure 3.2.2.27: Libyan Sibyl, Public Domain

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

In 1979, restoration began in the Sistine Chapel to clean and repair the ceiling frescos and recondition them to their previous glory as first unveiled by Michelangelo. The restoration process started in 1980 to clean the soot and dirt of 500 years and repair cracks in the plaster, a long-involved process not completed until 1994. The image (Figure 3.2.2.28) of Daniel on the left side is how the image appeared after 500 years of dirt, and on the right is the result of the restoration process to reestablish the original beauty. The legacy of Michelangelo continues well past the Renaissance and he has continued to be remembered as one of the greatest artists of all time.



Figure 3.2.2.28: Restoration on ceiling, Public Domain

RAFFAELLO SANZIO DA URBINO (AKA RAPHAEL)

Raffaello Sanzio da Urbino (aka Raphael) (1483-1520) was an Italian painter living in Florence, a contemporary of Leonardo and Michelangelo. He was the son of a painter and was introduced to the humanistic philosophy of the times. Although he died at the early age of thirty-seven, he left a sizeable body of work. Raphael's most incredible legacy was the Stanze di Raffaello (Figure 3.2.2.29), located in the Apostolic Palace, next to the Sistine Chapel, where Michelangelo was simultaneously painting the chapel's ceiling. The library was a small room, and Raphael painted a different allegorical fresco on each wall representing the four branches of human knowledge: philosophy, theology, poetry, and justice.



Figure 3.2.2.29: Stanza della Segnatura (1508-1517, fresco) Public Domain

Raphael's first painting on the east wall painted the famous *School of Athens* (Figure 3.2.2.30), portraying future knowledge. In the center of the painting, Aristotle in blue and brown and Plato in red and purple, holding their books, walking forward. In the left lower corner, Pythagoras is demonstrating the importance of mathematics. There are statues of ancient Greek gods on either side of the great-coffered ceilings linking antiquity with the Renaissance.



Figure 3.2.2.30: School of Athens, Public Domain

The second painting on the west wall, *The Dispute* (Figure 3.2.2.31), represents theology divided horizontally into earthly life and heavenly life. In the top half, Christ is depicted on a bench of clouds, surrounded by saints. The spiritual figures in the bottom half represent popes, priests, and church leaders, bringing together celestial knowledge through the divine host.



Figure 3.2.2.31: The Dispute, Public Domain

The third painting on the south wall, *The Cardinal* and *Theological Virtues* (Figure 3.2.2.32) illustrates the cardinal qualities as personified by three women: Fortitude, Prudence, and Temperance. Fortitude is holding a branch from an oak tree shaken by the cupid, Charity. Prudence looks into a mirror showing two faces with the cupid Hope holding a torch, and Temperance guards the cupid Faith.



Figure 3.2.2.32: The Cardinal and Theological Virtues, Public Domain

The fourth painting on the north wall, *The Parnassus* (Figure 3.2.2.33), illustrates the Mountain Parnassus where Apollo resides. Twenty-seven people from Greece flank Apollo in the center under a laurel tree, playing a musical instrument. The nine muses who portray art, nine poets from antiquity, and nine contemporary poets flank Apollo.



Figure 3.2.2.33: The Parnassus, Public Domain

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

TIZIANO VECELLI (AKA TITIAN)

Tiziano Vecelli (aka Titian) (1490-1576) was an Italian painter from a noble family who helped establish the Venetian art school during the Renaissance. Titian is well known for his dynamic use of color, rendering beautiful, realistic fabric in his paintings. Successful from an early age, his sizeable body of work spans decades and demonstrates the growth and maturity of his art.

The *Assumption of the Virgin* (Figure 3.2.2.34) was painted during Titian's high mastery period. The painting is exceptionally tall and one of Titian's largest altarpieces. Assisted by angels, Mary is moving from the earthly world into the heavenly world. The oversized figures on the bottom of the painting have outstretched hands trying to assist Mary on her ascent into heaven. The foreshortening of Mary is rendered exquisitely and looking up to the clouds, a halo of luminous golden light surrounds her. The unification of three separate scenes—heaven, earth, and the ascent—are individually challenging, yet Titian seamlessly paints all three together.



Figure 3.2.2.34: Assumption of the Virgin (1516-1518, oil on panel, 690 x 360 cm) Public Domain

HANS HOLBEIN THE YOUNGER

Hans Holbein the Younger (1497–1543) was a Northern Renaissance painter and printmaker who worked mainly in Basel. In his younger days, he painted religious portraits, designed stained glass windows for churches, and printed books, becoming instrumental in changing how books were planned. Holbein could be called a realist as in *The Ambassadors* (Figure 3.2.2.35), a life-size panel with the Ambassador of Francis I of France standing with the Bishop of Lavaur. The two men are leaning on a high table with symbols and paradoxes, including an anamorphic skull. Among the icons is a selection of scientific instruments, including a shepherd's dial, a polyhedral sundial, a quadrant, two globes, and a torquetum.[22] Holbein also painted several textiles, including drapes, garments, and a rug on the top shelf. The floor mosaic may be from the floor design at Westminster Abbey. The two figures, one dressed in secular clothing (left) and the other in clerical clothes (right), implied a religious and scientific overtone. The lute, a musical instrument from the Renaissance, lies next to the open hymnal, suggesting opposition to change.



Figure 3.2.2.35: The Ambassadors (1533, oil on oak wood, 209 x 207 cm) Public Domain

The most prominent feature in the painting is the anamorphic skull (Figure 3.2.2.36) in the foreground, an invention during this time. As one walked by the painting, the skull is seen in relative perspective, reminding us of mortality. It is interesting to note the mosaic floor becomes anamorphic when the skull is in view.



Figure 3.2.2.36: Close-up of skull, Public Domain

Holbein was employed as the King's Painter in 1537, painting the portrait of *Edward VI* (Figure **3.2.2.37**) as a child, one of his most significant portraits. The future king was a mere two-year-old toddler, gripping a gold rattle while waving his other hand. Holbein "endows his sitters with a powerful physical presence which was increasingly held in check by the psychological reserve and elegance of surface appropriate to a court setting." Edward VI looked like a very young child yet was posed in a position with the severe demeanor of an adult as he stands behind a pulpit covered in fine velvet. The iconic portrait is draped with a mossy green-gray cloth for the background setting off the red and gold clothing of the young prince. Even the undershirt has been trimmed with gold at the neckline. Holbein establishes a technique for rendering the details of the dress, particularly noticeable in the silk sleeves and the intricate black scrolls. The portrait was a gift to King Edward V.



Figure **3.2.2.37**: Edward VI (1538, oil on panel, 56.8 x 44.0 cm) Public Domain

JACOPO ROBUSTI (AKA TINTORETTO)

Jacopo Robusti (aka Tintoretto) (1518-1594), a Venetian artist, was one of the great Italian Mannerist painters of the Renaissance. Tintoretto attended the Venetian school of art and was influenced by Michelangelo, Vasari, and Giorgione when he painted (Figure **3.2.2.38**) *Gloria del Paradiso*. Tintoretto's painting style is overly muscular figures, dramatic gestures, and his bold use of perspective.[23] His crowing piece of art, Paradiso, is a culmination of his life's work, the largest painting on canvas.

The painting overshadows the central gallery Doge's Palace in Venice and depicts a scene of religious heaven. The center of the painting portrays a radiant Archangel who opens the Empyrean heavens for the souls to ascend. Over 500 figures dominate the scene, focusing directly on Mary as Queen of Heaven and her son, Jesus. The two reigning figures are flanked by archangels, Michael handling the scales of justice and Gabriel bearing lilies.[24] The harmony of the celestial spheres sweeps in general arcs of holy figures across the wall, entitling the Doge of Venice to have the highest authority from heaven.

The Paradiso underwent a restoration in the 1980s, rolling the canvas and transporting it to a conservation laboratory. The cleaning of the painting lasted three years, and the beauty Tintoretto painted 500 years ago shows just as bright as then.



Figure **3.2.2.38**: Gloria del Paradiso (1588, oil on canvas, 22.6 x 9.1 m) Public Domain

PIETER BRUEGEL THE ELDER

Pieter Bruegel the Elder (1525–1569) was the most significant artist of the Northern Renaissance, painting a large genre of landscapes and peasant scenes. The work gives us a glimpse into the lives of regular people, unlike the religious portraits of kings we have seen to date. He traveled to Italy to study painting for three years and then lived in Antwerp for the rest of his short life. Antwerp presented Bruegel as an abundant resource for paintings, often in a landscape setting. He was a master of perspective and long-range views of many people and animals. The vivid depictions of village life included farming, harvesting, festivals, weddings, and other social characteristics of the 16th century.

The *Wedding Dance* (Figure **3.2.2.39**) illustrates 125 wedding guests. During the 16th century, the bride, dancing with her father, wore black, and the men wore codpieces. The bright colors of the townspeople's best clothing unify the dancers on the mossy-green grass dance floor. The playful dancing symbolized fertility, although against the religious rules and regarded as a social evil and part of a series of the Seven Deadly Sins.[25] A colorful and realistic painting gives a glimpse into life in Antwerp.



Figure 3.2.2.39: Wedding Dance in the Open Air (1566, oil on panel, 119.4 x 157.5 cm) Public Domain

The Harvester (Figure 3.2.2.40) is a genre of everyday life, and we are transported directly into a summertime day in the Netherlands. The landscape commences in the right foreground, with harvesters consuming the mid-day meal underneath the canopy of a tree while others are swinging the sickle. The perspective travels down the knoll out toward the sea in the far distance. The deep autumn yellow of the hay fills the lower half of the painting while the sky dominates the top one-third.



Figure 3.2.2.40: The Harvesters (1565, oil on wood, 119 x 152 cm) Public Domain

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

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

The Renaissance tolerated a minority of women to be apprenticed as accomplished artists. Women artists could accept commissions for their paintings when women were the property of their fathers or husband. Paintings discovered today are being credited to some well-known women artists, finally giving them the correct attribution. Overall, the Renaissance in Europe added realism as with Michelangelo's *David*, depth as with Masaccio's *Trinity*, emotion as in Suor Plautilla Nelli's *Last Supper*, all countless pieces of art we are providential to view today.

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3.3: MANNERISM (1520 TO 1590 CE)

MANNERISM

Maniera in Italian was a new style, Mannerism, moving from the classical versions of the Renaissance, bringing images less focused on the beauty of balance and perfect symmetry to elongated features with expressive and unusually positioned figures. Instead of an idealized and harmonious portrayal, Mannerism artists used dissonance, imbalance, and ambiguous figures. The style started in Florence and Rome and moved throughout Italy, a counter position to the formal style and idealism defined by the Renaissance artists and moved to unusual or contrived positioning in bizarre juxtapositions. Colors were placed in strange places using light to define exaggerated contrast. Some of the later Renaissance painters displayed Mannerism styles in Michelangelo's *The Last Judgment* with oddly muscled characters in tortured positions. The style of Mannerism was found in sculptures as well as paintings with complex poses and details.

Renaissance art was based on perfect proportions and symmetry, classical ideas of beauty. A painting in the Renaissance was grounded and centered, the figures arranged in perfect positions, almost idealized. Mannerism paintings were often off-center and focal points centered in unusual and unexpected places. Images were often unbalanced and dissonant, twisted or extended. A comparison of similar images of the Renaissance and Mannerism provides the contrast between the periods.

Both Da Vinci (1452–1519) and Tintoretto (ca. 1518–1594) painted the images of the *Last Supper*; Da Vinci (Figure **3.3.2**) as a classical Renaissance painter, each figure placed in perfect positioning, the window providing the central position behind the Christ figure. Each side was balanced on horizontal and vertical planes. The colored robes moved across the center of the painting; only the prominent people in the story were portrayed. Tintoretto (Figure **3.3.1**) painted in the style of Mannerism, the first notable difference is the number of people in the painting, including the angels flying across the top. The Christ figure has a light around him. Although he is placed in the middle of the painting, the figures on the left side are more prominent and appear to unbalance the center. The table is also set on a diagonal, moving the eye instead of the flat structured table in the Da Vinci version. The woman in the foreground with the large vessel has an exaggerated pose, appearing ready to throw the bowl. The figures in Tintoretto's painting appear in chaotic motion instead of flat, static, and predictable movement like Da Vinci. The light in Da Vinci's version comes from outside, while the light in Tintoretto's is unknown. The small gas lamp at the top illuminates upward; however, the table and the back of some figures have an unnatural light source.



Figure **3.3.1**: Last Supper (1495-1498, tempera on gesso, 460 x 880 cm) Public Domain



Figure **3.3.2**: Last Supper (1592-1594, oil on canvas, 365 x 568 cm) Public Domain

The painting by Raphael (1483-1520) of *The Entombment* (Figure **3.3.3**) displays the classical Renaissance proportions; each figure is perfectly sized and in position to help the Christ figure, or the saddened Mary, his mother. The scene focuses on every figure facing the subject they are assisting with the Christ figure diagonally across the painting. The light sky drops down, helping to center the images with five heads on each side of the painting. The colors of the figures and their clothing reflect the standard of the Renaissance period.



Figure **3.3.3**: The Entombment (1507, oil on panel, 184 x 176 cm) Public Domain

The painting of *The Deposition from the Cross* (Figure **3.3.4**) by Pontormo (1494-1557) demonstrates the break from the previous standards; the figures are oddly positioned, and each looks at different events; even the Christ figure has an unusual position for someone deceased. The figures' heads are undersized with discordant positioning, overly long necks, or unusual proportions for their bodies. Pontormo used bright colors randomly, presenting no focal point, a swirl of pink and blue apparel throughout the painting with a green robe on the figure at the top and the odd yellow clothing with bright pink skin on the figure at the bottom. With the figures twisting in different positions, the Christ figure blends into the painting instead of becoming a focal point.



Figure **3.3.4**: The Deposition from the Cross (1528, oil on wood, 313 x 192 cm) Public Domain

Raphael's *Madonna Colonna* (Figure **3.3.5**) portrays the classical position of the idealized Renaissance Madonna looking lovingly at the child on her lap. The painting has the standard sky color behind the mother bringing the figures to the foreground with contrasting skin and clothing colors. Instead of distributing his figures in equal pairs on both sides of the Madonna, he crammed a jostling crowd of angels into a narrow corner and left the other side wide open to show the tall figure of the prophet, so reduced in size through the distance that he hardly reaches the Madonna's knee. There can be no doubt, then, that if this be madness there is method in it. The painter wanted to be unorthodox. He wanted to show that the classical solution of perfect harmony is not the only solution conceivable ... Parmigianino and all the artists of his time who deliberately sought to create something new and unexpected, even at the expense of the 'natural' beauty established by the great masters, were perhaps the first 'modern' artists.[1]



Figure **3.3.5**: Madonna Colonna (1507-1508, oil on panel, 77 x 56 cm) Public Domain

The painting by Parmigianino (1503-1540) of the *Madonna with Long Neck* (Figure **3.3.6**) presents a different image; the colors are dark and moody, the child sitting on the lap of the Madonna has an elongated body and skin coloring resembling death. The Madonna has a long neck supporting a proportionally smaller head. Behind her is a small figure standing by a column, both unconventional images in the larger painting.



Figure **3.3.6**: Madonna with the Long Neck (1534-1540, oil on panel, 219 x 135 cm) Public Domain

ROSSO FIORENTINO

One of the leading painters from Florence, Rosso Fiorentino (1495 – 1540), was instrumental in developing the expressive images found in Mannerism paintings, including his notable religious works. He went to Rome, Northern Italy, and France, where he influenced the French style and was one of the most-traveled painters of the time. His oversized work painted with oil on panel, *Descent from the Cross* (Figure **3.3.7**), is an immense 375 cm high with eleven figures, all straining and twisting in grief. The Christ image blends in with the rest of the images, no longer the focal point as in most crucifixion paintings, only one of the figures involved to remove him from the cross.

In the upper part of the painting are the straining muscular men trying to determine how to remove the figure safely to the ground, all of them oddly balanced and slightly distorted in their efforts. "The light is not a normal illumination…: the scene is lit as if by lightning, and in the blinding flash the figures are frozen in their attitudes and even in their thoughts, while the great limp body of the dead Christ, livid green with reddish hair and beard, dangles perilously as his dead weight almost slips from the grasp of the men straining on the ladders."[2] The women on the ground await his Descent, demonstrating their sorrow. The painting is balanced through the middle with the cross and a ladder on each side and bright orange clothing on the figures at the top and bottom, making the feet of the Christ image balancing on the small platform appear to create the focal point.



Figure **3.3.7**: Descent from the Cross (1521, oil on panel, 375 x 196 cm) Public Domain

LAVINIA FONTANA

Lavinia Fontana (1552-1614) was considered a Bolognese Mannerist painter working in Bologna and Rome. She learned to paint from her father (Prospero Fontana), an art teacher at the School of Bologna. Fontana is regarded as the first female career artist in Western Europe as she relied on commissions for her income [3] while her husband raised their eleven children. She even had her husband sign a pre-nuptial stating she would continue painting and live in her family home. While her counterparts painted in court settings or convents, Fontana competed with male contemporaries on the open market, paving the way for other female artists.[4] She was considered the first woman who worked as an artist in the same manner as other major male artists, operating her studio, attending schools, working on commissions, and painting in various genres. It was common for female artists to paint portraits, especially of other females, and Fontana did many portraits. Still, she reached well beyond the standard practice and painted significant works with mythological or religious themes, even adding nude females, an unheard-of image for a woman painter. During her life, she had eleven children, earned a doctorate at the University of Bologna, was admitted to the academy, became famous, and was commissioned by the pope to paint images for his court.

Fontana painted roughly 110 paintings, including 23 altarpieces around Northern Italy. Supporting her family was a rare accomplishment; however, she had help from her hometown of Bologna. The town housed a liberalizing academy, an uncommon political organization, and diverse artistic patronage from the middle class, supporting women artists.[5] Bologna was more of a democratic city run by a diverse senate that wanted to patronize artists. Women had access to education at a university located in town, of which Fontana was an alumnus.

Fontana was well known for her detailed portraits of women, particularly successful painting lace and jewelry and the often-difficult images of hands. The subject of *Lady with a Dog* (Figure **3.3.8**) is unknown; however, the focus of the painting was the display of the wealth and qualities of a good wife. She sits with her dog, a symbol of fidelity, and her elaborate and detailed clothing depicts a wealthy wife. Men were portrayed as statesmen, military leaders, or in other fields; a woman could only display her clothing as an accomplishment.



Figure **3.3.8**: Lady with a Dog (1552-1614, oil on panel, 97.1 x 72.4 cm) Public Domain

One of Fontana's unusual paintings was *Portrait of the Gozzadini Family* (Figure **3.3.9**), a work commissioned by the woman in the red skirt. Although there are five people in the painting, two of the people, her deceased father and sister, were included in the portrait. The two figures standing were her husband and brother-in-law, the executors for her father's estate, an inheritance she hoped to obtain. Both women are wearing the exquisite clothing Fontana is known to paint with great detail. On the table is the requisite dog demonstrating the fidelity of the wife.



Figure **3.3.9**: Portrait of the Gozzadini Family (1584, oil on canvas, 250 x 189 cm) Public Domain

Christ with the Symbols of the Passion (Figure **3.3.10**) displays Fontana's Mannerism style; twisted figures crowd around the oversized Christ. The influence of the recent Renaissance period is reflected in the landscape background, a specific part of a Renaissance painting. The sky is offset instead of in the center. The heads of each image are small and out of proportion with the bodies. The panel's painting is small, only and would generally be used for private devotion.



Figure **3.3.10**: Christ with the Symbols of the Passion (1576, oil on panel, 40 x 30.2 cm) Public Domain

According to the Catholic Church, of the 23 altarpieces Fontana painted, the *Assunzione della Vergine* (Figure **3.3.11**) is a classical scene of the ascension. An allegorical Virgin Mary rises between earth and heaven, ascending into God's hands dressed in the typical red gown and dark blue robes. The blue sky gives way to the glowing aura from heaven above while several Putti (angels) guide her up to paradise. Fontana moved to Rome at the invitation of Pope Clement VIII, and her career soared. She received numerous awards, honors and was elected to the Accademia di San Luca in Rome.



Figure **3.3.11**: Assunzione della Vergine (1593, oil on canvas, 300 x 190 cm) Public Domain

GIUSEPPE ARCIMBOLDO

Although Giuseppe Arcimboldo (1526-1593) painted the usual religious themes, his images of the human head formed from nature's bounty were popular with his contemporaries and are still well-known today. He was from Milan and became a court painter, originally following the tenets of the Renaissance until adopting the techniques of Mannerism. For the emperor Maximilian II, he painted the Four Seasons,

pictures of heads in profile. Maximilian focused on science and created botanical gardens, growing unusual plants, subjects available to Arcimboldo to paint.

Anyone looking at Arcimboldo's composite heads for the first time feels surprised, startled, and bewildered; our gaze moves back and forth between the overall human form and the richness of individual details…Any transformation or manipulation of the human face attracts attention, but the effect is accentuated when we are confronted with monsters where, instead of eyes, mouths, noses, and cheeks, we find flowers or cherries, peas, and cucumbers, peaches, broken branches, and much else.[6] *Winter* (Figure **3.3.12**) is believed to be the most expressive, with the gnarly trunk of a tree and broken limbs on the face. An orange and a lemon hang in front of his chest, one of the few fruits available in winter.



Figure **3.3.12**: Winter (1563, oil on linden wood, 66.6 x 50.5 cm) Public Domain

Spring (Figure **3.3.13**) is made from flowers and leaves with a lily projected up from the hat resembling a feather. The white band of flowers around the neck is in contrast to the darker leaves of the robe.



Figure **3.3.13**: Spring (1563, oil on canvas, 76 x 63.5 cm) Public Domain

Summer (Figure **3.3.14**) is made of nuts, fruits, and vegetables, representing summer's bounty from different parts of the world.



\Figure \(\
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{14}\):
Summer
(1563, oil on panel, 67.0 x 50.8 cm)
Public Domain

Autumn (Figure **3.3.15**) is covered with apples, pumpkins, grapes and painted with autumn colors. Arcimboldo's work endures into the 20th century, causing viewers to wonder if these paintings were done so long ago or reflect modern art.



Figure **3.3.15**: Autumn (1573, oil on canvas, 76 cm x 64 cm) Public Domain

BENVENUTO CELLINI

Early in his life, Benvenuto Cellini (1500-1571) started training and working with gold and continued studying other methods of metalwork and sculptures interspersed with arrests for potential murder and theft. He spent his early life working in precious metals and then spent five years working in France for the king, later constructing elaborate large sculptures. The salt cellar (Figure **3.3.16**) was commissioned by the King of France when the artist was in Paris and is the only one of Cellini's goldwork known to survive. He combined earth and the sea with two figures on opposing sides, their feet intertwined as the oceans and land. The male figure represented the sea and held a trident in one hand, and a ship in the other meant to hold the salt. Earth was the female figure seated beside a temple to hold pepper. Around the base were images to depict the times of day and the winds. The entire salt cellar was 24 cm high and 33 cm wide and made from rolled gold that Cellini sculpted with ivory and enamel.



Figure 3.3.16: Salt cellar (1540-1543, gold covered in part by enamel, base ebony, 26 x 33.5 cm) by Jerzy Strzelecki CC BY 3.0

Many historians consider Cellini's *Perseus Holding the Head of Medusa* (Figure **3.3.17**) one of the best of the Mannerism sculptures. The bronze statue took Cellini almost nine years to complete. Most bronze sculptures were made in multiple pieces and then fused; for this sculpture, Cellini wanted to make most of it with one casting. Perseus was a figure from Greek mythology that the king sent to fight Medusa to marry the mother of Perseus, and Medusa would kill the boy. Instead, Perseus beheaded Medusa, holding the head writhing with elaborate snakes for hair. The statue has a base of marble adorned with small bronze statues of mythical images. While trying to cast the entire sculpture at one time, Cellini needed the help of multiple assistants. Unfortunately, they let the metal harden before the casting was completed, and Cellini had to remelt the metal. The statue followed the Mannerist style, with unusual poses, and unexpected elements. The hair of Perseus resembles the snakes of Medusa, yet they represent his curls. He only wears a belt, an ornate headdress, and wings on his ankles, standing on Medusa's body lying in a distorted position.



Figure 3.3.17: Perseus Holding the Head of Medusa (1545-1554, bronze) by Jebulon CC0 1.0

Mannerism spread throughout Italy and into other parts of Northern Europe. In the 1580s, new artists started advancing a different style; as those of the Mannerism period rejected the classical views of the Renaissance, the more recent artists rejected the distorted styles of the Mannerists. The transition by artists like Caravaggio and Carracci are credited for changing definitions and the introduction and style of the Baroque period. For a long time, Mannerism was discredited and believed to be a corruption of the Renaissance. However, in the 20th century, the style is recognized for its experimentation and complexity to move beyond the established standards.

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3.4: KINGDOM OF BENIN (1180 CE – 1897 CE)

INTRODUCTION

In today's southern Nigeria, the Kingdom of Benin reached its artistic splendor from 1400 through 1600. The kingdom began in the 900s when the Edo people started building settlements. After continued warfare with others in the 1100s, they asked a neighboring king for help, and the king sent his son, who took command of the territory. By the 1400s, the new Oba (king) increased his army and began annexing additional lands, helping build a vast and wealthy kingdom. Benin traded along the western African coastline while ruling over the neighboring tribes. A series of earthen walls have been recently excavated and believed to stretch over 8,000 kilometers, perhaps to delineate territory. Because the houses were constructed of the local mud, the humid, wet weather has caused the walls to disintegrate and become part of the soil, making it impossible to discern the style and size.

The king's court was an immense area composed of palaces, homes for family and courtiers, and large gathering spaces. The kingdom had a strict social structure with the king and the highest priest, a semi-divine figure. The king ruled with input from a council usually composed of the many princely descendants with multiple wives. "According to Drapper, his harem consisted of nine hundred wives guarded by eunuchs."[1] All the land belonged to the king, and no other person could inherit property without the king's consent.

Artists were arranged into guilds for different types of materials or art under the direction of a master guild leader. The guilds were responsible for taking direction from the Oba for whatever requirements he needed. The 1400s became the Oba's Golden Age, the extended Benin City the center of a widespread kingdom. When the Portuguese came in the late 1400s, they found metropolitan areas, sizeable palaces, and homes all decorated with artworks made of ivory, bronze, brass, wood, and natural elements from animals and plants. When the British invaded in 1897, they destroyed the palaces and took most of the brass, ivory, and wooden artworks.

Initially, Benin crafted bronze by hammering and incising, then learned to cast bronze with the lost-wax method producing elaborate artwork. They used other materials also; however, because of the long-lasting quality of bronze, most of the surviving artifacts were made of bronze. During this period, the communities were surrounded by walls and ditches, and an Oba ruled each clan. The Oba or a designate could only commission the works of bronze, and the bronze artwork was kept in the palace. Each Oba maintained their own guild of artisans who were masters of their trade. The objects were created to exalt the king, his household, armies, and others of elite status and used in ceremonial events. When an Oba took his position, he had to create an altar to honor his father and his mother if she was a queen, these pieces of art were made for use on the altar. Other artwork was created for agricultural festivals, spiritual activities, or ceremonial events.

Although artifacts were made of bronze, many were created from brass, similar materials using the same procedure for construction. Bronze is mainly made from copper with the addition of tin and small amounts of other minerals. Bronze was the original material used by artists since 3500 BCE. Brass was also made with copper and mixed with zinc instead of tin with other trace elements as required. The melting point for brass is lower than bronze and is somewhat more malleable. It is unknown when Benin started casting brass; however, it was a highly respected talent, and the kings supported a guild for brass casting. Using the lost-wax method, they made exceptionally detailed models, then covered the model with clay. When heated, the wax melted out of a channel, and the liquid metal was poured in to set. The clay was broken away after the metal hardened.

The first obligation of the new king was to create a shrine, dedicated to his predecessor and serving as the site at which the living monarch communicated with his ancestor or father. Ensuring dynastic continuity, the shrine held various carved and cast artifacts, including freestanding brass heads... The head acted as a vessel through which the late king transferred his power to the new king, the latter accepting the responsibility for successfully directing and defining his life. The Edo people considered the head to be the locus of a man's character, knowledge, authority, success, and family leadership. These sculptural heads were a consistent visual point of reference from ruler to ruler, reinforcing the idea of familial succession across a single dynasty. The Oba is often called by his praise name "Great Head," emphasizing the head of the living leader as the center of responsibility for the kingdom.[2]

HEADS

The bronze or brass heads sat on ancestral altars and were not based on the exact facial characteristics of the departed but rather on a stylistic, natural look. Some metalheads had an opening in the top to hold an elephant tusk engraved with decorative images. "The metal pieces were made using lost-wax casting and are considered among the best sculptures made using this technique.[3]

The cast bronze head (Figure **3.4.1**) portrayed an idealized likeness, generally made to look like the Oba when he was young. The woven cap on his head is patterned after coral beads with a single bead hanging down on his forehead, a tribute to the artist who created the perfect symmetry and detailed cap. Coral was imported, a valuable commodity for the Oba. His face reflects the perfect youth in a natural, undistorted image. The head would be placed on the altar made to honor the king.



Figure **3.4.1**: Head of an Oba (16th century, brass, 23.5 x 21.9 x 22.9 cm) Public Domain

The *Head of Oba* (Figure **3.4.2**) has more elaborate ornamentation. The cap is made to look like coral beads strung together with larger beads on the cap and three small beads over each eye, and one in the middle. The face is perfectly rendered, and his neck is encased with eighteen layers of beads encircling his neck—long strands of coral hang from the cap around both of his ears.



Figure **3.4.2**: Head of an Oba (1550-1680, 27.3 x 21.3 x 21.9 cm) Public Domain

Historians believe earlier altar heads were made from terracotta, and later brass became more prestigious. The terracotta head (Figure **3.4.3**) appears less refined, with fuller features in the wider nose, bigger eyes, and an uneven beaded cap. Some historians believe the terracotta heads may have been used to store the coral or original designs used as models.



Figure **3.4.3**: Head (16th-17thcentury, terracotta, sacrificial materials, 16.5 x 11.1 x 12.4 cm) Public Domain

PLAQUES

During the sixteenth century, the artisans of the Benin art guilds made a series of brass plaques to line the front of the palace. A later European visitor wrote about the extensive palace complex with multiple courtyards, huge rooms, and even galleries with pillars covered by the plaques. Historians believe the plaques were arranged in a specific order with some relationship or narrative occurring. There was an established convention of the most significant person appearing as the most prominent figure. The plaque with the Oba and his warriors (Figure **3.4.4**) depicts the Oba as the most significant and dimensional figure ensuring his status while his small attendants are behind him. The king wears a studded helmet and carries an elaborate sword.



Figure **3.4.4**: Warrior and Attendants, (16th-17th century, 47.6 x 38.1 x 10.8 cm) Public Domain

The*Iyase* (Figure **3.4.5**) was the chief and chosen by the Oba for his qualities. The Iyase acted as second in command to the Oba and was in charge of the army. He wears an elaborate headdress and carries the sword of authority while attended by the lesser person, a very low-level person based on the size of the figure.



Figure **3.4.5**: Iyase with Sword and Attendant (1550-1680, brass, 40.6 x 18.4 x 6.4 cm) Public Domain

Mounted on a horse, the Oba (Figure **3.4.6**) and his attendants ride under the salute of swords by his warriors. The warriors are almost the size of the king, a portrayal of their essential status, while the attendants are small, with very unimportant positions. The junior court official (Figure **3.4.6**) does not have any attendants, wears simple clothing and a helmet, and carries a small sword, demonstrating his position as a lower-level warrior. The artists making the plaques frequently added other decorations on the plaque to fill in empty spaces or perhaps leave their mark. They also added holes on the plaques for the nails to hold them on the pillars.) and his attendants ride under the salute of swords by his warriors. The warriors are almost the size of the king, a portrayal of their essential status, while the attendants are small, with very unimportant positions.



Figure **3.4.6**: Equestrian Oba and Attendants (1550-1680, Brass, 49.5 x 41.9 x 11.4 cm) Public Domain

The junior court official (Figure **3.4.6**) does not have any attendants, wears simple clothing and a helmet, and carries a small sword, demonstrating his position as a lower-level warrior. The artists making the plaques frequently added other decorations on the plaque to fill in empty spaces or perhaps leave their mark. They also added holes on the plaques for the nails to hold them on the pillars.



Figure **3.4.7**: Junior Court Official with Sword, (1550-1680, brass) Public Domain

MASKS

Multiple rituals and ceremonies were essential to Benin's life, a way to cleanse the kingdom of past problems and for the king to ensure his power. During the ceremonies, royalty, and those of elite status, wore elaborate works of art made of brass or ivory, ornamental textiles, or layers of coral beads. The mask in the shape of the leopard's head (Figure **3.4.8**) was part of the display and was worn around the waist. The leopard was an important animal, a symbol of strength, and tamed leopards were often found in the palaces, showing the power of the king to control a wild animal. In a procession, the Oba might be preceded by leopards on long chains indicating his strength. Images of women were rare and generally represented a female who was a queen or the mother of a king.



Figure **3.4.8**: Hip Ornament: Leopard Head, (16th-19th century, 18.6 x 12.1 x 5.7 cm) Public Domain

The ivory mask (Figure **3.4.9**) would be reserved for special ceremonies and usually worn by the king to honor his mother; the ivory represents purity. The facial features on the mask are distinct, with bands of metal inlaid on the forehead, and carvings of mudfish are part of the collar below her chin and the tiara. Mudfish lived in water but could survive on land, thus representing the king as both divine and human.



Figure 3.4.9: Queen Mother Pendant Mask: Iyoba (16th century, ivory, iron, copper, 23.8 x 12.7 x 8.3 cm) Public Domain

The brass mask of a face (Figure 3.4.10) was made in the king's image and hung from the necks of his high-level chiefs and elites to demonstrate loyalty for the king. As in the style of many masks, the chin is framed with loops to hang rattles. The eyes are intense, an image of his power as a ruler while his nose and mouth appear sensitive, the look of a thoughtful king.



Figure 3.4.10: *Pectoral: Face* (15th-17th century, brass, iron, 19.1 x 11.8 x 4.5 cm) Public Domain

SCULPTURES

Only the Oba could commission works of art in bronze. The sculptures were small and used for ceremonies, each one made with detailed precision. The horn player (Figure 3.4.11) represented a court musician and was made for one of the king's shrines. The figure is wearing an elaborately detailed leopard hide with coral beads around his neck. The horn was blown from the side and the artist making the statue demonstrates Benin's expertise in lost-wax casting.



Figure **3.4.11**: Horn Player (1550-1680, brass, 62.9 x 29.2 x 17.2 cm) Public Domain

The bird of prophecy (Figure **3.4.12**) has extended wings and an oversized beak and was a percussion idiophone carried by the chiefs and struck on the beak with a rod. The birds, along with plaques, decorated the palace. Large metal birds were often installed on the roof of the palaces demonstrating the Oba is the overseer of the people.



Figure **3.4.12**: Idiophone: Bird of Prophecy (16th century, bronze, 36.2 x 14.3 x 15.2 cm) Public Domain

The ivory gong (Figure **3.4.13**) was finely carved with an additional small cup in the front. Officials carried the gongs during rituals, tapping them to create sounds to dispel evil spirits.



Figure 3.4.13: Double Bell (Egogo) (16th century, ivory, 35.9 x 9.5 x 5.7 cm) CC BY 3.0

The arts of Benin had a long tradition of creative and innovative art promoted by the rulers who used art to define their history. Benin art started in the late 13th century and developed a longstanding portfolio of artwork. The altars and artwork in the palace complexes remained in place and were used over the centuries by Oba rulers. Unfortunately, in the 19th century, the British invaded Benin to conquer the people and destroy their culture. Before they burned the town, they confiscated the artwork, taking most of it and selling it worldwide. The British did not document the Benin artwork, losing an entire history of the civilization.

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[1] Carré, L. (1936). Benin -- The City of Bronzes. *Parnassus*, *8*(1), 13-15. doi:10.2307/771199

[2] Retrieved from https://www.metmuseum.org/art/collection/search/312290?searchField=All&sortBy=relevance&ft=kingdom+of+benin&offset=0&rpp=20&pos=12.

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3.5: MING DYNASTY (1368-1644 CE)

INTRODUCTION

The Ming Dynasty was a time of growth, the population doubling supported by an extensive trade increase with the rest of the known world. Zhu Yuanzhang, who became Emperor Hongwu, lived as a beggar in a Buddhist monastery until local uprisings inspired him to join one of the military organizations. He quickly rose through the military ranks, leading the forces to drive the Mongols out of China and establishing the Ming dynasty. Although he used draconian methods, Emperor Hongwu reformed the government and purged the military of those high-ranking generals he considered corrupt, seized large estates, and forbid and Mongol customs, even changing the people's clothing from the Mongol style to a different fashion. One of Zhu Yuanzhang's significant achievements was developing the Yellow Register Archives, a monumental population survey, the largest in the world before modern times. He originally wanted the survey for tax purposes; however, it reached beyond the limits of taxation to create a long-lasting record of the people of China.

> *In the 15th century, during the Ming dynasty, the population was 85 million. Professor Craig Clunas from Oxford wrote: "It had a greater land area, bigger cities (and more big cities), bigger armies, bigger ships, bigger palaces, bigger bells, more literate people, more religious professionals."[1]*

Ruling and maintaining peace was complex; the Mongols continually fought along the borders, adherence to new regulations was difficult to enforce, and the massive numbers of peasants to be employed and fed presented challenges. Zhu used his family and sons to help consolidate his reign and prevent ministers' or regional leaders' ability to develop any rebellions creating a return to the feudalistic concept of relational fiefdom control. Constantly worried about uprisings, Zhu even established rules for his family based on Confucianism rules of ideals and values, although the sons had leeway within their local domain. One son, Prince of Yan, lived in the current city of Beijing and declared his authority and procedures, built an extensive network of contacts and support and grew in power.

When Emperor Hongwu died, his documented succession of inheritance began to crumble, bringing successive court intrigues and battles among the potential heirs. The Prince of Yan had continued to extend his power, slandering others and spreading lies to legitimize his position as rightful heir, leading to civil war. After a lengthy set of conflicts and the slaughter of thousands of people, the Prince of Yan finally captured the capital at Nanjing, naming himself Emperor Yongle (Everlasting Happiness) and moving the capital to Beijing. As emperor, he needed to ensure the strength of his position and "undertook two enormous projects…the compilation of an authoritative 11,095 volume encyclopedia of Chinese learning and the construction of the Imperial Palace in Beijing over the ruins of Khubilai Kahn's capital." [2]

FORBIDDEN CITY

Starting with the Ming Dynasty, the Forbidden City (Figure **3.5.1**), constructed between 1406 and 1429 in Beijing, was the home for the emperors and the governmental center for almost 500 years. The city was extensive and contained over 950 buildings, a style now considered traditional architecture for Chinese buildings. The complex was made with wood and designed around a central axis and symmetrical design; the front outer court and the rear inner court.



Figure **3.5.1**: Forbidden City, CC BY-SA 3.0

> *…more than a million precious royal collections, articles used by the royal family and a large number of archival materials on ancient engineering techniques, including written records, drawings and models, are evidence of the court culture and law and regulations of the Ming and Qing dynasties.[3]*

On the Plan of the Forbidden City (Figure **3.5.2**), the Meridian Gate (A) is the main entrance to the city from the outside, the Gate of Divine Might (B) the back entrance, with (C) and (D) as side entrances and guard towers located in each corner (E). The Gate of Supreme Harmony (F) forms the gateway to the inner court in the inner courtyard. The Hall of Supreme Harmony (G) is located in the center of the plan, the focal point from the entrance. The front part of the city contains the Hall of Military Eminence (H) and the Hall of Literary Glory (K). In the back half of the city is the Palace of Heavenly Purity (L), the Hall of Mental Cultivation (N), and the Palace of Tranquil Longevity (O), as well as the central imperial garden (M).

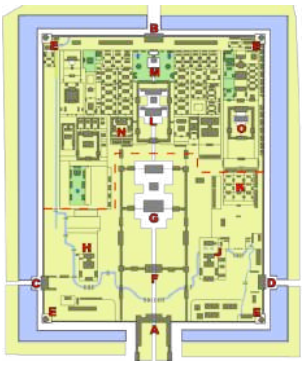


Figure 3.5.2: Plan of the Forbidden City, CC BY-SA 3.0

The construction of the complex covered fourteen years and was assembled with logs from the unique Phoebe Zhennan trees moved by the river over four years and marble quarried from nearby hills, which could only be carried by sled when the ground was frozen. Special bricks, which resembled gold blocks, were made for the floor. Over time, construction used almost one million people (most conscripted) and about 100,000 artisans and craftsmen. The walled Forbidden City was enclosed within the walled Imperial City and surrounded by the Inner City. The Forbidden City was designed on a north-south axis with the southern exit leading to Tiananmen Square, today's center of Beijing. The city was divided into two parts, the outer courtyard was used during ceremonies, and the inner court area held the residential and governmental buildings. The design was based on traditional practices; orientation to the cardinal directions, the residences in the center of the complex, and axial walkways. The Forbidden City wall was 7.9 meters high and made of rammed earth covered with bricks and mortar. Each side of the wall had a gate; the Meridian Gate (Figure 3.5.3) was located on the southern end and had projecting wings forming a large central entrance and square.



Figure 3.5.3: Meridian Gate, CC BY-SA 4.0

The stone path led from the gate through the city, starting the Imperial Way, the walkway for the emperor. Gate of the Divine Might (Figure 3.5.4) was the opening for the northern side of the wall. All of the gates were decorated with doors embedded with golden nails.



Figure 3.5.4: Gate of Divine Might, CC BY-SA 3.0

Towers (Figure 3.5.5) are located at all four corners, each made with intricate roofs and ridges (Figure 3.5.6). The towers were the parts of the city seen by the ordinary people who inhabited the areas outside the walls. No trees were planted outside the Imperial Garden, allowing people to take long walks toward a gate with time for meditation.



Figure 3.5.5: Corner tower by the northeast gate, CC BY-SA 3.0

Towers (Figure 3.5.5) are located at all four corners, each made with intricate roofs and ridges (Figure 3.5.6). The towers were the parts of the city seen by the ordinary people who inhabited the areas outside the walls. No trees were planted outside the Imperial Garden, allowing people to take long walks toward a gate with time for meditation.



Figure 3.5.6: Roofline and ridges, CC BY-SA 3.0

After entering the Meridian Gate, the large courtyard had a stream to cross and traverse through the Gate of Supreme Harmony, entering into the inner areas, the location of the major buildings. One of the prominent structures is the Hall of Supreme Harmony (Figure 3.5.7), located in the central part of the complex. The hall was constructed thirty meters above the square as the center of power, imperial decrees, weddings, and ceremonies. The roof has a double-eave hipped roof demonstrating the command of the emperor. Other buildings might have a single eave or gable roof for those of lesser importance.



Figure 3.5.7: Hall of Supreme Harmony, CC BY-SA 3.0

Inside the hall (Figure 3.5.8) stands the spacious throne room with six pillars, all encased in gold—a dragon motif in an elongated shape and powerful head, the entire area. The legendary creature is symbolic of the auspicious powers of the emperors. The sandalwood throne also had ornate dragons coiled around.



Figure 3.5.8: Hall of Supreme Harmony interior, CC BY-SA 3.0

The Palace of Tranquil Longevity was developed by an emperor awaiting retirement and wanted to live in luxury. He designed a smaller complex with inner and outer courts, temples, and lush gardens. The entrance to the palace is faced with the Nine Dragons Screen, a

standard wall structure for privacy. The wall made of tiles fit together like a puzzle (Figure 3.5.9), each with different designs and raised and textured parts.



Figure 3.5.9: Nine Dragons Screen, Public Domain

Because multiple artists created the wall, the overall pattern was defined and sectioned, formed in an elongated shape with a powerful head (Figure 3.5.10). Each artist worked with clay and colors to create a broad set of dragons.



Figure 3.5.10: Nine Dragons screen close up, CC BY-SA 4.0

Design, color, and symbolism were essential elements in the construction of the Forbidden City, all based on the concepts of religion and philosophy. Color had specific meanings; yellow was the most symbolic color of the earth and holder of life, therefore the color for the emperor. Most of the roofs, the highest part of the building, had glazed yellow tiles.

> *The auspicious color red, which the Chinese associate with power, happiness, wealth, and honor, is ubiquitous in the Forbidden City. High walls were washed with red clay from Shandon Province, which was also used to fix roofing tiles in place, and red can be seen predominantly on gates, doors, window frames, exterior timbers, and interior columns. Such was the Ming's fondness for red that all reports to the emperor had to be written on red paper, while later Qing rulers insisted that any written orders from the emperor were to be recorded in red ink. The intricately decorated interior timbers, pillars, and crossbeams (1.x) often set red against yellow or gold, with elaborate dragon motifs and commonly used Buddhist symbols. Gold leaf from Suzhou was often applied for finer decorations on pillars and gables.[4]*

Dragons represented the emperor and his omnipotence; the lotus flower symbolized harmony, and the duck or heron might mean long life. The gates were guarded by stone or bronze lions. Throne rooms (Figure 3.5.11 and Figure 3.5.12) were covered with red and gold, numerous dragons in lavish displays represented the emperor, all designed in an axial pattern.



Figure 3.5.11: Imperial palace painting, CC BY-SA 4.0



Figure 3.5.12: Throne in Palace of Heavenly Purity, CC BY 2.0

The headdresses worn by royalty played an important role, especially for women. Fengguan was known as the phoenix crown and was highly embellished with kingfisher feathers (a rare bird during this time), gold dragons, beaded birds, gemstones of rubies, or sapphires and pearls. The type and designation of rank determined how many decorative elements were in the crown; the empress or crown princesses wore the most elaborate crowns. The style dictated how many gold dragons were allowed or how many ornaments might hang down on the sides. The pearls, feathers, and gemstones were fashioned into flowers, leaves, or other symbolic ornaments. The crown worn by Empress Xiaochun (Figure 3.5.13) had multiple dragons and elegant beaded blades hanging down from the very tall crown, indicating her rank.



Figure 3.5.13: Phoenix crown on Empress, Public Domain

The beautiful turquoise crown (Figure 3.5.14) is similar to the one in the painting of the empress with oversized golden dragons and pearl blades on the sides.



Figure 3.5.14: Queen's headdress (Blue tian-tsui leaves and birds, gold dragons, pearls, polished semi-precious stones) CC BY-SA 1.0

THE FOUR MASTERS OF THE MING DYNASTY

The Ming Dynasty brought prosperity to the region and significant achievements in artistic pursuits. Painting became an important art form based on previous styles with more colors, especially seal brown, a color similar to the fur on seals. Because of the popularity of painting, many new schools were formed, developing contemporary master painters. Four prominent painters dominated the era, Shen Zhou, Wen Zhengming, Tang Yin, and Qiu Ying, who were considered the masters of the dynasty. Qiu Ying painted in the style of the court artists Shen Zhou and Wen Zhengming following a type defined as literati – an interest in personal intelligence, scholarship, and expression. They didn't paint nature realistically; instead, they expressed their thoughts, ideas, and feelings in the painting. Tang Yin adopted a style in the middle of the others. They all attended and taught at the Wu School, a place for professional artists to gather, paint and sell their paintings and for new artists to learn. They studied and were experts in the "Three Perfections"; painting, calligraphy, and poetry, the artistic standard of the time.

SHEN ZHOU

Shen Zhou (1427 – 1509) was from a wealthy family and spent his life painting, writing poetry, and calligraphy; and was considered one of the elite painters. He founded the Wu School, bringing new ideas based on historical traditions and a more intimate style with trees, rocks, and calligraphy conventions. He was known for his landscapes, flower and bird paintings. In *Poetic Feeling of Fallen Flowers* (Figure 3.5.15), the small image of man is a focal point yet seemingly overwhelmed by nature's structures: looming mountains, broad river, and the trail through the trees and hills. Strong brushstrokes are evident in the trees and bushes, painted with ink and color on paper. The background is very delicately painted.



Figure 3.5.15: Poetic Feeling of Fallen Flowers (Ming Dynasty, album leaf, ink and color on paper, 35.9 x 60.1 cm) Public Domain

Reading in Autumn Scenery (Figure 3.5.16) has bold brushstrokes throughout most of the painting; only the small, thoughtful man is judiciously added to the image. Shen Zhou frequently added calligraphy to balance the image and provide meaning to his ideas.



Figure 3.5.16: Reading in Autumn Scenery (Ming Dynasty, album leaf, ink and color on paper, 27.8 x 37.3 cm) Public Domain

WEN ZHENGMING

Wen Zhengming (1470 – 1559) spent several years pursuing a career in the government only to fail the civil examinations nine times and finally decided to abandon his ideas and turn to paint, calligraphy, and poetry. He studied under Shen Zhou, examined the ancient painters, and developed his style using ink and color in various dark and light tones. In many paintings, he favored washes colored blue and green. *Huishan Tea Party Map* (Figure 3.5.17) demonstrates the multiple tones of blue and green he used to form the background with detailed brushstrokes, heavy at times and delicate at others.



Figure 3.5.17: Huishan Tea Party Map (Ming Dynasty, ink and color on paper, 22 x 67 cm) Public Domain

> *In calligraphy, Wen Zhengming studied a wide range of artworks from the past. An exceptionally diligent student, he himself said that practicing calligraphy was one of his daily activities upon waking up every morning, never tiring of it throughout his life. Wen came to excel at the major calligraphic types, with small regular and running scripts most reflecting his personal style. His small regular script is sharp and orderly, and even at the age of ninety he could still do tiny "gnat's-head" writing. Wen's running script is also elegant yet vigorous, with most of such surviving works tending towards semi-cursiveness.[5]*

In one of his albums, Wen Zhengming painted small landscapes (Figure 3.5.18) with ink on paper using bold strokes for the trees and mountain tops and delicate lines to represent the buildings.



Figure **3.5.18**: Album page (Ming dynasty, ink on paper) Public Domain

He faced each painted image with a poem (Figure **3.5.19**), demonstrating his skills in calligraphy. As one of the four masters, he had many students that adopted his style, including his sons, and he was known with Shen Zhou as one of the leaders of the Wu School.



Figure **3.5.19**: Calligraphy page (Ming dynasty, ink on paper) Public Domain

QIU YING

Qiu Ying (1494 – 1552) was a painter from an early age, exceptionally skilled in copying the old masters. As he grew older, he focused on figures and flowers, usually set in landscapes. He was known for his figures created with very fine lines in ink. The images in the painting *Pavilions in the Mountains of the Immortals* (Figure **3.5.20**) demonstrate his use of lines to create the detail in the work, particularly as he gave life to the mountains.



Figure **3.5.20**: Pavilions in the Mountains of the Immortals (Ming Dynasty, ink on paper) Public Domain

Spring Morning in the Han Palace (Figure **3.5.21**) is part of a long scroll with multiple scenes of life and activities in the ancient palace. Qiu Ying's skill with brushwork and fine detailed lines is reflected in every aspect of the painting, from the intricate flooring to the details on

each figure.



Figure \(\
PageIndex
{21}\): Spring Morning in the Han Dynasty
(Ming Dynasty, ink and colors on silk, 30.6 x 574.1 cm)
Public Domain

TANG YIN

Tang Yin (1470 – 1524) was one of the most famous of the Four Masters painters who, like the others, was accomplished as a painter, poet, and calligrapher. Early in his life, he pursued a job in the civil service where he was accused of bribing an examiner and deprived of any further service in the government, freeing him to pursue an art career. Many of his paintings focused on the activities and beauty of women and the interaction of people. *Tao Gu Presenting a Lyric* (Figure **3.5.22**), painted on silk, portrays Tao Gu sitting on a bed with his writing materials, ready to create a poem. The woman is playing a pipa while the small figure on the bottom left seems to be hiding. Each person wears a blue robe, setting the people out from the overall color palette of the background. Tang Yin wrote a poem, written in calligraphy on the top right side, probably based on Tao Gu's poetry.



Figure **3.5.22**: Tao Gu Presenting a Lyric (Ming Dynasty, ink and colors on silk, 168.8 x 102.1 cm) Public Domain

Court Ladies in the Shu Palace (Figure **3.5.23**) demonstrated the detailed brushwork of Tang Yin. Each of the ladies wore elaborate headdresses and gowns. He used a few spots of red to emphasize space as the blue gown in the middle centers the painting.



Figure 3.5.23: Court Ladies in the Shu Palace (Ming Dynasty, ink and color on silk, 124.7 x 63.6 cm) Public Domain

MING PORCELAIN

During the Ming Dynasty, porcelain production was consolidated in Jingdezhen, manufacturing imperial goods for the court and export. The fine white clay in the region produced a translucent quality, able to be fired at very high temperatures and produce exceptionally thin, smooth pottery. It became so important and exquisitely fashioned; the emperor had his line complete with the royal mark. The royal kilns produced the well-known Xuande style, usually in the blue and white porcelain favored by the emperor.

The Chenghua variety featured contending colors over the blue and white and overglaze outlined and filled decorations of bright reds, pine greens, or sunburst yellows. Wanli porcelain was ornately patterned and painted with five colors, generally red, black, yellow, green, and purple. Dehua ware became known as 'Blanc de Chine' or white china and had such a pure white color it was frequently used to make Buddhist or religious statues. Many large production kilns were constructed to satisfy the perfected porcelain, a significant export of Islamic and European trade routes. The ceramic material was made from kaolin clay, porcelain stone, or a mixture of both, which produced the fine white ceramic. It was usually fired by oxidizing the conditions during firing when the amount of oxygen was controlled. Improved clay combinations allowed them to make thinner vessels in a wide range of shapes and new glazes gave the ceramics a whiter, shinier look. The requirements from the Islamic world influenced the designs of the porcelain, and they imported cobalt blue from Iran, the typical color used on many vessels. The perfection and beauty of the Ming porcelains were in great demand, and in 1433, the imperial kilns had an order for 443,500 pieces of porcelain with the unique dragon and phoenix design.[6]

The large porcelain jar (Figure 3.5.24) made in Jiajing period has a lid painted in a pond with carp and aquatic plants with a nob on top to lift it off. The underglaze was painted with repeated designs of brown carp, water weeds and lotus flowers in blues and greens.



Figure 3.5.24: Wine Jar with carp among water weeds and lotus, Public Domain

The porcelain vase (Figure 3.5.25) has the unusual shape of a double gourd. Small flowers surround the middle with scrolled lotus leaves and flowers created by an underglaze of blue. The repetitive design and shape of the vessel resemble Islamic designs; perhaps this was a vase made for export to one of the Islamic countries.

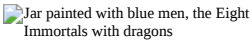


Figure **3.5.25**: Jar with the Eight Immortals, Public Domain

The porcelain bowl (Figure **3.5.26**) was covered in dark blue with a design in raised slip and enamels of light blue and yellow flowers, a departure from the standard design.



Figure **3.5.26**: Basin with Lotus Pond (Ming dynasty, porcelain with raised slip and enamels, 28.6 cm) Public Domain

Although white and blue were the most common colors, other porcelains were made for domestic use and exports. The bright orange bowl (Figure **3.5.27**) was incised with the green dragon, secondary, complementary colors, using the typical dragon design in an unusual color combination.



Figure **3.5.27**: Orange porcelain bowl (Ming dynasty, porcelain with incised decoration under colored glazes, 21 cm) Public Domain

The porcelain ewer (Figure **3.5.28**) was painted with enamels and gilded, the bright red forming the base color with gold and turquoise used as the overall accenting designs of complementary colors. The pear shape and long, thin handle and spout made this ewer very unusual.



Figure **3.5.28**: Porcelain ewer (Ming dynasty, mid-16th century, 29.2 x 14 x 12.7 cm) Public Domain

In later centuries, the art of the Ming dynasty was considered flamboyant and affected by too many ideas from other places. However, further evaluation led many to believe Ming art had "boldness and originality, perfection of craftsmanship and whimsicality, above all with a strength and splendor comparable only to the strength and splendor of the baroque art of Versailles."[7]

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[3] *Imperial Palaces of the Ming and Qing Dynasties in Beijing and Shenyang*, retrieved from https://whc.unesco.org/en/list/439,

[4] Gao, J., *Education About Asia*, Symbolism in the Forbidden City, 21(3), Winter 2016. Retrieved from http://aas2.asian-studies.org/EAA/EAA-Archives/21/3/1438.pdf.

[5] China Online Museum, Wen Zhengming, retrieved from http://www.comuseum.com/painting/masters/wen-zhengming/...

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[7] Grigaut, P. (1952). Art of The Ming Dynasty. *Archaeology*,*5*(1), 11-13. Retrieved from http://www.jstor.org/stable/41663027

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3.6: MUROMACHI AND MOMOYAMA PERIODS (1338-1615 CE)

INTRODUCTION

Although the Emperor of Japan was the titular head of government, the *shogun* (samurai military commander) was the authority that governed the country from 1185 until 1868. As the leader of the *daimyo* (local samurai warlords) and their samurai (warriors), the shogun had an elite army to fight, conquer, control, and manage the masses. Early shogun and *daimyo* were in constant warfare until the Edo period (1615-1868) when Tokugawa Shogunate unified the country. 1450-1600 cover the Muromachi period (1338-1573) and Japan's Momoyama period (1573-1615). These periods yielded artworks forming the foundation of today's Japanese visual culture: ink washes, Zen paintings, and screen paintings.

Sumi-e (or *suibokuga*) is a style of painting originating in China and brought to Japan in the 14th century by Zen monks. The black and white ink wash painting style – often presented in a vertical, hanging scroll format – became popular during the Muromachi period in the hands of Zen priest-artists. The subject matters of ink wash paintings vary from the representations of Buddhist deities, eccentric Zen masters to evocative landscapes, painted as vehicles of expressions, aids for meditation, and even a path towards enlightenment.

MUROMACHI PERIOD INK WASH PAINTINGS

Tōyō (1420-1506) was the most significant Zen priest-artist in the second half of the 15th century. Comparing his two ink wash paintings demonstrates his deft use of the brush and his versatility in manipulating gradations of ink as his vehicle of expression. In *Autumn Landscape* (Figure **3.6.1**), Sesshū's brushstroke control is seen in the variety of lines. Thicker jagged lines form the outlines of rocks and rooftops of the village in the foreground, with shorter and softer strokes depicting vegetations in the mid-ground, under the recessed mountains. While the rock formations and the mountains were outlined with black concentrated ink, the shapes were filled with broader brushstrokes of greys. Beyond the trees, the slight hint of distant mountains is in the far horizon, represented by arcs of sheer diluted ink.



Figure **3.6.1**: Autumn Landscape (1470s, ink on paper, 121.1 x 76.7 cm) Public Domain

In *Haboku Landscape* (Figure **3.6.2**), Sesshū's careful delineations have given way to a more gestural method of painting. "Haboku" means "splashed ink," however it does not mean the artist simply throws ink onto the surface. Brushes are still used with differing tonalities of ink wash, replacing distinct outlines to render abstract shapes. From the surface of *Haboku Landscape*, spontaneous impressions of mountains, rock outcroppings, vegetations, and rivers hover between reality and dreams. Sesshu anchored these suggestions with delineations of rooftops and a pole peeking out behind fences; towards the bottom right as two people float on a boat. These concrete representations complement the more abstract shapes and let the viewers connect with the painting through objects they recognize. The wide range of brushstrokes and his command of ink in these two contrasting paintings exemplify Sesshū's mastery as the foremost artist of the Muromachi period.



Figure 3.6.2: Haboku Landscape (1495, ink on paper, 377.1 x 83.0 cm) Public Domain

MOMOYAMA PERIOD (1573-1615)

The sedate religious themes in monochromatic ink wash paintings of the Muromachi period gave way to secular themes in the large-scale opulence of Momoyama paintings. This painting style -- developed by the Kano School in the 16th century -- became the primary mode of castle interior decorations and continued to be heavily patronized by samurai elites in the next few centuries.

The Momoyama period is a short transitional period full of violent confrontations; *daimyo* vied for territory and power; the ultimate goal was to rule the country as a *shogun*. When a daimyo successfully dominated a region, an imposing castle was constructed as his residence. Part testament to *daimyo* military prowess and part stronghold, a castle was a sprawling complex with many steep walls and moats to protect the central keep. As the last defensible haven, the central keep towered high over the complex. Himeji Castle (Figure 3.6.3) in Hyōgo Prefecture is a fine example of *daimyo's* castle still standing today.



Figure 3.6.3: Himeji Castle - "Himeji castle" by Mr Wabu CC BY-SA 2.0

Most paintings in the Momoyama period existed to decorate the interiors of castles. In concert with the imposing nature of a castle, the paintings were equally flamboyant. The subject matters of these paintings ranged from landscapes, vegetation, animals to genre scenes of life in the cities. These were painted on the large-scale surfaces prevalent in the castle interior: *fusuma* (sliding door panels) and *byobu* (free-standing folding screens).

KANO SCHOOL

Kano Eitoku's *Chinese Guardians Lions* (Figure 3.6.4) painted on a 6-panel *byobu* typifies this visual style. Emerging from a field of gold, a pair of mythical animals with muscular bodies and glaring eyes stride confidently toward the viewers; the bold images are set in a shimmering background on an awe-inspiring, large tableau. The tableau provided a visual backdrop for the *daimyo* when they received their vassals, entertained their guests, issued their orders, or meted their punishments. The gold glittered and gleamed as the screens reflected candlelight in the castle, impressing the daimyo's audience. As successful military leaders in turbulent times, *daimyo* sought to perpetuate the image of power, authority, and fortune to bolster their hard-fought status.

Under Kano Eitoku (1543 - 1590), the Kano School emerged as the dominant purveyor of Momoyama paintings, such as *Chinese Guardian Lions*. "Kano School" denotes a lineage of hereditary professional artists operating within the Kano familial orbit. At the start of the Momoyama period in 1573, the Kanos had been in operation for 100 years, providing affluent clients with a wide array of subject matters in various formats.



Figure **3.6.4**: Chinese Guardian Lions (late 16th century, ink and gold leaf on paper, 450 x 225 cm) Public Domain

Kano Masanobu (1434 - 1530), the school's founder, was skilled in the Chinese ink-wash painting of landscapes favored in the Muromachi period. Chinese ink wash painting emphasizes the qualities of lines and brushwork; the image was constructed out of monochromatic tonalities varied by the concentration of the black ink wash. Kano Motonobu (1476 - 1559), Masanobu's son and the second patriarch of the school, was a versatile artist. He was adept in the ink wash style, also painting figural themes according to the Japanese-style convention *yamato-e* consisting of flat areas of bright colors without any visible brushwork. In *Hosokawa Sumimoto on Horseback (*Figure **3.6.5**), the body of the horse and samurai in armor were outlined in black and filled with red, black, and white without any concept of shading. This method of painting allowed detailed patterns and decorations to be added, as in the detailing of the armor with white dots and red mosaic-like tiles.



Figure **3.6.5**: Hosokawa Sumimoto on Horseback (1507, hanging scroll, ink, and colors on silk, 119.5 x 59.5 cm) Public Domain

The other Japanese convention Motonobu brought and developed in the Kano school repertoire was using delineated negative space – often in the shape of clouds – to cover and divide the composition. In *Flowers and Birds of the Four Seasons* (Figure **3.6.6**) the sea dominates the painting's top and left-hand side and the tree branches tower above the rock outcrop. While Motonobu used very subtle, minimal shading to outline them, the sea generally remains as unpainted shapes.



Figure **3.6.6**: Flowers and Birds of the Four Seasons, Public Domain

In contrast, the jagged rock formation demonstrated the brushwork and different shades of ink-wash to define its craggy and sharp shapes. In this painting, Motonobu merged the two lineages -- the Chinese brushwork and the Japanese flat patterning of shapes -- into synthesis and the signature style of the Kano School. Since this painting is mainly monochromatic, the clouds are left as unpainted areas; in colored Japanese-style (*yamato-e*) paintings, the negative space/cloud formations were typically filled with gold. Motonobu's innovative synthesis

and the practice of gilding large-scale surfaces were passed onto and perfected by his successor, the third patriarch of the school, Kano Eitoku.

In the context of the evolution of Kano School's visual style, Eitoku shifted Motonobu's emphasis toward bolder brushstrokes and more prominent motifs, more decorative and stylized. A comparison between Motonobu's *Patriarchs of Zen Buddhism, Xiangyen Zhixian Sweeping with a Broom*, and Eitoku's *Chinese Guardian Lions* demonstrates how the cloud formations became more stylized. The shading towards the edge of the clouds and the ground the man is standing on in Motonobu's image are gone; in contrast, Eitoku's cloud and ground have fused into a flat, ambiguous surface of gold. Brushstrokes and shading suggesting landscape features in Eitoku's painting are primarily obscured by silhouettes of clouds. The heavily stylized curls in the lions' manes and tails, and the outlined bodies of the lions, emphasize their decorative rather than naturalistic qualities.

Having struck a chord with the elite samurai clientele, Kano Eitoku received a significant number of commissions from the most powerful *daimyo* of the period, Oda Nobunaga and Toyotomi Hideyoshi. Eitoku involved all members of the Kano School -- from apprentices, junior artists, and himself (as the master/principal designer) – to complete the commissions on time. The apprentices prepared the pigments and papers; the junior artists painted assigned areas while Eitoku designed the overall composition and painted the most important parts. Momoyama's glittering folding screens and sliding doors of gold-leaf backgrounds were produced this way.

Colors and gold-leaf, bold brushstrokes, and monumental motifs came together in Eitoku's 8-panel *byobu Cypress Tree* (Figure **3.6.7**). A towering, almost 2-meter-high cypress tree with a solid half-a-meter trunk anchors the composition. Despite Eitoku's palpable sweeping brushstrokes, the curving trees are highly simplified and stylized. The bold outlines of the tree branches portray undulating movements against the shimmering gold backgrounds. Complimenting the massive brown silhouette of the tree is the delicate detailing of the grey lichens on the trunk and the olive-green leaves sprouting out of the branches. Flat areas of sapphire blue peek through the silhouette of gold clouds indicating water with outcropped rocks. While bringing the painting alive and accentuating its decorativeness, colors also define this screen within Japanese-style (*yamato-e)* tradition. The imposing cypress tree parallels the ferocity of the Chinese lions; both are symbols of power and dominance highly favored by the Momoyama *daimyo* to decorate their castle interiors.



Figure **3.6.7**: Cypress Tree (1590, color and gold leaf on paper, 170.3 x 460.5 cm) Public Domain

The tea service was an important part of the Shogun ceremonial events and the room for the ceremony demonstrated the value and prestige of the shogun as the ruling regent. One of the first elaborate tea rooms was constructed for Toyotomi Hideyoshi when he was named Imperial Regent. The tearoom was portable, ready to be assembled inside of a larger room and transported with the regent wherever he traveled. Although the original tearoom was destroyed over time, replicas based on documentation were reconstructed in different castles. The gold room (Figure **3.6.8**) was small, only 2.7 meters by 2.55 meters, and made from cypress wood covered with thousands of sheets of gold leaf on every surface; the walls, ceiling and *shoji* (sliding doors). On the floor sat crimson *tatami* mats made from the lush, expensive fabric.



Figure **3.6.8**: Gold tea room - Public Domain

The shimmering tea service (Figure **3.6.9**) was also made from gold or gilded in gold, all meant to impress others and display the regent's power to all who came to visit him.



Figure **3.6.9**: Gold tea set - CC BY-SA 3.0

With the success of Eitoku's visual style, the Kano School firmly established itself as the institution in which the standard of Momoyama paintings and beyond was conceptualized. Similar to academies of art in Western Europe between the 17th to the 19th century, it was enormously influential. The school was not only an arbiter of taste; it was also a training ground for many young and upcoming painters between the 16th and the 19th centuries. "The heads of the Kano school seemed to have an affinity with the controlling figures of the day which contributed to making the school into an enormous organization of artists with a powerful system of hierarchy."[1]

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[1]Jōhei, S. (1984). The Era of the Kanō School. *Modern Asian Studies*, *18*(4), 647-656. Retrieved from http://www.jstor.org/stable/312341

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3.7: MESOAMERICA – AZTECS, MIXTEC, MAYA (1400-1521 CE)

INTRODUCTION

When Europeans arrived in Mesoamerica, the Aztecs were one of the most powerful Empires of the Americas, ruling an extensive area in central and southern Mexico and south into Guatemala. They were known as the Mexica, a nomadic people from Aztlan who spoke the Indigenous language, Nahuatl. We know them by the name Aztecs today due to a nineteenth-century German explorer named Alexander van Humboldt. In 1325, the Aztecs settled and built the magnificent city of Tenochtitlan on a swampy island on Lake Texcoco. The founding legend of Tenochtitlan was based on a prophecy of Huitzilopochtli, a chief god among their pantheon of gods. He directed the Aztecs to settle and build their city, where they saw an eagle on a prickly pear cactus emerging out of a rock. The name Tenochtitlan comes from the Nahuatl words tetl, meaning rock, and nochtli, which means prickly pear, a symbol used regularly.

The Aztecs drained parts of the swampy lands, built islands, and created acres of agricultural land. They also became the dominant force in the region in the 1400s, conquering other territories and building robust trading routes and partners. The civilization was based on a caste system; rulers, nobles, priests, merchants, farmers, servants, and the lowest group – the slaves. The Aztecs formed alliances with some groups and subjugated other groups by requiring tax, tribute, and sacrificial victims. They were feared throughout Mesoamerica. Historians believe the overall territory Aztecs controlled included almost twelve million people. Often, they started wars, known as the flowery wars, to obtain sacrificial victims. Religion and religious rites, including human sacrifices, were an essential part of life and society. They constructed temples, statues, buildings, or homes, all dedicated to specific gods or goddesses who controlled all aspects of Aztec life.

CODICES

Much of the Aztec empire is lost to scholars today; they generally believe only about 5% of the Aztec world remains, the loss from the conquest of the Aztecs by Hérnan Cortés, one of many Spanish conquistadors. Today, we rely on primary documents sent from the Spanish conquistador and his men back to Spain; most of the known information about the Aztecs comes from Spanish chronicles and records. The authentic facts, values, and beliefs of the Aztecs were interpreted and rewritten by the Spanish. Pre-conquest or Indigenous codices, hand-written and adorned books, document the shared cultural features of the Aztecs along with other civilizations and allies of the Aztecs. It's crucial to comprehend the values and beliefs of the Aztecs to understand the consequence of Spain's arrival on art and architecture. In Mesoamerica, the Indigenous cultures of the Maya, Mixtec, and Aztec painted pictorial manuscripts known as codices to record and preserve calendrical, genealogical, historical, ritual, geographical, and divinatory knowledge.[1]

These manuscripts also include references to the basic Mesoamerican belief system – the people needed to balance opposing forces, such as life and death. The ritualistic sacrifices helped keep the forces of their pagan gods in balance and would ensure that life would continue due to the favors that the gods would grant to the people in response to the sacrifices offered.

Scholars believe twelve to fifteen codices survived--the codices had various cultural influences in common, including glyphs used in writing, abstract artistic styles, and subjects. Though some of the techniques varied slightly, they did have different writing systems. Generally, artists who created pre-Hispanic codices, or manuscripts, focused on concept and convention over illusionism. The codices were typically made from deer hide, paper made from the Agave plant, or bark paper. The two-dimensional, conceptual manuscripts were created in the Americas while European artists created some of the tremendous illusionistic masterpieces of the European Renaissance related to the Christian religion.

The *Borgia Codex* (Figure **3.7.1**), which includes a page depicting the pagan deities Miclantecuhtli and Quetzalcoatl, is an example of pre-Columbian era codices. It is unclear which specific group created this codex, but there are shared stylistic features with the manuscripts produced by the Mixtec. On the page illustrated here, we see two primary deities of the Indigenous cultures – the god of life, Quetzalcoatl, is a black-masked human, who sits with its back Mictlantecuhtli, the god of death, who is shown as a white figure, like a skeleton. A depiction of the underworld, known as Mictlan, is below them (appearing like teeth or mouth of a great earth monster). Both of the gods, Miclantecuhtli and Quetzalcoatl, are vividly gesticulating. Overall, with the god of life back-to-back with the god of death, we are introduced to one of the main themes of the Indigenous cultures of Latin America – the inevitable relationship between life and death. The religious rituals and beliefs of balance between life and death are symbolized here. The symbols of the thirteen, 20-day divisions of the 260-day Mesoamerican ritual calendar are in the margins. Although most coded information is still poorly understood, historians recognize the connection between life and death and the mathematical advancements seen with dots and lines.



Figure **3.7.1**: Mictlantecuhtli and Quetzalcoatl, Borgia Codex (ca 1400-1500, mineral and vegetable pigments on deerskin, 26.9 x 26.4 cm) Public Domain

Once one of the greatest civilizations of the Americas, the Maya civilization was based in Yucatan at the time of Spain's arrival (Post-Classic period). The prosperity and influence of the Maya's high point date from 150 CE but declined when the Europeans arrived. Although the cause of the decline is unknown, it was probably around 900 CE when wars broke up centralized power centers into a village-based agricultural system before the Spanish arrived. It took the Spanish 170 years to establish control over the Yucatan because no single political center existed like other major Indigenous groups in the Americas.

The Maya were a complex civilization and made significant achievements in astronomy and math, as demonstrated by the manuscripts, achievements closely related to their pagan religious beliefs. Maya codices include their history but also astronomical tables, religious rituals, and calendrical calculations. The Maya thought of time as cyclical, and their very complex solar and sacred calendars revolved in a cyclical format. It is believed that only three or four original Maya codices exist. Today the manuscripts are viewed from an art-historical perspective. Still, they probably functioned as utilitarian or religious at the time of their creation, especially when considering the more sacred manuscripts. These manuscripts were read by priests conducting religious ceremonies.

In the *Dresden Codex* (Figure **3.7.2**), standard glyphs are found in the writings. Glyphs were characters in Maya writing and complex to "read." Depending on the context of the text, one glyph character can refer to several different words. Glyphs were used in connection with lines (representing the count of 5) and dots (representing the count of 1) to calculate dates and movements of celestial bodies –all tied to religious beliefs. The *Dresden Codex* depicts pagan gods and rituals associated with astronomical calculations to assist daily life and agriculture. When the Spanish arrived, there were 40 million people who spoke more than 1000 languages throughout the Americas. Glyphic writing may have been a valuable communication tool between the cultures in Mesoamerica that spoke several languages. The *Dresden Codex* also demonstrates the achievement of using zero and place notation in mathematics – familiar to the Maya. Many of these pages are highly coded, symbolic, and misunderstood today. The *Dresden Codex* is believed to be a copy of an original text from around 700-900 CE.



Figure **3.7.2**: Dresden Codex: Pages (55–59, 74) on eclipses (left), multiplication tables, and a flood (far right) (copy of an original manuscript, 700-900) Public Domain

The Mixtec culture, located in southern Mexico in the current states of Oaxaca, Puebla, and Guerrero, included multiple territories with different ruling families in each region. There is evidence of a friendly relationship between the Mixtec and Aztec. Surviving manuscripts from these cultures demonstrate similarities and connections, making it difficult to ascertain precisely who the manuscript was for, Aztecs or Mixtec. Examination of the art styles reveals the manuscripts were created before the arrival of the Spanish and lacked any European influence, such as shading.

In the *Codex Vindobonensis* (Figure **3.7.3**), the abstract style of the Indigenous cultures is present. The figures have a bold outline, are flatly painted, and are not proportionate. Images are painted on both sides of the prepared deerskin. This manuscript documents the Mixtec ruling families and the early history of the Mixtec culture; red lines help to guide the "reading" of these images from right to left. Throughout the manuscript, the dots and glyphs represent important dates of ruling figures.



Figure 3.7.3: Fragment from Codex Vindobonesis (1400-1500) Public Domain

The *Codex Borbonicus* is one of the most famous Aztec ancient manuscripts, and historians believe the codex was written before or during the Spanish invasion. The imagery was painted on bark paper and arranged accordion-style with folded pages. Today, it is 14.2 meters long. Initially, the codex contained forty pages; however, the first and last two pages are missing over time. The actual use of the codex is unknown; however, researchers suggest the book was used for astrological information and the celebrations for different periods. The Aztecs shared many of the religious beliefs of other Mesoamerican cultures, including a similar 260-day Sacred Year and a 365-day Solar Year, seen in the *Codex Borbonicus*. The sacred year is "a 260-day sacred almanac…in which 20 named days were paired with 13 numerals, each advancing one count per day. Within this cycle, the sequence of numerals would repeat 20 times, each of these 13-day periods constituting a trecena…"[2] (Trecena was a word used by the Spanish conquerors to define the periods in the codex.) The Solar calendar was made up of 20 named days, of 18 numerals – with five days considered bad days, added to the end to create a 365-day year.

Page 12 (Figure **3.7.4**) illustrates the different days representing the trecena along the bottom and right side, each one associated with some sort of god or bird. A dot defined the number of the days, and the image portrayed the name of the day. The first-day sign is one dot and the symbol for earthquake, the second with two dots and a knife, and the third have three dots and the character for rain. The large square was illustrated with images of the deity that sponsored the trecena; on the left side is the goddess Tlazolteotl who is giving birth.



Figure 3.7.4: Tezcatlipoca (night and fate) and Quetzalcoatl (feathered serpent) of the Codex Borbonicus (ca. 1500, bast fiber paper, 38 x 142 cm) Public Domain

Page 13 (Figure **3.7.5**) is similar; in the first box is the head of a dog and one dot, the next box has two dots and the image of a monkey. The large square illustrates the deity who sponsors this trecena, Xipe Totec, and Quetzalcoatl. Priests are believed to use the twenty-six symbols to predict the future and produce horoscopes.



Figure **3.7.5**: 3rd Trecena of the Codex Borbonicus (ca. 1500, bast fiber paper, 38 142 cm) Public Domain

The next section of the codex defined the order for the fifty-two-year solar year cycle, documenting the first day of each year. Today, the system is known as the calendar round. It comprises three interlocking cycles, a 365-day solar year, a cycle of 20 names, and thirteen numbers. Days are named by the way they line up. The Aztec and other groups believed nine gods controlled every ninth night, defined as the Lords of the Night. The lords determined a good or bad fortune for the night they ruled, the days in the fifty-two-year cycle based on these Lords of the Night. The final section of the codex was based on ceremonial rituals needed by the end of each cycle. This section is believed to be incomplete.

The *Codex Borbonicus* was made of amatl paper from the fig tree bark and used throughout Mesoamerica to create thousands of books. How the paper was made is unknown; however, historians believe they soaked the fibers before pounding them into flat sheets. The pigments of color were made from natural materials; "wild holly root (mustard color), red juniper root and Hematite (red), yellow sweet clover (yellow), prickly pear cactus fruit (tan), and red onion skin (green) are bright and vivid, with red, green, tan, and gray predominating."[3]

After the Spanish invasion, this type of paper was forbidden; only the European-approved material was allowed. The amatl paper was an essential part of Aztec writing.

Thousands of cultural documents were destroyed by the invaders, leaving few surviving works. When the European missionaries came to Latin America, the codices were filled with information viewed paganism and devil worship. The documents were a hindrance to the conversion efforts of the Spaniards, who conducted mass manuscript burnings throughout Mesoamerica. This loss of a great deal of information is a true tragedy and part of the destruction by the Spanish conquest of Latin America. The manuscript painting did not end with the book-burning; however, the Spanish Colonial era changed subject and style significantly. After the conquest, new books were created with European influences.

AZTEC EMPIRE

Hernán Cortés arrived in the Americas in 1519, following the footsteps of many explorers before him. He landed on the eastern coast of Mexico, where he was first met by the Tabascans, a local coastal tribe. The Tabascans provided Hernán Cortés and his men with supplies, slaves, and women hoping the intrigue and wealth of the Aztecs would be more appealing to the Spanish than their territory. One of the women given to Cortés was named Malinali, later known by her Spanish name, Doña Marina. Today she is referenced as La Malinche and historically seen as a traitor – a complicated figure in history. She is notable because she understood her position, had a facility with language, and became Cortés' main translator. Surviving works of art depict her as an important figure of the conquest.

When Cortés and his men first laid eyes on the Aztec city of Tenochtitlan in November of 1519, they were amazed. The city's population was over two hundred thousand people or more- one of the largest in the world at the time! Known in English as "the Letters of Cortés," he wrote a letter to the king of Spain and said, "The city is as big as Seville or Cordoba. The main streets are extensive and very straight; some of these are on the land, but the rest and all the smaller ones are half on land, half canals where they paddle their canoes."[4] He continued to write about the riches in the city and the extensive marketplace where thousands of people came daily, selling and buying jewelry and ornaments of all kinds made from colorful feathers, shiny gold, and silver, bones, or stone. Cortés had entered Tenochtitlán, the massive Aztec city constructed by the lake. (Figure **3.7.6**). The impression the Aztec capital made on the Spaniards is further evidenced by chronicler Bernal Diaz de Castillo, who wrote, "When we saw so many cities and villages built in the water and other great towns on dry land we were amazed and said it was like the enchantments ... . on account of the great towers and cues and buildings rising from the water, and all built of masonry. And some of our soldiers even asked whether the things that we saw were not a dream? ... . I do not know how to describe it, seeing things as we did that had never been heard of or seen before, not even dreamed about."[5]

Aztec art was based on the multiple artistic civilizations that preceded them, including making incredible stone sculptures, monumental architecture, and art related to the people, environment, and deities, frequently fashioned into abstract images. The Aztecs were masters of gold objects with few artifacts surviving the Spanish invasion. In an infamous quote by Cortés, he boasted that his men "suffer a disease of

the heart that can only be cured with gold." Most of the small gold and silver metal works sculptures were melted down to fund the Spanish for various Christian conquests. Artifacts of stone sculpture and architecture were found documenting the Aztec beliefs and a wide variety of deities. Art was used reinforcing status, power, and religious beliefs, conveying the stories of the culture. Notably, many of the works of art reflect the values and beliefs of the Aztecs, especially the need for sacrifice.



Figure 3.7.6: Painting of Tenochtitlan on Lake Texcoco - CC BY 1.0 by Gary Todd

AZTEC ARCHITECTURE

The Templo Mayor (Figure 3.7.7) was the heart of the capital city of Tenochtitlán. The Templo Mayor consisted of two temples on top of a pyramidal base (the pyramid base does not come to a point). One temple was dedicated to the God Tlaloc, associated with rain, and God Huitzilopochtli, the god of war and the sun. During the rainy season, the sun rose behind Tlaloc's temple, and during the dry season, the sun rose behind the temple of Huitzilopochtli. The most important rituals took place in Templo Mayor, including naming their leaders and religious ceremonies. A total of seven building phases were discovered incorporating temples built over previous temples, or an expanded façade, eventually ending with the most prominent, seventh temple. As the Aztec Empire increased, so did the expansion of the Templo Mayor. In each addition, captives from subjugated tribes could be sacrificed. The version seen by the Spaniards rose 39.6 meters in height, and the higher a person or a sacrificial victim climbed to the top of the pyramidal structure, the steeper the slope became. This change in slope partly enhanced the sense of awe people had when they reached the top and made sacrificial victims dizzy as they were brought to be sacrificed. The victims were also starved and drugged to subdue them in their final hours.



Figure 3.7.7: Scale model of the Templo Mayor of Tenochtitlan- CC BY-SA 3.0

Because of the connection with religious rituals and sacrifice, and in his quest to Christianize the Aztecs, Hernán Cortés destroyed the Aztec city. They built what is now Mexico City – literally on top of the old Aztec capital. In the 1970s, authorities were repaving streets in Mexico City and discovered the Templo Mayor's ruins (Figure 3.7.8). Today, the top of the pyramidal base is visible, with temples of Tlaloc and Huitzilopochtli (covered by the green roof in the background).



Figure 3.7.8: Ruins of the Templo Mayor - by David Jones CC BY ...

The Templo Mayor was only one of many structures that made up the spiritual center of the city. Other vital buildings included temples to other deities, like Quetzalcoatl, and a ball court. The ball courts held a unique ball game played by indigenous cultures of Mesoamerica, each with a different format and rules. Sometimes those who won the ballgame were sacrificed and viewed as an honor, or those who lost were sacrificed. Which group was officially sacrificed is unclear because several diverse civilizations played different forms of the game. Although the ball court no longer survives in the Aztec capital, they are found in other Mesoamerican areas not as dominated by the Spaniards, for example, in the Mayan city of Chichen Itza (Figure 3.7.9). Skull racks often were placed near ball courts. Known as

tzompantli, they displayed the skulls of sacrificial victims. Although it is an uncomfortable truth, the remains of sacrificial offerings are well documented in the second largest temple of the Aztec capital region, Tlateloco, and in the National Museum of Anthropology, Mexico City.



Figure **3.7.9**: Great Ball Court and Temple of the Jaguars (ca. 900) - by jimg944 CC BY 2.0

The excavated House of the Eagles also has evidence of sacrifice, not only in blood found in the temple but also in the artwork portraying Eagle warriors' self-sacrifice. Merging sculpture and architecture, the carved bas-relief banquets (Figure **3.7.10**) depict armed warriors on either side of what represents a ball of dried moss or grass to hold the bloody spikes used in self-sacrifice.



Figure **3.7.10**: Banquet of warriors in the House of the Eagles Temple - by Travis S. CC BY-NC 2.0

Aztec Sculpture

Making stone sculptures was a tradition in Mesoamerican cultures, carving multiple materials found in local areas. The Aztecs continued with the stone sculptures making thousands of different statues, small personal items, or monumental temple works. Although the Spanish tried to demolish most of the sculptures when they invaded, many still survived. Images and sculptures of religious deities, made for personal use or religious ceremonies, formed the most significant number. The sculptors had to follow specific standards for the deities, which were very symmetrical in a frontal position. "Females are frequently kneeling, their hands resting on their knees, while male figures are often sitting with their knees drawn up and their arms crossed upon them. Ageless faces – inlaid eyes and half-open mouths lend them a lifelike look…"[6] On the primary image, sculptors added features from animals, ornaments, headdresses, or other decorations. The artists only had stone and wooden tools for carving with sand and water to help smooth the stone.

When different areas were excavated, they found beautiful works of art between buildings, some probably never seen by Hernán Cortés or his men. For example, in stage three, eight sculptures were found in a row (Figure **3.7.11**), leaning against a staircase (three reproductions are shown in the image). Historians believe the sculptures represent the stars, siblings of Huitzilopochtli and Coyolxauhqui, and sons of Coatlicue.



Figure **3.7.11**: Copies of sculptures between stages 3 and 4 of the Templo Mayor - by Tristan Higbee CC BY 2.0

The sculpture of *Coatlicue* (Figure **3.7.12**), a Nauhatl word meaning "She of the Serpent Skirt," is one of the more famous surviving works, standing at an imposing almost three meters tall. The statue leans forward with her arms pulled in. Snakes from her skirt, belt, and head and

seem to slither across the figure. She is wearing a huge necklace depicting a skull, hands, and hearts. Beneath her necklace is two flaccid breasts, a symbol of motherhood. Two enormous snakes curl upwards from her severed head to face one another. Their bifurcated, or split, tongues curl downwards; the resulting effect of the snakeheads and tongues appear to be a single, forward-facing serpent face. As we see here, snakes coming out of body parts was an Aztec convention for squirting blood. Coatlicue was decapitated, and her snaky head represents the blood squirting from her severed neck. There is a rhythm of circular shapes around her neck where her head was cut off. Her arms are also formed of snakeheads, suggesting she was dismembered there as well.[7]



Figure **3.7.12**: Coatlicue (She of the Serpent Skirt (ca. 1487-1520, andesite, 2.57 x 1.30 meters) Public Domain

Coatlicue is a potent visual expression of the Aztec beliefs; legends say she was a guardian princess of a shrine. While cleaning the shrine, Coatlicue miraculously became pregnant with Huitzilopochtli. To restore the honor of the family, her 400 sons and one daughter (Coyolxauqui) banded together to kill her. Once her head was cut off and the two serpents emerged, Huitzilopochtli leaped forth and avenged his mother's death by chasing away his brothers and dismembering the body of his sister, Coyolxauhqui. He threw her head to the sky so his mother could remember her daughter – now known as the moon goddess--and threw the rest of her body down the temple stairs. Originally painted and sculpted on all sides, this image would have captivated those who worshiped the statue. Drawings completed in the early nineteenth century show a figure carved in low relief at the sculpture's base (Figure **3.7.13**), seen in the reproduction. Historians believe the crouching figure carved on the bottom is an image of the earth deity and perhaps is a portal to the underworld.



Figure **3.7.13**: Reproduction of the Earthlord from under the bottom of Coatlicue - by profzucker, CC BY-NC-SA 2.0

A large stone disc, found between building stages of the Templo Mayor, represents *Coyolxauhqui* (Figure **3.7.14**), an Aztec Nahuatl word for "She of the Golden Bells." Based on the specific ritual, historians believe sacrificial victims' bodies were thrown down the temple's steps and would land on this gruesome disc of the dismembered Aztec goddess. The Coyolxauqui stone is one of the few original large-scale Aztec sculptures perfectly capturing the Aztec view of their deities, a dismembered body, and representations of skulls. Coyolxauqui's depiction, along with Coatlicue, demonstrates the awesomeness and fear Aztecs felt toward their deities. Although these works of art are sculptures, they are in bi-level relief, enhancing the two-dimensional effect viewed in indigenous manuscripts. Although Hernán Cortés probably never laid eyes on the sculpture of Coyolxauhqui, he did bury Coatlicue after the statue's discovery. The large sculpture of Coatlicue has been subsequently buried, unburied, and reburied several times. Today, both works of art are displayed in Mexico City.



Figure **3.7.14**: Coyolxauhqui (She of the Golden Bells) (1469, stone, 3.40 meters in diameter) CC BY 1.0

One of the most well-known Aztec sculptures is the *Sun Stone* (Figure **3.7.15**) and was initially discovered near the Templo Mayor in 1790. The Sun Stone is a stone carved into a solar disk to represent the myth of five suns – four suns of the universe imperfectly made seen in the squares around the central circle, and the fifth sun, seen in the center disc, in which the Aztecs existed. The center face is shaped like an obsidian blade as a tongue – a reference to the need for human sacrifice for the sun to rise. The claws on either side of the face do not belong to the sun and represent the hearts offered to the sun; framing the face is the symbol of Ollin (movement). The boxes correspond to previous suns: 4-tiger, 4-wind, 4-rain, and 4-water; the previous worlds were destroyed based on these symbols (wind, rain, etc... According to legend, earthquakes (movement) will destroy the world of the fifth sun. Some historians are not sure which world is in the center and might be either the day sun, the night sun, or the earth monster. Two jaguar heads and two serpents' heads move outward, while the next band around the center represents the 20 names for the days surrounded by fire serpents. The glyph at the very top represents the date 13-Reed (1427), the date of the fifth sun. It is unknown whether the stone was a tribute to a god or perhaps a sacrificial altar.



Figure **3.7.15**: Sun Stone (ca. 1500s. olivine basalt with red and ocher pigments, 3.58 meters in diameter) - CC BY 1.0

Small Carved Aztec Statues:

Maize and chocolate were two of the important plants used by the Aztecs, most notably in religious rituals and frequently reflected in their sculptures, along with other food items. The man (Figure **3.7.16**) holding the oversized cacao pod is a stone sculpture representing one of the merchants transporting the cacao from the lowlands to the valley. Merchants were frequently part of a higher status and demonstrated economic power. Drinking chocolate made from cacao was a privilege enjoyed by the elites, warriors, merchants, priests, and nobles. It was noted, "The common folk, the needy did not drink it."[8] The statue was made from a volcanic stone with some red and white pigment remains, indicating the sculpture was painted.



Figure **3.7.16**: Cacao pod (Stone) - CC BY-SA 3.0

Dogs were significant to Mesoamericans and were companions to humans as well as a source of protein. *Xolotl* (Figure **3.7.17**) was the god who was associated with lightning and death. He was frequently depicted with a dog's head, the canine brother of Quetzalcoatl, and protector of the sun from the underworld. Dog sculptures were often found in burials to help their owners cross the river of the underworld. Frequently, the eye sockets are empty; legends believe he cried so much the eyes fell from their sockets. His ears are generally ragged, and his teeth symbolize fangs.



Figure **3.7.17**: Xolotl (Stone) CC BY 1.0

Xiuhcoatl (Figure **3.7.18**) was the mythological serpent, a fire deity, and a common representation in Aztec art. The serpent is shown with a curved snout, short legs with claws. The segmented body has a tail shaped into a triangle representing the solar rays and two trapezes the symbol for a year. The sculpture was probably part of a temple façade.



Figure **3.7.18**: Xiuhcoatl (Stone) CC BY-SA 3.0

The *Chacmool* (Figure **3.7.19**) is a sculptural form always made in the same position; the form is reclining, the head turned towards the front, elbows supporting the figure, and a bowl sitting on the chest. This Chacmool was found in the Great Temple, associated with the rain god. The bowl was used to place sacrificial items from feathers to food to human hearts. Carved from stone, some of the original paint remains on the figure. He is staring straight ahead, mouth open to expose his teeth, anticipating the sacrifice. Shared cultural features exist among various groups of Mesoamerica, and Chacmool sculptures were also found in Maya territories.



Figure **3.7.19**: Chacmool (Stone) CC BY-SA 3.0

This female sculpture appears seated and wearing a simple skirt and belt. The detailed face with its huge eyes, exposed teeth, disheveled hair, and clawed hands demonstrate the potential fierceness of the demon. *The Cihuateteo* (Figure **3.7.20**) came to earth on five specific days, haunting places associated with evil and escorting the sun each day as it traveled through the underworld before dawn. If a woman died in childbirth, her soul became one of these demons. This type of figure was found throughout Mesoamerica.



Figure **3.7.20**: Cihuateteo (Stone) Public Domain

Chicomecoat (Figure **3.7.21**) was a goddess responsible for the viability of corn and other edible crops. Wearing a long skirt, she holds ears of maize in one hand, with a large headdress. The headdress has a quadrangular shape and was called the *amacalli* or paper house. This type of adornment was common for a corn goddess, and during celebrations, representations of the headdress were made from bark and worn by celebrants. The statue was made from a flat stone slab, retaining the angular shape except for the rounded face peering out of the middle.



Figure **3.7.21**: Chicomecoatl (Stone) Public Domain

Aztec Featherwork

Featherwork was one of the most prestigious art forms. The *amantecas* (feather artists) were the most respected, well-paid artists and considered upper class. The amantecas formed into guilds and worked for the rulers, priests, and elites of the empire. The workers used multiple methods to work with the feathers and attach them, including sewing, wrapping with agave cord, and a form of glue or crimping. The mosaic technique was used for shields, clothing, or flat surfaces using fragments of feathers, the lesser quality of feather on the first layer, and the prized feathers for the top.

Birds were raised in aviaries, or the feathers had to be imported. Colorful birds lived naturally in the area, and the brighter the feather, the more value it carried. Macaw feathers were highly desired with bright red, blue, yellow, or green colors, but the Quetzal was the most treasured, producing vibrant green or blue colored feathers. Some documentation told stories of Moctezuma II carried by servants on a litter decorated with brilliant quetzal feathers and string of gold tassels to meet Cortés. In the Letters of Cortés, he writes to the king of Spain about the magnificent aviary of Moctezuma II and the spectacular featherworks.

The shield (Figure **3.7.22**) with the pattern of meander and sun was a common theme. The design was a 'step fret' and resembles the Greek key design. Although historians do not know the actual meaning of the image, Aztecs used the method on everything; shields, clothing, sculptures, murals, and ceramics. The design was usually replicated several times; however, there is only one iteration on the shield. The shield was covered in feathers from less colorful birds, probably made for a lower-level warrior.



Figure **3.7.22**: Feather shield, CC BY-SA 4.0

The most well-known surviving artifact is the Moctezuma headdress (Figure **3.7.23**), although historians are not sure he or a surviving example wore it. The headdress had over 400 tail feathers from the Quetzal and other feathers from the Cotinga, Spoonbill, and Cuckoo, all attached to a net of fibers. The front was adorned with gold, including a bird's beak made of gold; unfortunately, it was lost.

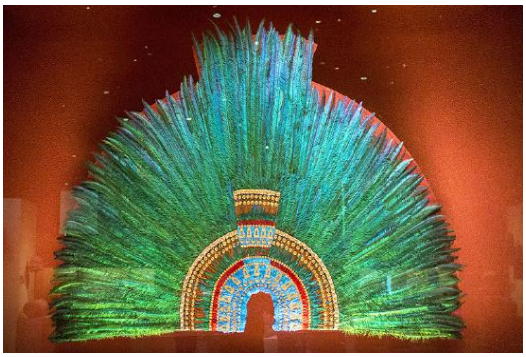


Figure **3.7.23**: Moctezuma headdress, CC BY-SA 4.0

A post-conquest page from the *Codex Mendoza* (Figure **3.7.24**) illustrates feathers in the ornamentation of warriors' gear. Elaborate shields, headdresses, and banners were decorated with feathers as the warriors' scout a town in preparation for an attack. The high-ranking commanders on the bottom wear the most elaborate featherwork.



Figure **3.7.24**: Folio 67 recto from the *Codex Mendoza* (1541, tempera and Ink on paper, 20.6 × 30.6 cm) Public Domain

Gold

Gold was a significant metal for the Aztecs, who made thousands of pieces out of gold; unfortunately, gold was also one of the reasons for the invasion of the Europeans into Mesoamerica. The invaders took almost all of the Aztec gold art, melted it into ingots for easy transportation, and shipped them back to Europe. "Gold, in Aztec belief, was *teocuitlatl*, a godly excrement, closely associated with the sun's power, and ornaments made of it were worn by Aztec rulers and nobles."[9] The labret (Figure **3.7.25**) was a plug made to be inserted into a hole pierced in the lower lip. The serpent has serrated teeth and fangs and a prominent nose. The oversized tongue was made to move back and forth as the person moved, adding to the snake's power. On the back of the plug is a flange that held the plug in the person's mouth. The labret was worn by an important noble or warrior, illustrating the importance of the person. Using a lost-wax method, the labret was made with melted metal in a mold and the finished gold highly polished.



Figure **3.7.25**: Serpent labret (1300-1521, gold, 6.6 x 4.4 x 6.6 cm) Public Domain

The gold necklace (Figure **3.7.26**) has thirty-four beads formed like the molars of a jaguar and thirty-four small bells. The beads were made with the lost-wax method, the bells attached with a filigree. The necklace was found in a tomb along with actual jaguar teeth, demonstrating the respect the Aztecs had for this animal with its powerful jaws, able to pierce through the skull of its prey with one bite. The jaguar warriors were the elite, wearing pelts and headgear resembling the jaguar. Someone of high status and importance wore this necklace.



Figure **3.7.26**: Gold teeth necklace (13th-16 century, gold, 11.4 x 3.5 x 38.7 cm) Public Domain

Multiple animals were used as inspirations for necklaces, including the frogs, who were associated with fertility, water, and rain. Using the lost-wax method, each small frog (Figure **3.7.27**) was made in a clay mold with slight differences in each figure. When the Spanish came to Mesoamerica, they were offered many of the exquisite ornaments of gold; however, the Spanish were only interested in melting the gold into ingots. Most of the surviving gold works were found in hidden places or undiscovered tombs.



Figure 3.7.27: Gold frog necklace (15th-early 16th century, gold, 2.2 x 15.2 x 14 cm) Public Domain

Black-on-orange Pottery

The skill and methods to make pottery was passed through the potters, defining the clay recipes, how vessels were fired, or the shape of a bowl or pot. Different types of clay were plentiful in the lakes, and the recipe for pottery usually mixed one kind of clay with a sandier form to aid in its stability. They did not use a potter's wheel and formed clay by hand or in molds. Most of the vessels were made for cooking or eating, the earlier forms rounded as in the distinctive ollas used over fires to cook beans or maize. Generally, not covered with slip, the pottery was fired in updraft kilns or open-pit kilns, both using low temperatures.

The Aztec made decorative pottery; some covered with a simple red slip to polychrome ware covered with a white or orange-colored slip and painted with black, brown, red, or orange designs. The most well-known was the 'black on orange,' which had an orange slip and then painted with decorations in black. The simple bowl (Figure 3.7.28) was probably made for everyday use and painted with a scroll design on the sides.



Figure 3.7.28: Black on orange bowl (15th – 16th century, ceramic, 5.3 x 16.3 cm) CC BY 1.0

The plate (Figure 3.7.29) was covered in orange slip and then painted with a black and white design of the nagual – the human who can transform into an animal form, and on this plate, it takes the form of a coyote. Decorated ceramics were used in Aztec culture as serving dishes at festivals and ordinary meals. The presence of Black-on-orange ceramics at Late Aztec sites ranging from the smallest communities to Tenochtitlan indicates that Black-on-orange pottery was not exclusively for high-status households but rather was available to commoners as well as to cities.[10]



Figure 3.7.29: Black on orange plate (Ceramic) CC BY-SA 4.0

Large numbers of animal-shaped vessels were found throughout the area, usually used for ceremonial purposes. The animals represented some part of the cultural beliefs and were associated with cosmic definitions. Birds represented the celestial realm, messengers between those on earth, and astrological events. The bird on the tripod vessel (Figure 3.7.30) is covered with shiny red, black, and matte feet. Supporting legs and tail represented the king vulture.

Although king vultures feed primarily on carrion, they will occasionally kill for food; they are therefore connected with human sacrifice in ancient Mexican thought. The rendering of the bird includes three significant human aspects: from its projecting "ear" flanges hang pendant ornaments; its talons are shown as hands with prominent thumbs; and its head is adorned with a pleated paper fan often seen on headdresses

of Aztec deity figures. The contours of the vessel are well-balanced—the lines of the sloping wings echoing the angles of the legs—and the bulging chest of the bird is perfectly centered between its strong legs. [11]



Figure 3.7.30: Condor vessel (Ceramic) CC BY-SA 2.0

Much Aztec art was lost, destroyed, or buried; fortunately, the artifacts buried in tombs or under buildings are the survivors of the period. Much of Mexico City covers the great Templo Mayor, a major part of the city of Tenochtitlan. Today, the area around the Templo Mayor and many other areas in Mesoamerica are under excavation, and further study by archaeologist may lead us to have an even greater understanding of the magnificent cultures of the beautiful cultures Mesoamerica.

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3.8: THE INKA – EARLY 15TH CENTURY TO 1581 CE

INTRODUCTION

The Inka, based in the Andes mountains of South America, was the other great civilization of the pre-Columbian era. The term *Inka* referred to the ruling class or ruling family in their indigenous language, Quechua. The great Inka Empire extended along the lines of the Andean Mountains from Quito, Ecuador, to the northern part of Chile; the capital city was Cusco was the artistic capital of Peru to this day. Led by Spaniard Francisco Pizarro, Spanish explorers entered the Cusco Valley from 1520-1531, situated in the Andes Mountains, the second-highest mountain range after the Himalayas. Encountering inhospitable terrain, it took the Spanish 50 years to gain control of the Inka Empire, the area not secured until 1581, a conquest never as thorough as elsewhere in Latin America. The center of the Inka Empire sits between the driest desert in the world to the west and the Amazon to the east, in-between volcanoes, and is subject to numerous earthquakes. For the Spanish on horseback and in metal armor, the terrain was quite challenging to travel. Ultimately, a civil war between Inka rulers allowed the Spanish to capitalize and take control.

Most of the Inka Empire was less than 100-years old at the time of the Spanish Conquest. The Inka capital controlled twelve million subjects and was considered one of the world's largest empires at this time. The Inka were great engineers and built or rebuilt 14,000 miles of roads, from the coast to the two central regions north and south. They had a swift system of runners who traveled from the coast to the capital of Cusco in 3 days – up to 250 miles a day. When the terrain was steep, they erected stairs, and over rivers or valleys, they constructed textile bridges (Figure **3.8.1**).



Figure **3.8.1**: Inka bridge - by Alun Salt CC BY-SA 2.0

There were some similarities to the indigenous belief system of the Mesoamericans. For example, the Inka believed in the cyclical nature of agriculture, life, and death and participated in sacrifice. However, they focused their sacrifice mostly on llamas or *Capacocha* (Qhapaq hucha) sacrifice, the sacrifice of children. The remains of a 13-year-old LLullaillao maiden (Figure **3.8.2**) was preserved by to the extreme cold in the high altitude of Volcán Llullaillaco in Argentina, where she was buried. The Inka, as most Mesoamericans, were polytheistic and worshipped nature gods, Inti the sun deity and Quilla the moon deity. However, the Inka had a close connection with stone and believed Viracocha, the creator and head of their pantheon of gods created humankind from stone. The first Inka ruler, Mano Capac, was thought to have been born out of stone and turned to stone at his death. The Inka's extraordinary passion for stone allowed them to be masters of ashlar masonry.



Figure **3.8.2**: 13-year-old LLullaillao maiden - by grooverpedro, CC BY 2.0

QUIPU AND TEXTILES

The Mesoamerican civilizations had a writing system in codices or manuscripts. The Inka did not develop a writing system as we define a writing system, however, they use textiles to record historic events of their culture. They maintained rigorous control over their vast empire using a *quipu*. Quipus (Figure **3.8.3**) is a sophisticated record-keeping system. The *Quipucamayoc*, or lord of knots, was the quipu reader to determine how much tribute and food, for example, was available in any storeroom throughout the empire. Quipus were made up of the main thread with multiple knotted threads hanging perpendicularly from the main thread. The color, position, kind of knot, and location recorded a variety of things. Although still not clearly understood today, the quipus demonstrated that Inka knew of the decimal system and were familiar with the concept of zero. The quipu was lightweight and portable for the Quipucamayoc to carry as they traveled over the rugged terrain of the empire. Interestingly, after the conquest of the Inka by the Spanish, it was noted converts to Christianity continued to use quipus to recount their sins in confession.

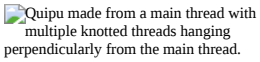


Figure **3.8.3**: Quipu (1400-1532, cotton, 39 x 77) CC BY-SA 3.0

Since the Inka did not have a writing tradition, pre-conquest manuscripts are not available to study. However, Guaman Poma, an indigenous person who the Spanish Christianized, wrote a 1000-page letter to the King of Spain, illustrating the injustices occurring at the hands of the Spaniards. A reproduction of his letter and illustration depicts the Quipucamayoc (Figure **3.8.4**). The letter, *El primer Nueva Corónica y Buen Gobierno* (The First New Chronicle and Good Government), chronicled Inka history by the indigenous Inka historian Felipe Guaman Poma de Ayala (ca. 1535–1616).



Figure **3.8.4**: Sketch from of a Quipucamayoc from (1936), Public Domain

Textiles were a major form of art for the Inka, and they maintained strict control over their subjects and clothing. The Inka *Unku* or Tunic included *topacu* – small boxes with symbols to differentiate each group or unit to maintain control over the population. The symbols, patterns, and designs on garments were important symbolic messages indicating a person's ethnic identity and social rank (Figure **3.8.5**). Even after the Spanish conquest, these tunics were created with indigenous symbols and Spanish symbols in the colonial period. (Figure **3.8.6**).



Figure **3.8.5**: All-T'oqapu Tunic (1450–1540, camelid fiber and cotton, 90.2 x 77.15 cm) Public Domain

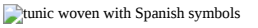


Figure **3.8.6**: Unku Tunic (ca. 17th century. Camelid fiber, silk, metallic thread, 67.9 x 78.7 cm) CC BY-SA 3.0

ARCHITECTURE

Because of Inka's unique passion and religious beliefs in stone became supreme masters of shaping and fitting stone. One of the most remarkable existing works of architecture today is Machu Picchu (Figure **3.8.7**). Machu Picchu was a ritual center and royal fort; the out-of-the-way location went untouched by the Spanish, an area they never discovered in their conquest of South America. Hiram Bingham only discovered it in 1911. Their masterful use of shaping stone without mortar (ashlar masonry), as well as their superb handling of the rugged terrain with terraces on the steep slope of the mountain, is visible in the spectacular ruins.



Figure **3.8.7**: Machu Picchu (15th century) by icelight, CC BY 2.0

In the city of Cusco, the walls constructed by the Inka versus those built with European methods are definable. The Wall of the Golden Enclosure, a remnant of the Inkan Qorikancha Temple, was topped by a European church, Santo Domingo (Figure **3.8.8**). The lower wall, made up of perfectly fitted stone with no mortar, is Inka. The brick church with mortar seen between the bricks is European. Because the Inka were masters of fitting stone blocks together without mortar, they perfectly placed laid courses of stone. When earthquakes occurred, a regular occurrence in the highlands, the Inka wall moved out of place and then adjusted back into place with the shifting earth. However, the European structure of Santo Domingo was not so lucky and required subsequent rebuilding and reconstruction from the original structure built after the conquest of the Inka. The Spanish church that tops the Inka Wall of the Golden enclosure is a visual symbol of the Spanish conquest of the Americas.



Figure **3.8.8**: Convento of Santo Domingo on the ruins of the Qorikancha Temple by Jorge Lascar, CC BY 2.0

GOLD

Historians believe the walls of Qorikancha were covered in sheets of gold. Similar to infamous statements made by Hernán Cortés in Mesoamerica about their desire for gold and according to the Inka chronicler Guaman Poma, the Spaniards in South America made the same comments. Guaman Poma asked a Spaniard, “Do you actually eat this gold?” And the Spaniard replies: *'Yes, we certainly do!'* The last of the great Inkas, Manco himself, bitterly remarked, ‘Even if the snows of the Andes turned to gold still they would not be satisfied."[1] Sadly, much of the silver and gold of the Inka world was also sent back to Spain and melted down. A few remaining figurines depict small figures (Figure **3.8.9**) and llamas (Figure **3.8.10**).



Figure **3.8.9**: Female figurine (1400–1533. Gold-rich silver alloy 6.7 × 1.9 × 1.9 cm) Public Domain



Figure **3.8.10**: Camelid figurine (1400–1533. Alloys of silver, gold, and copper, 5.1 × 3.8 × 1.3 cm) Public Domain

[1] Michael Wood, *Conquistadors* (London: BBC Digital, 2015).

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3.9: EARLY COLONIAL LATIN AMERICAS (1521-1600 CE)

INTRODUCTION

Christopher Columbus voyaged to the Americas several times between 1492 and 1502, inspiring other explorers to seek fame and fortune. Columbus initially landed in the city of Santo Domingo, the Dominican Republic. He believed he discovered the Indies and named the indigenous population "Indians." This term is controversial today; some scholars continue to use the word, especially in the discussion of history. Indigenous and Amerindian are other terms currently used to describe the native people of the Americas.

Taíno is specific to describe the Indigenous cultures of the Caribbean, the people Columbus encountered. The Taíno community did not consistently focus on the arts because the chiefs did not demand goods and services from their people. However, a few of their exciting crafts of pottery and carvings were considered "minor arts" by the Spanish. One surviving element was a vessel decorated with spirit faces, called a *zemi* figure (Figure **3.9.1**), used in the ritual of ancestral worship. Since these objects were used in a pagan form of ritual worship, the Catholic Spanish conquerors destroyed many of these objects. However, some of these unique vessels survived the conquest simply because the objects were considered "curiosities."



Figure **3.9.1**: Zemi figure (974–1020, ironwood with shell inlay, 68.5 cm) Public Domain

By 1496, Spanish missionaries and colonists permanently settled in the Caribbean. Conquistadors from Spain made their way to the Continental Americas to discover their wealth and prove their military strength in the conquest of Latin America.

THE COLONIAL ERA

In Europe around this time, Michelangelo was working on his monumental statue of David. Leonardo da Vinci used his knowledge in the arts of anatomy and science to inform his works of art, and Raphael was creating the beautiful paintings of the Vatican. Beyond the High Renaissance in Italy, the Mannerist style of art emerged as artists focused on deception. Artists in the High Renaissance tried to disguise their works of art by creating illusionistic scenes. Mannerists focused on the unreality of the world presented by emphasizing deception. Subsequently, Mannerist artwork found patrons of high social status. The letterpress, discovered in Germany, allowed artists to match the printing press's advancement and technology with graphic art mediums, including woodblock prints and engravings. Artists from Flanders were also advancing arts by creating highly realistic works of art with the newly discovered forms of oil paints. Large altarpieces in both Flanders and Spain assisted the Catholic viewer in understanding complex doctrines. Known for his reconquest of Spain from the North African Moors in the name of the Catholic religion, Flanders came under the control of Charles V of Spain in the 1500s. In 1517, the Reformation was sparked by Martin Luther, leading to a split in the universal Christian church into Protestantism (the reformed religion) and Catholicism. Spain was profoundly Catholic, and Charles V and his son Philip II wanted to make the world Catholic. The events, wars, and art changed and heavily influenced the art in Latin America during the colonial period.

> *The Aztec and Inka were unique cultures because they prized the arts and had permanent stone architecture.*

Tenochtitlan, the capital city of the Aztec Empire, was conquered by Hernán Cortés of Spain in 1521. Cortés conquered the Aztecs due to alliances with other local tribes who disliked the Aztecs, Doña Marina, and diseases the indigenous population who had no immunity. Doña Marina had a facility with language and spoke the Indigenous languages of the Maya and Aztec. She also learned Spanish quickly and translated between the indigenous and European languages, helping Hernán Cortés with the Spaniard's most famous ally – the Tlaxcalans, enemies of the Aztec who helped him conquer the Aztec. In less than two years after Cortés, he defeated the Aztecs after he first saw on Tenochtitlán.

The Aztec territory became the Viceroyalty of New Spain, the namesake of Spain. Viceroyalty referred to the political unit during the colonial period. Today, we know it as Mexico City, built on top of the indigenous cultural center of the Aztec world, Tenochtitlan. The area is one of two original regions where support and money were sent during the colonial period. Cusco, the capital city of the Inka Empire, was conquered by Francisco Pizarro, known as the Viceroyalty of Peru. The region became Lima, while Cusco remained the artistic center in the

colonial period. The indigenous societies of Latin America had great artistic traditions, as did Europe. What happened when these two cultures collided?

COLONIAL MANUSCRIPTS

Doña Marina, pivotal in the conquest due to her interpretation and translation abilities, was nicknamed *La Malinche* – the traitor. Although she is seen as a traitor because she aided the conquistadors in their conquest of Mesoamerica, she is also seen as an influential figure, rising from slave status to a powerful female who bore one of the first mestizos, Cortés' son. In the image *Tenochtitlan, Entrance of Hernán Cortés, Cortez and La Malinche meet Moctezuma II* (Figure **3.9.2**), she is translating a conversation between Hernán Cortés, wearing European style clothing with Moctezuma II in his indigenous royal Aztec garb. The style of art is a complex mix of European illusionism and indigenous symbolism. The image of a building-like throne is indigenous in concept, with proportions of figures similar to those in European Renaissance art. The text itself is a mix of European and indigenous influences. Since so many Indigenous records and manuscripts were destroyed after this conquest, the post-conquest manuscripts give modern viewers a sense of life in the indigenous world.



Figure **3.9.2**: Detail of Tenochtitlan, Entrance of Hernán Cortés. Cortez and La Malinche meet Moctezuma II (ca. 1550, pen and ink on paper) Public Domain

The more than 500 post-conquest manuscripts trump the small number of pre-Hispanic codices. In the Colonial period, the Indigenous artist-scribes used European paper and bound books. The missionaries and chroniclers realized early they lost a lot of information to convert the pagan indigenous cultures to Christianity. They started to re-document the Indigenous cultures by trying to document some of the Indigenous traditions. This resulted in "mixed" style codices that incorporate both Indigenous and European influences, glyphs, and figures on the white background of the manuscripts with better proportions and Arabic and Roman text. Some texts contained both the Indigenous language of the Aztecs, Nahuatl, and European writing/language.

Historians believe The *Magliabechi Codex* (Figure **3.9.3**) is a copy of an Aztec codex, created during colonial rule and made from European paper. The influence of the European style is visible in the Indigenous subject of human sacrifice. One of the problems with the Spanish depiction and record of human sacrifice is the number of people they claimed was sacrificed. The Indigenous groups participated in human sacrifice, and records exist in pre-Columbian manuscripts of Indigenous human sacrifice. One of the controversial aspects of human sacrifice in the Aztec Empire is the question – just how much human sacrifice occurred? The Spanish chronicled the sacrifice they witnessed. Depending on the source, some post-conquest manuscripts claimed there were 20,000 human sacrifices a year, while other chroniclers documented 40,000 human victims were sacrificed in 4 days. Although the topic of human sacrifice is controversial, it is well known the Aztecs performed human sacrifice on a much larger scale than any other culture of Mesoamerica. However, sacrificing thousands in a few days only using flint knives appears an excessive exaggeration recorded by the Spanish to hide their destructive behavior. Bloodletting and human sacrifice were intended to please the gods –sustaining the cycles of the universe and opposing forces. Although the Catholic Spaniards viewed these sacrifices as part of devil worship, they were an integral part of the Indigenous culture. The religious belief of the Aztecs was based on the need to offer human sacrifices and please their gods to have the sunrise the next day. Sun and rain supported the crops and sustained life throughout the vast empire.



Figure **3.9.3**: Sacrifice, Codex Magliabechiano (16th century. 22 x 16 cm) Public Domain

The *Codex Mendoza* (Figure **3.9.4**) was another critical post-conquest manuscript created for Viceroy Mendoza (more realistic proportions along with Indigenous symbols) documenting everything from the history of beginning Aztec culture to scenes of everyday life. The post-conquest manuscript of the *Codex Mendoza* did not attempt to reconstruct the pagan religion.



Figure **3.9.4**: Raising Children, Codex Mendoza (1541, tempera and ink on paper, 20.6 × 30.6 cm) Public Domain

The pages about raising children documented disciplines and chores assigned to children - basic everyday life (Figure **3.9.4** and Figure **3.9.5**). The figures are rendered in European style, the Indigenous influence of a blank white background still evident.

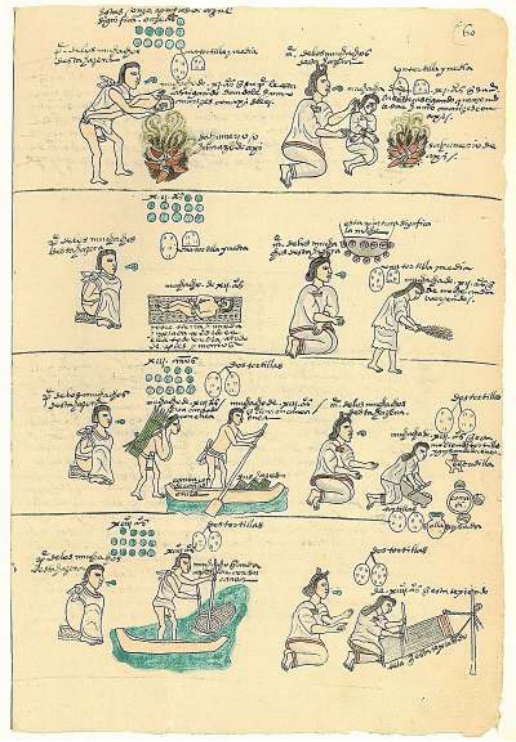


Figure **3.9.5**: Punishments and chores of children, *ages 11 to 14, Codex Mendoza* (1541, tempera and ink on paper, 20.6 × 30.6 cm) Public Domain

One of the most remarkable pages from the *Codex Mendoza* is the frontspiece, "*The Founding of Tenochtitlan*." (Figure **3.9.6**), an eagle on the prickly pear cactus with a rock as the center – with all four corners of the world emanating from the symbol. On the frontspiece of the *Codex Mendoza* are battle scenes at the bottom, the four corners of the Empire of the Aztecs, and a temple at the top of the page. The temple depiction was interpreted as the Templo Mayor – or the Great Pyramid, a 39.6 meters high stepped pyramid with two temples on top. The two temples were dedicated to Huitzilopochtli and Tlalac, the god of war and rain, respectively.

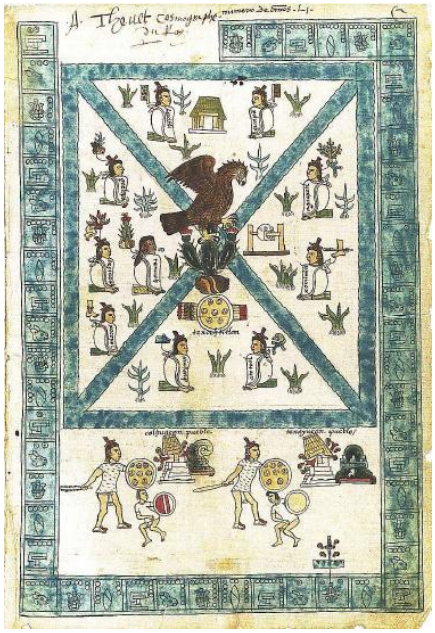


Figure **3.9.6**: Founding of Tenochtitlan, Codex Mendoza (1541, tempera and ink on paper, 20.6 × 30.6 cm) Public Domain

The *Florentine Codex* was a manuscript documenting the Aztec empire and preserving the memories of the Indigenous. Bernardino de Sahagún hired *Tlacuilos* (tri-lingual Indigenous artists) to illustrate and write the *Florentine Codex*. The manuscript page (Figure **3.9.7**) documents Aztec deities, with the text, "Tlalcihuatl is the other Venus." This connection between Greco-Roman deities and Aztec deities demonstrates how there were moments in time when the Spaniards tried to connect and relate to the Aztecs by focusing on the similarities of polytheism between the great classical cultures of Europe and the Aztecs.



Figure **3.9.7**: Historia general de las Cosas de Nueva España, (*The Universal History of the Things of New Spain)* CC BY 3.0

At first, many Indigenous traditions continued under European rule. However, missionaries sent from Spain to convert the newly discovered pagan cultures to Catholicism used Indigenous artists to help create and build a new society and create new art forms. This was a time of artistic interchange, resulting in some scientific labels describing the assimilation of art forms and cultures. Syncretism/ Convergence described what happens when two different cultures make use of a single symbol.

EARLY COLONIAL ARCHITECTURE

One of the missionaries' first tasks was to document information about the Indigenous cultures and how to convert them to Christianity. Sometimes, missionaries were quite sympathetic to the Indigenous, and other times they were extremely hostile. One of the first missionaries who arrived came Europe was quite sympathetic to the Indigenous and set up a school to educate the nobles and their children. Twelve additional missionaries followed him to Mexico, documenting the Indigenous cultures and constructing churches to aid in the conversion.

The Ex Convento de San Miguel in Huejotzingo (Figure **3.9.8**) reflected the new style of religious architecture, including several different cultural influences. Catholic Spain had recently been reconquered from the Moors of North Africa by Charles V, the Spanish King, and each time Spain advanced in its conquest, buildings were built with a defensive style, including battlements. The church façade is topped with battlements and gave the structure a defensive appearance, underscoring Spain's military posture in their conquest of Latin America in constructing the fortress church. Most of the stones came from nearby Indigenous structures. The elaborate and intricate designs on the stone façade are similar to the *plateresques* style in Spain and the bi-relief sculptures of the Indigenous.



Figure 3.9.8: Exterior View of the Church of San Miguel de Huejotzingo (16th century) - CC BY 3.0 - by Airvillanueva

Several other influences were common on the exterior of these early Christian churches (Figure 3.9.9) in New Spain. At the Ex-Convento de San Miguel in Huejotzingo, the side door has decorations called *Alfiz* – an architectural adornment of molding – usually rectangular and surrounding an arched walkway. When the Moors controlled Spain, architecture was based on Islamic-style architecture. The style was incorporated into the new buildings.



Figure 3.9.9: Side view of the Church of San Miguel de Huejotzingo (16th century) CC BY 3.0 - by Manuel de Corselas

Another interesting development in New World church architecture was a new form of chapels, specifically, open-air chapels. Although Europeans worshiped inside their churches, the Indigenous pagan rituals were conducted outside. When the missionaries tried to convert the Indigenous, it was easier to keep them comfortable with something familiar. They developed outside worship spaces or open-air chapels, *Posas* (Figure 3.9.10) (chapels) in an *atrio* (courtyard) – were placed in corners of a courtyard, and participants walked around and stopped at each *posa* for religious instruction.



Figure 3.9.10: Detail of Posa Chapel from the Convent of San Miguel de Huejotzingo (16th century) by PetrohsW, CC BY-SA 4.0

In the Viceroyalty of Peru, churches were also constructed with many cultural influences; unfortunately, many early structures were destroyed by earthquakes. A 17th century church in Peru, Church in Andahuaylilas (Figure 3.9.11), is one of the most famous churches from the Colonial era in the Viceroyalty of Peru. The interior is painted in unique repetitive patterns resembling textiles.



Figure 3.9.11: Exterior view of the Church of San Pedro Apóstol de Andahuaylillas (ca. 1600) by AgainErick, CC BY 3.0

EARLY COLONIAL SCULPTURE

In the center of many *atrios*, or courtyards of the open-air fortress churches, were stone crosses. The Cross at Acolman (Figure **3.9.12**) demonstrates the complex mixing of cultures. At first, it appears like a cross; however, a face emerges from the center of the cross, while the rest of the cross is covered in foliage. The Indigenous sculptor created the cross of Christian imagery with the symbolic language of the vegetation that the Indigenous people understood. In Indigenous manuscripts, a common subject was the world tree connecting the underworld to the heavens. The cross appears to be a mix of Christian symbolism and Indigenous symbolism, an example of syncretism. If an Indigenous person looked at the cross, part of their Indigenous culture and religion with evident in the foliage. If Europeans looked at the cross, they might think the Indigenous sculptor misunderstood the actual meaning of the cross. It is still unknown if the mixing of influences was an act of defiance and deceit or acceptance and understanding by the Indigenous sculptors.



Figure **3.9.12**: Atrial Cross, Church of San Agustín de Acolman (1555-57) by profzucker, CC BY-NC-SA 2.0

Baptismal fonts also combine European functions, for example, baptism, with Indigenous references. At the Monastery of San Miguel Zinacantepec, the baptismal font (Figure **3.9.13**) has an upper border of a Franciscan cord, with an inscription in the Indigenous Nahuatl language. There are also medallions representing Christian themes, such as the Annunciation and Flight into Egypt. Between the medallions are scenes possibly representing the heavens in the Christian religion or the heavens with Indigenous birds and references to the Indigenous heavens, a connection between the Catholic religion with a functional baptismal font, and imagery recalling the Indigenous past. Sometimes, the success of translating ideas from Europe by an Indigenous sculptor was lost.



Figure **3.9.13**: Baptismal Font at the Monastery of San Miguel Zinacantepec (16th century, stone) by Minaram, CC BY-SA 4.0

The lion fountain or feathered coyote (Figure **3.9.14**) is a decorative sculpture at the Rollo demonstrating how an Indigenous sculptor interpreted, visually, a lion. The artist was asked to create a lion (the symbol of the Spanish monarchy). Because the Indigenous carver had never seen a lion, he made an animal similar to an Indigenous feathered coyote.



Figure **3.9.14**: Feathered coyote (16th century, stone) by Gary Lee Todd, Ph..., CC0 1.0

EARLY COLONIAL PAINTING

There were numerous influences to create new forms of art. However, one of the most significant influences from Europe to Latin America were simple woodcut prints and engravings. The easily portable and inexpensive art forms were used in Indigenous education, teaching the Catholic faith's religious stories.

At the Ex-Convento de San Miguel in Huejotzingo (Figure **3.9.15**) are wall paintings painted by Indigenous artists in the illusionistic style of Europe, the black and white images copied directly from European prints. All the prints traveling from Europe during this period were black

and white, the Indigenous painters painting what they viewed in the European prints. In Germanic and Flemish prints had decorative borders also painted by the Indigenous on church walls. It is believed the missionaries and friars of the churches supported the black and white imagery isolated from the colorful imagery of the Indigenous paintings. In the image, the Virgin Mary stands on the crescent moon below God the Father. Symbols of her purity float in the clouds beside her with important saints, who promoted the devotion of the Mary's Immaculate Conception.



Figure **3.9.15**: Immaculate Conception from the Convent of San Miguel de Huegjotzingo (16th century, mural painting) by AlejandroLinaresGarcia, CC BY-SA 4.0

There are numerous black and white images towering up the stairways at the *Ex-Convent of San Nicolas de Tolentino Frescos* (Figure **3.9.16**). They are completed in an illusionistic style, with a sense of perspective. An interesting inclusion in this series of paintings is the Indigenous men depicted with the church's friars. Although copying imagery from Europe, the Indigenous painters seemed to have some say in the overall fresco program of the monasteries. It also demonstrates how the church officials were often lenient with the Indigenous workers.



Figure **3.9.16**: Cloister stairway murals, Convento de San Nicolás de Tolentino (ca. 1575) by Por ismael villafranco, CC BY 2.0

One of the more intriguing paintings completed for a church is the murals at Ixmiquilpan (Figure **3.9.17**). The series of paintings were completed on the walls down the central aisle in the church's nave. Unlike the black and white images seen at Huejotzingo, these paintings are richly colored. The subject matter is far from anything expected in a Catholic church with anthropomorphic busts. These human figures are dressed in Indigenous warrior clothing or jaguars, who battle European-inspired monsters. There is a unifying bright blue acanthus scroll flowing throughout all of the images down the nave. The acanthus scroll is standard in classical art; however, the color of the murals indicates they were not direct copies from European prints.

Additionally, Aztec knightly orders wore costumes and animal hides as painted in the paintings, not traditional European depictions. It is unknown why the church authorities allowed a battle of Indigenous figures with animal skins and weapons of the Aztecs to be painted down the main aisle of the Catholic church. Most scholars believe the Christianized Indigenous of the region painted what they knew as a representation of good and evil.



Figure **3.9.17**: Battle of Aztec and Chichimec Warriors (1570s) by ismael villafranco, CC BY 2.0

VIRGIN OF GUADALUPE

No discussion on the early colonial era of Latin America would be complete without a discussion on the Virgin of Guadalupe and her importance and an event between December 9-12, 1531, ten years after the conquest of Tenochtitlan. According to legend, a dark-skinned Virgin Mary, dressed in a blue garment dotted with stars (some scholars say the stars resemble the constellation in the skies at that time), appeared to a Christianized Indigenous man named Juan Diego. He was just north of Mexico City on the site of an old Indigenous temple to the Goddess Tonantzin, "Mother of the people." The Virgin spoke to him in the Indigenous Aztec language, Nahuatl, and asked Juan Diego to approach the bishop to build a church in her honor at this location. Unfortunately, the bishop did not believe Juan Diego. Juan Diego attempted to go over the hill again to meet his sick uncle, and the Virgin appeared to him again. He explained the bishop did not believe him. After the third attempt, he explained that the bishop wanted evidence. On December 12th, the Virgin Mary told Juan Diego to gather roses from a rose bush, not blooming in the winter or the rocky terrain, and to bring the roses to the bishop as a sign. When Diego opened his cloak (Figure **3.9.18**) to show the bishop the flowers he gathered, the miraculous image of the Virgin of Guadalupe appeared on his cactus fiber *tilma* (cloak). It is believed the original cactus fiber *tilma* is on view during the Virgin of Guadalupe's feast days in December each year, even though the cactus fiber cloak should have disintegrated after 20 years, even surviving a bomb attack in 1921. Although some question the authenticity of the religious relic, far more people have complete faith and devotion in the Virgin of Guadalupe.



Figure **3.9.18**: Relic of Juan Diego's Cactus Fiber Tilma with the miraculous image of the Virgin of Guadalupe (1531) by Joaquín Martínez CC BY 2.0

The first painted reproduction of the Virgin of Guadalupe, called a *Guadalupana*, was in 1606 by the Spanish immigrant Baltasar de Echave Orio. From this point forward, every time an image of the Virgin of Guadalupe was created, it was made following the exact depiction found on the cactus fiber tilma relic in the Basilica of Guadalupe. Except for the medium or skill, the image presents the dark-skinned Virgin in a red dress and blue mantel covered with stars, standing in front of a ray of light, her head bowed. A bow is tied around her waist, and she stands on a crescent moon supported by an angel.

In the immediate years after the Spanish conquest of the New World, social, historical, and artistic changes in the Viceroyalty of New Spain and the Viceroyalty of Peru were unprecedented. The powerful influence and control of the Catholic church and Spanish government changed the cultural and religious environment of the people. Using black and white prints from Europe, Indigenous artists created new and different architecture and art under the direction of the new conquerors while still incorporating local traditions.

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3.10: CONCLUSION

Historically, gold inspired most civilizations, a shiny, bright material usually associated with wealth and power. In almost every location, gold was the provenance of the ruling and elite classes, controlling who had gold, what was made with gold, and the value of gold. Each gold item below is quite different depending on use and ownership. New trans-oceanic exploration and invasions by many European powers brought significant destruction and change to indigenous populations inhabiting much of the world. The Europeans found unique products and commodities from new, and considered exotic, places around the world. Unfortunately, destructive aggression was part of the European invasion, destroying native populations and diseases unknown in the new territories. Christianity was another power the Europeans brought, imposing their religious beliefs on others as local people were forced to give up their religious cultures and submit to new ideals.

Sculptures are found worldwide based on religious beliefs, cultural values, commercial requirements, or an artist's concept. Multiple types of material were formed into shapes, complete with meaningful artistic details. Some sculptures followed religious or cultural designs, and some were made by artists who were free to build on their designs.

Painted images are found in every culture since early people began marking on cave walls. By the 1400s, the painting was very sophisticated and detailed, using multiple mediums to create color. Paint could be applied to walls, paper, board, or any other suitable surface. The term paint-covered various media, usually mixed with a binder and pigments of color, all applied with a brush, pen, finger, trowel, or other technique. Along with design and color, the media allowed the artist to create their visions of a scene, whether a tree, a person, or the sky.

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CHAPTER OVERVIEW

4: THE GROWTH OF EUROPEAN INCURSION (1600 CE – 1700 CE)

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4.1: INTRODUCTION

INTRODUCTION

Nova Totius Terrarum Orbis Geographica ac Hydrographica Tabula (Figure **4.1.1**) was published in 1630 in Amsterdam. Around the edges are cartouches and illustrations demonstrating Dutch cartography's baroque style, including Mercator, Ptolemy, and Caesar. California is drawn as an island, probably because explorers saw Baja California. The eastern coast of North America had been explored more, and maps were becoming more accurate while the west coast remained a sizeable amorphous mass of land. Asian regions were more detailed as the Dutch traders sailed along the coasts, searching for spices for trade.

By the 1600s, European countries had traveled across the oceans finding new routes and commodities, trying to dominate and control different regions. This became the period of settlements, establishing new communities to expand their territory and power. In North America, ships brought settlers ready to continue their religion and customs, changing the local cultures. Along with people moving to the new lands came extensive agricultural changes to grow new products of tobacco and cotton, moving out the indigenous people, establishing the culture of slavery, and forcing slaves to the new land. In Asia, Europeans brought weapons to help build their trade centers and subdue the local populations.



Figure **4.1.1**: Nova Totius Terrarum Orbis Geographica ac Hydrographica Tabula. Public Domain

EUROPE

Europe had been composed of a plethora of small kingdoms, each one in continual warfare against their neighbors, either territorial or religious. From the strife of the Middle Ages, some monarchs were able to conquer larger territories, enlarging their kingdoms and the concept of absolutism – the monarch has the power of divine right. However, Catholicism had been a major religion, a religious and social schism formed in this period through Protestant sects' rise and nation-states' formation. New scientific concepts developed as education spread beyond the walls of the religious, legal, and medical communities. Old biblical concepts and beliefs like the earth as the center of the universe were challenged, and new ideas were formed, moving from superstition to reasoning and the Scientific Revolution.

Changes were even evident in the dietary shifts of the aristocrats and merchants. "The Renaissance diet included many more spices (loads of them), very few utensils and mix between sweet and savory within dishes and throughout the meal…A Baroque cuisine was much more ordered with a set procession of dishes,"[1] more specialized food preparation and the introduction of new foods like squash, corn, and potatoes from the new worlds. Tea, coffee, and sugar were major new commodities introduced and quickly integrated into all population classes. The concept of tea started as a popular drink with nobility, gaining favor when sugar was imported, and drinking tea laced with sugar was a low-cost source of calories for workers in factories. Tobacco was another new import widely expanding throughout Europe. In 1624, the English imported 200,000 pounds of tobacco from the Jamestown settlement growing to 25,000,000 pounds per year.[2] Unfortunately, the growth of imports of tobacco and sugar lead to the expansion of slavery.

As the exploration of other parts of the world expanded, the concept of mercantilism grew, bringing a new economic structure and the idea of trade balance, exporting more than importing. The Dutch East India company started as a public company, the first mega-corporation as the Netherlands finally escaped domination by Spain to become a maritime power and major trade center. Expanded trade brought the exploitation of goods and resources in newly explored areas of the world. Spain used its superior military force to control much of the Atlantic sea route to Mesoamerica and the vast deposits of gold and silver. England started to expand its naval fleet and exploration of North America. The Islamic world also wanted trade partners and established diplomatic and trade agreements with Portugal, England, Netherlands, and France.

Art was an important part of all trade as each culture was exposed to other places' artwork and creative concepts. The European missionaries' bibles illustration taught artists in India new ideas of spatial recession. The oversized oil paintings from France inspired Iranian leaders to request large portraits of themselves. Middle Eastern designs found in textiles and carpets found their way into European designs. The extravagant ornamentation of Versailles was seen in mosques and palaces.

INDIA

India was ruled by the Mughals, who consolidated multiple smaller regions and developed a government respecting human rights. The Mughal Empire was based on the previous Mongol rulers, creating a culture based on Persian and Asian ideals, a Muslim-ruled country

inhabited by a Hindu majority. Although they maintained the military proficiencies of their Mongol ancestors, they created an environment of religious tolerance and support for human rights. The first ruler in the 16th century allowed the construction of Hindu temples, even forbidding cows to be killed, a practice offensive to the Hindu population. The successive rulers maintained Islam as the official religion while still tolerating Hindus and other beliefs. The Rajput emerged from a loose association of clans and settlements, which developed into a highly structured group based on inherited positions. Under the Mughal rule, they were accepted as feudatories and developed a governmental and social structure based on kinship and genealogical links.

The English and Dutch both wanted into the lucrative trade market of India and across Asia. In 1600, the fledgling East India Company came to India and received the rights for trade. Portugal had initially controlled the routes, losing in a fight with the English. The Mughal court gave England the right to trade and construct factories, trading through the establishments. The English used concepts of bulk trade instead of high-cost goods, giving them the trading and profit lead. The Indian government wanted silver as payment, forcing the English to establish multiple trading partners to obtain enough silver. In the later part of the 1600s, the French joined in the trade along with the Dutch and Portuguese, generating control conflicts with each other and the Mughals, Marathas (Hindus), and other local ruling factions, leading eventually to the expansion and control of India by the English in the early 1800s.

Art in the Mughal period became a part of how rulers identified themselves, and adoration of the arts and their artistic qualities, and visual significance. The elegance of the architecture and colorful paintings was supported by importing Persian masters to help propagate esthetic and design principles. The artists came because the emperors held astonishing wealth and influence, not necessarily good taste. Illustrated books and albums displaying portraits, animals, paintings, and calligraphy elaborately bordered with gold and leather became one of the primary art forms of the period. The Rajput painting was focused on their ruling courts and had distinct styles depending on the location of the court.

CHINA

China experienced a tremendous growth period. When China conquered Tibet and Central Asia, the population increased to 450 million people. The country spread over a territory three times the previous dynasty with millions of non-Chinese minorities. The Qing Dynasty started when the Manchu invaded and controlled the government and formed the last imperial dynasties, reigning for almost 300 years. With the extraordinarily immense country, they developed unified transportation, river systems, and massive inter-regional trade. Manufacturing and factories were moved to where natural resources were or plentiful labor. Unlike European states, the state did not control much of the commerce highly managed by the royal throne. They developed interrelated links of village goods to regional markets to the export trade.

Portugal had come to China in the 1550s and established themselves as trade partners, the shipping fleet between China and Europe. The Spanish occupied the Philippines and used silver from their new regions in the Americas as a significant commodity for trade. Along with the Portuguese and Spanish came the Catholic missionaries and conflicts within the different missionary groups about Chinese beliefs. By 1800, the continued intrusions and military might of the Europeans began to affect the order in China, leading to a weakening of the government. The tax rate had been kept exceptionally low during the dynasty based on the Confucian concept of a fiscal-economic policy of little taxation or government manipulation of the economy, furthering the demise of the government.

Art flourished during the Qing Dynasty under the patronage of the emperors, especially painting, calligraphy, and porcelain. Confucian principles formed the traditions, and artists flourished in the courts as part of the elite. Calligraphy and painting were intermixed, each critical, following two paths, those from the more orthodox, traditional beliefs and those who became individualists, following their ideals. Porcelain was a significant force in this period; royal and traditional standards dictated every color, use, shape, and style. Specialty items were made for the royal household, and porcelain colors were specified for each level of society.

KOREA

Korea is located by several contentious, large countries, including Russia, China, and Japan, forcing Korea into diplomatic solutions to maintain their own culture and independence. The Korean proverb, "When whales fight, the shrimp's back is broken,"[3] grew from their tenuous position; however, they were able to preserve their kingdoms and independence. Early kings in the Joseon dynasty fostered the growth of scholars, developed an alphabet, and built a government administration. The Koreans overcame an incursion by Japan at the end of the 16th century and the Manchus early in the 17th century. From 1600 to the late 1800s, Korea set up diplomatic missions with China and a few ceremonial events with Japan, allowing very few foreigners to enter the country, obtaining the nickname of 'Hermit Kingdom.' They were able to live in isolation and peace for over 250 years. During this period, they focused on scholarly Confucian ideals, shunning military activities. Even though Confucianism was the dominant religious belief, Buddhism and Daoism were accepted and frequently interwoven into all the cultural ideas.

Contact with Europeans occurred when a Dutch ship became shipwrecked on one of the Korean islands, the Koreans rescued three crewmen. The three taught the Koreans about weapons and military standards in Europe. Contacts with China also educated them about Europeans and their culture. However, the Koreans maintained their isolation, a slowly growing economy, with excessive tax and government control based on Confucian values.

The king supported art, and court artists produced exquisite work made from gold, silk, and other exceptional materials. The symbols of longevity were frequently an essential part of the artwork; ceramics, paintings, furniture, and others. The symbols were based on concepts

from nature; trees, deer, clouds, the sun, turtle, water, cranes, mushrooms, bamboo, and mountains, each with specific, defined meanings for the symbols. The concept of folk art, ordinary people painting their interpretations of longevity, grew across the country, bringing art into homes.

NORTH AMERICAN

North American populations were as dissimilar as the populations on other large continents, their diversity, and numbers unknown to explorers who initially only encountered those along coastal regions. Historians estimate about 150 different societies or tribes lived across the continent, each with diverse languages, characteristics, clothing, artworks, food, and cultures. Most of the information about different indigenous groups was based on artifacts, oral stories based along with generations, or recorded by Europeans who settled in other regions.

Interactions between the European traders and settlers depended on the country they came from and why they were in North America. The primary goal of Europeans was an economic gain from the natural resources of furs, metals, and wood, the enslavement of indigenous populations to grow crops like tobacco and sugar, and the expansion of territory. The secondary goal was religious, finding their religious freedom or converting the native peoples to Christianity. The conflicts of warfare and the introduction of diseases to a population without immunity decimated the people, some estimates over 90%, eliminated some tribes, and interrupted traditional lifestyles and societies.

At first, the Europeans were welcomed, soon coming into conflict over societal values. The English started to establish settlements along the east coast, coming into conflict with the Native Americans' belief that no one owned the land. As the ships came loaded with settlers, they built on land, believing they now owned it; more and more land was required as the ships arrived, continually moving into native territories. The French focused on the fur-rich areas of Canada, trading guns for furs, and arming some tribes to gain control of the fur trade. Some tribes found themselves well-armed and able to attack others, changing the relationships between tribes. The Spanish came from Mexico into the southern regions, looking to find additional wealth like gold and convert the indigenous population to Catholicism. Their large number of heavily armed troops quickly overwhelmed the native populations, forcing religious conversion through stringent controls and punishment. Other European countries tried to gain footholds on the continent and were only marginally successful. By the end of the 17th century, waves of people came to the continent, including the slaves' expansion from the African slave trade.

Art was a standard function across all the indigenous societies, varying the types, and styles based on the materials found in the local areas or through trade with other groups. As Europeans started settling in different places, the local tribes traded for new and different materials. Generally, the artwork is arranged into two categories; work before 1600 and European influence and materials, and work after 1600. The art from Native tribes is frequently labeled 'primitive' just because the work was not the same as the perception of proper European style. The art was also forcibly taken, destroying cultural and religious artifacts. Art was not considered an occupation or separate thing; a person might be recognized for expertise in an artistic endeavor as a beautifully woven basket or decorative object.

ART METHODS

LIGHT AND DARK OF BAROQUE

Baroque painting was defined by dramatic images of incredible depth from new techniques of *chiaroscuro*, *tenebrism*, and *sfumato* – all methods to manipulate light and dark. Chiaroscuro combined the Italian *chiaro*, meaning light or defined, and *scuro*, dark or ambiguous. Artists used light contrasting against dark shadows to develop three-dimensional figures. Tenebrism brought even more dramatic use of light and dark, with darkness almost the dominant focus of the painting, most of the images hidden with little illumination. Parts of the hands or faces were the major elements illuminated against the contrast of an exceptionally dark setting, creating vivid and emotional scenes. Originally, religious scenes were the principal use of chiaroscuro; the light was used to illuminate the divinity of Christ. Other artists expanded the concept using shafts of light shining from an unknown source to light elements of the otherwise dark and foreboding scene. Some artists used a visible candle to provide the light and its reflection off the figures. The extreme dark depth of tenebrism brought even more drama.

Because the paintings were made with very dark colors, the method used to apply the underpainting was different. Most artists used middle or dark tones for the base instead of light colors. Colors were applied in thin layers of glazes to build the underpainting, the dark colors requiring many layers to achieve the dimensional effects. "Highlighted areas are very thin and fine. Color applied in thin glazes tends to be clear, luminous, and devoid of brush marks. Shadows and dark colors, however, appear as thickly as built-up surfaces, creating ridges clearly visible in raking light where they come into contact with the delicate light areas."[4] Artists frequently used heavy white impasto paint on the areas to be highlighted, then added dark washes, building layers as needed. Dark heavy brushstrokes in some spaces helped create a sense of tension or movement.

FACES IN THE DUTCH GOLDEN AGE

The concept of facial images has existed for centuries as the faces of rulers appeared on coins or the official statuary. The idea of self-images returned during the Renaissance as patrons of the arts wanted their images captured on canvas. During the Baroque period, especially in the Netherlands region, half-or three-quarters of views of the face were popular. The new merchant class commissioned their likeness to display at home while organizations procured group portraits.

The position of a light source became essential to properly illuminate the face and give it character. With the manufacture of cheaper and more reflective mirrors, many artists tried to create self-portraits. The artist was able to display their image and the style and techniques of their paintings. Sometimes the artist simply painted themselves and other times inserted their image into a scene. Rembrandt was the most prolific painter of self-portraits, with over forty paintings plus etchings and prints. He started when he was young and continued throughout his life, reflecting his painting characteristics, life, and economic state based on his clothing in each iteration.

Painting a portrait or self-portrait is complex; the proportions of the face are similar from person to person, yet different. Several unique proportional assumptions are used to paint a face correctly. A person's eyes and ears are generally positioned halfway down the head, and the head is about five eyes wide. The edge of the nose is in line with the tear ducts found in the corner of the eyes. The space between a person's eyes is as wide as the eyes to align the eyes correctly. For most people, the corners of the mouth are in line with the pupils in the eyes.

Illumination is an integral part of painting a portrait, where the light originates, how light reflects on the face, where shadows are formed, and how color fluctuates based on light. The light was an essential part of painting a portrait, and the artist must define the shadows based on the position of the head. The artist must determine what they are going to emphasize, what type of lighting will highlight the right parts of the figure, and the direction of the light. Key lighting is generally the first consideration, with light shining directly on the face as the major illumination point. Fill light is positioned at an angle to balance shaded areas, while the rear light is angled from behind to produce contours or form an outline around the head. The artist also needs to decide how to highlight the background to create a shadow by the head.

STILL LIFE IN THE DUTCH GOLDEN AGE – STILL LIFE

As cities in the Netherlands expanded trade, growing the wealthy merchant class and urbanizing the cities, the desire for still life painting grew, painting new commodities and imports, displaying unusual flowers, foods, or objects, all part of the growing trade. Early works focused on domestic products (butter, cheese, herring, beer), soon expanding to include other European products (bread, lemons, oranges, figs, raisins, hazelnuts, and wine). As the Dutch East India Company expanded across the oceans, still life work was structured to include the new exotic products (pepper, spices, tea, salt, tobacco, and porcelain).[5] The still-life paintings illustrate the vast collection of products the Dutch imported and how they displayed their ability to indulge in the products. Still life was seldom commissioned, leaving the artists free to select their arrangements and sell them on the open market.

Floral still life painted in oils was a popular arrangement, frequently combining herbs, flowers, and other plant exotics in an elegant vase or bowl. Each petal, stem, or berry is painted with extensive detail, a drop of dew perched on a leaf or a flower slowly dying and drooping over the vase. The artists used deeply contrasting dark and light to highlight unique colors and flower elements. To achieve the finely detained results, artists used small brushes, sometimes with just a few hairs.

The concept of a feast or exotic foods became the subject of most still-life artists. The colors and tones of the items were significant; a white or neutral tablecloth might provide the background for the rest of the painting, and glass or metals like silver or pewter vases, bowls, or plates added to the neutrality letting the pile of oranges or the blushing peach shine. The materials used in a painting were carefully prepared. Each specimen was individually arranged on the table to define each element optimally; a bug sitting on the leaf, a basket of lemons appearing to roll away, or the detailed skin of a melon. Harmony and perspective in the composition were significant; do the grapes appear in the foreground or background, are they hanging or laying, what direction is the fish laying, and does the eye show or is the fish hanging. Everything was thoughtfully placed.

MINIATURES OF THE MUGHAL AND RAJPUT

When the emperor Akbar died, he was succeeded by his son Jahangir who was very interested in the arts. He continued the focus on miniature paintings, commissioning multiple books to illustrate his reign. The paintings included a wide variety of topics, court scenes, individual portraits, or battles. The works were painted on two different types of paper, a rough paper made with fibrous particles, burnished to become smooth, and a white paper created from a more refined pulp. Generally, the artist used charcoal or ink to draw the original outlines and then brushed an opaque layer of a light color – white, off white, or blue, the outlines still visible. Other layers were added, and the paper burnished in-between layers of paint. The final layers reflected the critical images of the design, the human or animal figures. One of the last steps was outlining the significant design elements.

While working, the artists sat in front of low tables or placed a board on their lap. The completed paintings were wrapped in cotton fabric to protect them from insects and the elements. Initially, during the beginning of a painting, a team of artists worked and divided the activities bringing the specialist in towards the end; later individual artists produced most of the work. The Mughal court was the dominant entity, and the artists' names are known; however, the artists in the Rajput court were mainly unknown. Political coalitions between the two regions brought artists into contact and influenced each other.

COLOR IN THE QING DYNASTY

Each ruling dynasty selected a representational color from the Five Elements Theory; colors are part of Chinese concepts of natural laws and how universal order is part of the world. The elements and colors are related to the body, seasons, climate, medicine, astrology, and other interactive concepts:

Color: Black, Red, Yellow, White, Qing (blue or green)

Element: Water, Fire, Earth, Metal, Wood

During the Ming Dynasty, red was the official color. Initially, when the Manchu started the Qing Dynasty, they did not declare an official color. The ruling Manchu had divided their systems identifiable by eight colored banners of white, red, yellow, and blue as solid colors or borders. The sovereign flag appeared as a blue dragon placed on a yellow background making yellow the official de facto color.[6] Yellow symbolized the earth and was considered an esteemed color, often reserved as the emperors' color, decorating palaces, temples, and clothing worn by the emperors. Historians believe the importance of yellow grew from the color of the sun and the sky only has one sun. Therefore, a nation can only have one emperor, and yellow represents the exclusivity of one person. During the Qing Dynasty, a very detailed document specified by rank, who wore yellow; bright yellow robes were reserved for the emperor and empress, apricot yellow for the crowned princes, and golden yellow for lesser princes. Lower-ranked members of the court wore different shades of blue. Even recipes for special dyes were recorded; the bright yellow dye for the emperor's robes came from a pagoda but an alum. The other colors also used defined plants and methods for dying material.

Red, associated with fire, represented good fortune and color used in celebratory settings, while black was a neutral color and was selected by many emperors as their color. Black was part of the harmony of yin and yang. White is associated with metal and is also the color of mourning and death. Qing usually meant green; however, it might also be assumed to be blue and occasionally black. Qing refers to nature, the grass or mountains, and is correlated with prosperity and harmony.

Color in paintings differed from European style painting. Chinese artists used a brush and rice paper with colors made from natural materials. The traditional colors were developed from three materials; mineral pigments, plant pigments, and gold or silver, all bringing a wide range of colors for the artist to mix and combine. Dynasties preceding the Ming and Qing periods used colors, and individually developed into multiple types of artwork. With the advent of the Ming and Qing periods, color became industrialized, and new demands from an increased population, new techniques to make paint, and specialized colors all led to factories producing pigment for artists to purchase instead of making it themselves. Foreign colors also were imported and began to affect the way painters worked.

Using ink also became prominent after the Song Dynasty, developing into 'ink color,' a process based on the type of ink, the water, which brush, or other variables. The ink colors were added to the techniques and systems of paint colors, and ink was incorporated into the artists' colorful images.

PAPER IN THE JOSEON DYNASTY

Hanji is a traditional Korean paper found in tombs dating to the 6th century. During the Joseon Dynasty, paper became ubiquitous in daily life, used for books, fans, simulated flowers, and other decorations. The paper was made from a combination of bark from the *dak* tree (paper mulberry), a native tree growing in the mountains, and the roots of the Hibiscus Manihot (flowering plant). The bark was boiled in water, then skinned and pounded; the slimy mucus from the root of the hibiscus is applied to the bark and formed into sheets pressed out to dry. The process is complex and time-consuming, and the perfect Hanji is highly respected.

The paper is durable and long-lasting. Researchers discovered the bark of the mulberry tree had a pH level of 7 instead of the usual pH level of 4 or 5 found in most papers, a level that caused them to disintegrate quickly. Most of Korea's ancient information and records were preserved because of the incredibly tough paper used for documents. Although Buddhist monks traditionally made most of the paper in Korea, in the Joseon period, the government even produced paper, including paper armor, for troops.

PORCUPINE QUILLS IN NATIVE AMERICANS

The use of porcupine quills for artwork is unique to the North American native population. Before the glass beads from Europe, the quills were a natural and plentiful resource for decorative elements. The quills from the porcupine were usually white with black tips; the tips were clipped off. An individual quill was almost three inches, and they were dyed with natural dyes. Quills were softened, becoming malleable and able to be bent or flattened into different shapes. Each quill might be used as a bead and appliqued or embroidered onto a surface with sinew or, later, thread traded from Europe. Quills were usually added to leggings, shirts, headbands, moccasins, breechclouts, or other personal items and are still an art form used today.

FUR AND HIDE IN NATIVE AMERICANS

Moose hair was used in the northeast; the hairs were collected in the fall, tied into bundles, and saved to decorate buckskin clothing. Initially, the hairs were attached with sinew using an awl, later replaced by a needle and thread. Different dyes were used, although red, green, blue, and white are the standard colors. Embroidering the moose hair was a woman's occupation. She starts "by choosing from a bunch of bristles a small quantity having the desired shade and transferring them to her mouth. From the mouth, they are again transferred, 4 to 6 together, to the buckskin and stitched down with thread at intervals of about one-sixteenth of an inch."[7] When the hairs were sewn, another set is joined to form the pattern.

Animal hides were an important source of natural material for most Native Americans. Different types of hides became moccasins, robes, leggings, or other clothing and articles. The skins had to be tanned–treated. A hide was soaked, draped over a pole, and scraped, removing

the excess flesh and hair, then stretching it on poles to dry. After the skin dries in a few days, the hide is thoroughly scraped, continuing to soften the hide, then rinsed and dried again.

[1] Retrieved from https://news.stanford.edu/news/2012/march/17th-century-dining-032312.html

[2] Retrieved from https://www.lib.umn.edu/bell/tradeproducts/tobacco

[3] Meider, W., Dundes, A. (1994). The Wisdom of Many: Essays on the Proverb, University of Wisconsin Press, p. 301.

[4] Barrett, S., Stulik, D., (1995). *An Integrated Approach for the Study of Painting Techniques*, Historical Painting Techniques, Materials, and Studio Practice, The Getty Conservation Institute, p. 8.

[5] Hochstrasser, J. B. (2007). Still Life and Trade in the Dutch Golden Age, Yale University Press.

[6] Gao, J., Official Colours of Chinese Regimes: A Panchronic Philological Study with Historical Accounts of China, *A Journal of the Humanities & Social Sciences*. 2012, Vol. 16 Issue 3, pp. 272-273.

[7] Speck, F. (1911). Huron Moose Hair Embroidery. *American Anthropologist*, *13*(1), new series, 1-14. Retrieved March 26, 2020, from www.jstor.org/stable/659805

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4.2: DUTCH GOLDEN AGE (1600 – 1672)

INTRODUCTION

The merchant class became wealthy, giving them extra income. Located on the Atlantic as one of the major gateways to Europe, the trading routes to Asia, and the new shipping lanes to the new world, the Netherlands controlled much of the import and export business. The Netherlands means lowlands, a country below sea level, developed by controlling the seas yet using the oceans for their economic success. By the 17th century, they were freed from decades-long rule by the Spanish, building their own very prosperous prominence with a significant merchant and middle class. The wealth of the people, not just the elite, was responsible for the growth and the burgeoning popularity of artists and their work. Nationalism became the Golden Age in the Netherlands. Art no longer depicted the elaborate Catholic religion and images; instead, artists depicted realism, the life, and styles of the ordinary person as ideal images.

The art market in the Netherlands was so prolific, that paintings for sale were found in all types of stores or taverns. The guilds painstakingly recorded every piece of art and its sale, fining anyone not complying with the laws and ensuring authentic works from the thousands of painters. Art portrayed the new lifestyles of half the population; spotlessly clean houses, luxury items, portraits of the typical person, and food from around the world imported by the vast merchant class. The other half was not so lucky; laboring 14 hours a day, risky voyages to the new ports, low wages, child labor, and the poorhouse.

REMBRANDT VAN RIJN

The nose is one of the most complex parts of the human face for the artist; long, graceful, wide, pockmarked, gross, noticeable, furrowed, or smooth, the nose seems to become the part of the image conjured by the artist, not the sitter. Rembrandt van Rijn (1606-1669) appeared to paint the nose to the height of perfection as one would reflect the sheen of velvet or the stiffness of a ruff.

In his portraits and self-portraits, he angles the sitter's face in such a way that the ridge of the nose nearly always forms the line of demarcation between brightly illuminated and shadowy areas. A Rembrandt face is a face partially eclipsed, and the nose, bright and obvious, thrusting into the riddle of halftones, serves to focus the viewer's attention upon, and to dramatize, the division between a flood of light – an overwhelming clarity – and a brooding duskiness. If the sitter is the lead actor of a performance…, then the nose is his understudy on the stage of the face. The nose stands in the center…and demands we notice it.[1]

Rembrandt created over eighty self-portraits of oil, etching, and drawings, each unique, depicting him at different stages of his life with distinctive images, reflective studies of a face and the nose as the border of light and shadow. He had to use the totality of lines and strokes on the copper plate to create the images in his etchings. With the brush and color, he could build up layers of paint, producing accurate imperfections of the face, wrinkles and warts, focused light, and deep shadows. The *Self Portrait with Wide Nose* (Figure **4.2.1**) was one of his early self-portraits in 1628, etched with pen and brown ink on paper. His face still has characteristics of a young man with wide nostrils, the nose flattened on the side, and his eyes small and unimportant to the image.



Figure **4.2.1**: Self Portrait with Wide Nose (1628, etching, pen, and brown ink on paper, 7.1 x 5.9 cm) Public Domain

The etching, *Self-Portrait in a Cap* (Figure **4.2.2**) depicts Rembrandt in 1630 appearing to whistle; his long nose has a pyramidal shape, the nostrils flared and a look of surprise or distress on his face, and his eyes are still small but widened, adding to the visual feeling. In this portrait, he uses the shadow on the right side of his nose to demonstrate the light source.



Figure 4.2.2: Self Portrait in a Cap (1630, etching) Public Domain

In *Self Portrait Wearing a Toque and a Gold Chain* 1633 (Figure **4.2.3**), with the dark brown velvet and the golden chain to represent a reward from royalty, he portrayed himself as a successful businessman, a look he used in many of his other self-portraits. As in most of his portraits and this image, Rembrandt has the light shining from the left side of the face, highlighting his confident expression. Using only shades of green, white, gray, the deep red of carmine, and the darker tones of ochre yellow, he masterfully used brushstrokes to build the tiny hairs of his mustache, small pores of his face, and the triangular shape of the large nose.



Figure 4.2.3: Self Portrait Wearing a Toque and a Gold Chain (1633, oil on oak panel, 70.4 x 54 cm) Public Domain

By 1660, Rembrandt used the well-established style, yet each image was different, depicting a man at various stages of life. *Self Portrait at the Easel* (Figure **4.2.4**) immediately focuses the eye on the illumination of the white cap painted with noticeable brushstrokes. Light moves down to the right side of his face, a little darker. His hand and the easel are in shadows, knobs of paint visible on the easel. The wrinkles and marks of aging are on his face, small patches of grey hair beginning to show.



Figure 4.2.4: Self-Portrait at the Easel (1660, oil on canvas, 111 x 85 cm) Public Domain

By 1660, Rembrandt used the well-established style, yet each image was different, depicting a man at various stages of life. *Self Portrait at the Easel* (Figure **4.2.5**) immediately focuses the eye on the illumination of the white cap painted with noticeable brushstrokes. Light moves down to the right side of his face, a little darker. His hand and the easel are in shadows, knobs of paint visible on the easel. The wrinkles and marks of aging are on his face, small patches of grey hair beginning to show.



Figure 4.2.5: Self-Portrait (1669, oil on canvas, 86 x 70.5 cm) Public Domain

Rembrandt usually painted the portraits of his subjects in half-lengths, concentrating on the face and letting the rest of the body hidden in the shadows of dark clothing, a style followed by other Dutch painters. He was the most sought-after painter of portraits, in high demand from prominent guild members and the city elite. People wanted to be painted as they looked in life; moral, righteous, financially established, and alive. Rembrandt usually posed the person against a simple, plain background in dark clothing and a highlighted item; a gold chain, a white ruff, or a hat. Light came from the right side of the face causing illumination and shadows. A cap on a man caused extra shadows while the stark white of a ruff on the neck brought additional light. Rembrandt followed conventional standards of lighting, the high rounded forehead, a long, narrow patrician nose with the mouth usually closed.

The *Portrait of Haesje Jacobsdr. van Cleyburg* (Figure 4.2.6), painted in 1634, depicts a woman sure of herself, idealizing the fifty-one-year-old woman with smooth, unwrinkled skin, and a perfect complexion. Her stiffly starched white hat and the large ruff help reflect the light onto her face, evening out the shadows. Her long nose dominates the face, the light shining directly on the top and the left side recessed into the shadows. Her dark clothing recedes into the dark background letting the artist focus on the face.



Figure 4.2.6: Portrait of Haesje Jacobsdr. van Cleyburg (1634, oil on panel, 68.6 x 53.4 cm) Public Domain

The *Merchant Nicolaes van Bambeeck* (Figure 4.2.7) was a successful merchant who wore the usual dark clothing but is posed in front of a light background for his portrait in 1641. His face is turned into the three-quarter position; however, the left side is almost hidden in the shadows. The bright light on his right side brings his nose into a profile view, and his eye stares out at the viewer. The reflection from the lace-trimmed collar added the additional light while the wide-brimmed hat cast shadows on the left.



Figure 4.2.7: The Merchant Nicolaes van Bambeeck (1641, oil on canvas, 105.5 x 84 cm) Public Domain

Rembrandt frequently made multiple images of a person throughout the years, especially those who were patrons. Jan Six was a wealthy man and commissioned several works from Rembrandt, lending money to Rembrandt to pay his debts. The etching *Portrait of Jan Six* (Figure 4.2.8) portrays Six in his library by the window. It was unusual for Rembrandt to include a window or light source in his paintings,

however in etchings, he added more surrounding scenery. The face, hair, and one hand are brightly reflected in the light while other details in the room are evident.



Figure **4.2.8**: Portrait of Jan Six (1647, etching print, drypoint print and burin on paper, 24.3 x 19.2 cm) Public Domain

The painting of *Jan Six* (Figure **4.2.9**) does not appear to be posed but rather a person leaving, one glove already on his hand. The face has a frown, and his head is tipped forward as though to speak about something distasteful, perhaps about the money Rembrandt owes him. He is larger than the thin young man in the etching, dressed in elegant clothing, his nose dominating his face.



Figure **4.2.9**: Jan Six (1654, oil on panel, 112 x 102 cm) Public Domain

Other artists usually painted group portraits with overly posed people, displaying little energy and stilted expressions. Rembrandt, however, brought life to the painting, and interaction between the participants. *The Syndics of the Amsterdam Drapers' Guild* (Figure **4.2.10**) depicts the men in conversation, looking toward the viewer; does the book's page have the wrong information about whatever they are viewing and discussing? As customary, the light source shines on the right sides of their faces and illuminates the side of the table covering and decorative walls, the men are dressed in dark clothing, only the top part of the body visible.



Figure **4.2.10**: The Syndics of the Amsterdam Drapers' Guild (1662, oil on canvas, 191.5 x 279 cm) Public Domain

In Amsterdam, a few times each week, one of the major surgeons gave an anatomy lesson to aspiring physicians, and once a year, the lesson was open to anyone. The public lecture occurred in the winter, so the smell of the body was not overpowering. Rembrandt supposedly attended a session given by Dr. Tulp demonstrating the muscles of the arm and their attachments. As the doctor uses his right hand to dissect the arm and hand of the corpse, he uses his left hand to demonstrate how the muscles and tendons in the arm and hand would have moved. The attention and concentration on the faces of the surgeons are evident in the painting, *The Anatomy Lesson of Dr. Tulp* (Figure **4.2.11**). The light shone on the men's faces and was centered on the corpse in the center. The bodies of the men are enveloped in dark clothing and subordinate in the painting. The white ruffs and collars provide the focus and additional illumination of the faces.



Figure 4.2.11: The Anatomy Lesson of Dr. Tulp (1632, oil on canvas, 169.5 x 216.5 cm) Public Domain

On 4 October 1669, Rembrandt died, and in tradition, the notary came to his house and took an inventory of his worldly goods. There were the things he used for painting; brushes, paint, an easel, a few household items; chairs, tables, dishes, candlesticks, and numerous drawings and paintings, all that were left by an artist named Rembrandt van Rijn.

JOHANNES VERMEER

Although Johannes Vermeer (1632-1675) was a respected painter and belonged to the painter's guild, he produced very few paintings, only about forty-five, and of those paintings, only thirty-six can be found today. Most painters created hundreds of paintings for the broad market; however, his work commanded high prices and sold well enough to support his wife and eleven children regardless of the small numbers. Initially, he was highly influenced by the work of Caravaggio, whose style of work formed the Utrecht school with extensive scenes lit by artificial means of candles or lanterns. Later, he developed his style, placing one or two people performing daily activities inside very detailed interiors. He generally used the light from a window or some other natural mechanism.

Many believe the *Girl with Pearl Earring* (Figure 4.2.12), painted with oil on canvas, is the Netherlands version of the Mona Lisa. The girl is not engaged in any activity, only sitting in a dark space, the light shining on her face and seeming to have just turned her head. She has an enigmatic look with parted lips as though ready to speak. Her tightly formed turban provides the border for her face, the blue contrasting against the other colors of the portrait. Her oversized pearl earring reflects the light source and is the only piece of jewelry that captures the eye.



Figure 4.2.12: Girl with Pearl Earring (1665, oil on canvas, 44.5 x 39 cm) Public Domain

The Milkmaid (Figure 4.2.13) is so realistically executed it almost appears to be a photograph. Vermeer generally used a limited palette of primary colors, and in this painting, yellow forms the center of the image with blue for the apron and tablecloth. The milk pouring from the pitcher's center gives motion to the otherwise still scene and draws the viewer into the painting. Vermeer added small points of light to reflectively move throughout the scene; along the rim of the pitcher, the rolls of bread, off the forehead of the milkmaid.



Figure 4.2.13: The Milkmaid (1660, oil on canvas, 45.5 x 41 cm) Public Domain

In *A Lady and Two Gentlemen* (Figure 4.2.14), Vermeer uses the brilliant red dress to illuminate the woman turning to look outward, making the viewer wonder what she is thinking. One of the men appears to be courting the woman while the other sits in the background, looking in another direction. The light from the window illuminates the bright white of the cloth, pitcher, and yellow fruit, giving the painting incredible depth. Vermeer used patterns as seen in the geometric floor pattern and the stained glass in the window. Napoleon, I stole the work as part of his rewards of war, and it stayed in Paris for a long time before returning to the Netherlands.



Figure 4.2.14: A Lady and Two Gentlemen (1659, oil on canvas, 78 x 68 cm) Public Domain

JUDITH LEYSTER

Judith Leyster (1609-1660) was a talented artist who had her workshop (unusual for a female artist), painted her works, and taught others. She was also the first female admitted to the Painters' Guild. Most of her paintings were made between 1629 through 1635 when she married and had children, reducing her time as an artist. She was known as an exceptional artist in her era but little known to history until modern times. A writer from the period said,

"There also have been many experienced women in the field of painting who are still renowned in our time, and who could compete with men. Among them, one excels exceptionally, Judith Leyster…"[2]

Some of her work was attributed to Frans Hals, and only in 1892, when her distinctive monogram (the initials J L and a star) was discovered below the violinist's shoe on the painting of the *Carousing Couple* (Figure 4.2.15), was more of her work correctly identified as hers. Over two hundred years, her work was generally not assigned or was believed to be from her husband or Hals. After the original discovery, historians found her unusual monogram on her other works and attributed them to her. She used brushstrokes similar to Hals, loose and bold, infusing life into her portraits, following the tenebrist style of contrasting light and dark for dramatic effect.

The *Carousing Couple* (Figure 4.2.15) portrays two people having fun, enjoying music and wine; he appears engrossed in the music while she views him with adoring eyes. The light-colored faces and shirts provide the beginning of the focal point in the middle of the portrait; the dark upper half forms the background. Leyster elegantly paints each detail of the clothing, from the lace to the tassels on his pants. The one less realistic image is the way the man is holding the violin.



Figure 4.2.15: Carousing Couple (1630, oil on panel, 68 x 54 cm) Public Domain

Self Portrait (Figure 4.2.16) portrays Leyster sitting in front of her easel, appearing to turn and face the viewer, seeming to smile as she knows who she sees. Her white collar helps reflect the light, bringing the face into focus, although most historians do not think she wore the dressier clothing when she painted. She used blue on the musician's clothing she is painting, the color bringing the person out of the grayer background. In her hands, she holds her palette and brushes, her brush parallel to the musician's bow on the painting.



Figure 4.2.16: Self Portrait (ca 1630, oil on canvas, 74.6 x 65.1 cm) Public Domain

She generally painted portraits of musicians, children, and domestic scenes. The *Young Flute Player* (Figure 4.2.17) demonstrates her interest in both music and children. The boy's face, looking at some bright and unknown light, is overly white on the right side of his face compared to the deep shadows on the other side of the face. Although Leyster used many tones of brown and gray, each element, the chair, his clothing, and the instruments, all are well defined and visible.



Figure 4.2.17: Young Flute Player (1630s, oil on canvas, 73 x 62 cm) Public Domain

FRANS HALS

Frans Hals (1582/83-1666) was believed to have a rough style to his work, moving his brush quickly with a looser style and bringing a change to portraiture in the seventeenth century; a livelier style. He illustrated all levels of society, from the elite to the fishwife, and did not idealize the faces; instead, he gave them distinct personalities and expressions. "He becomes so clever at last that exact tone, light and shade, and modeling are all obtained with a few marked and fluid strokes of the brush."[3] *Jester with a Lute* (Figure 4.2.19), oil on canvas, depicts a young man, his head twisted as though looking at a nearby person and a small smile, perhaps a secret between them. The turned body gives the portrait a feeling of movement instead of the stylized and static portrait. The figure is illuminated by light from the side, almost fully exposing the turned face, leaving minimal shadows.



Figure 4.2.19: Jester with Lute (ca 1623-1624, oil on canvas, 70 x 62 cm) Public Domain

Shrovetide (Figure 4.2.20), done in oil on canvas, depicts the celebration of Mardi Gras, an indulgent party before the disciplines imposed by Lent. Theatrical performances were noteworthy, and one of the characters has a sausage hanging from his hat, the other wearing a necklace of fish and eggs, all foods of the Mardi Gras celebration. Women could not act in the play; the woman in the center of the painting is probably a young boy dressed in drag. The lace of the collar and the luminescence of the sleeves brings the viewer into the center of the painting. Each face has a different look and appears engaged in their thoughts as the dark clothing disappears into the background.



Figure 4.2.19: Merrymakers at Shrovetide (1616-17, oil on canvas, 51 x 39 cm) Public Domain

The Officers of the St. George Civic Guard (Figure 4.2.20), painted with oil on canvas, is a sizeable group-sized portrait. None of the members are staged or posed in a static position; each person is looking in different directions giving the painting movement, depicting activity found in a group discussion. The clothing, hats, ruffs, and collars indicate positions or occupations, forming one civic guard. The white collars and ruffs provide the perfect foil to set off the characteristics of the faces. Hals use of red, yellow, and light blue moves the viewer from person to person, not resting on one area.



Figure 4.2.20: Officers of the St. George Civic Guard (1627, oil on canvas, 179 x 257.5 cm) Public Domain

LANDSCAPES

Landscape painting became an important genre during the 1600s when a landscape style was developed based on the interesting and unique characteristics of the landscape in the Netherlands. The flat land and weather that generated remarkable cloud formations created unusual light structures and artistic views of windmills, the sky or trees, focal points for the artists. Landscape paintings were found in most homes, representing the people's pride in their country and its images, reflective of God's creation. Landscape (derived from the Dutch landscape) painting was a new concept in this century, with Jacob van Ruisdael as the most famous landscape painter.

JACOB VAN RUISDAEL

Jacob van Ruisdael (1628/1629-1682) painted *Landscape with Windmills Near Haarlem* (Figure **4.2.21**) with oil on panel. The two windmills are viewed against the spectacular clouds forming in the sky. The church in Haarlem sits in the far distance, a testimony to the expansive flatness of the land. The monochromatic colors are punctuated by the light pathway and the chimney on the house.



Figure **4.2.21**: Landscape with Windmills near Haarlem (1654-1656, oil on panel, 31.5 x 33.9 cm) Public Domain

View of Haarlem with Bleaching Grounds (Figure **4.2.22**), painted with oil on canvas, is set in the countryside with a view of Haarlem in the background, identified by the church. The landscape of the city is set against the backdrop of billowing cloud formations. The sun was occasionally visible from the light patterns on the ground, as he used light and shadow to draw the eye into the painting. In the foreground is a linen factory with fabric laid on the ground to catch the sun's rays and help in the drying process. The countryside is flat; however, a dune appears at the bottom of the painting, perhaps where the artist stood to sketch the scene. The landscapes were not painted 'plein aire' as seen in Impressionism, instead sketched outside and painted in the studio.



Figure \(\
PageIndex
{22}\):
View of Haarlem with Bleaching Grounds
(ca 1665, oil on canvas, 62.2 x 55.2)
Public Domain

STILL LIFE

Stilleven or still life painting became popular in the Netherlands when urbanization increased, emphasizing one's home and everyday life. Different subtypes of paintings grew from the floral arrangements that dominated the first part of the century to vanitas, kitchen arrangements, and hunting trophies. The images in the painting represented the horticulture and aspects of life in the Netherlands, and they also had symbolic meanings. Different flowers represented some form of action of God's life, while insects or reptiles may depict the transitory meaning of life. The painters also used chiaroscuro techniques with dark backgrounds and brilliant elements in the foregrounds, applying luminous colors to develop the differences between the light and the darker shadows. Because of the high interest in flowers and gardens, still, life paintings were highly prized. Rachel Ruysch, who painted flowers, sold her paintings for 750 to 1200 guilders, while Rembrandt seldom sold most of his work for above 500 guilders.[4]

RACHEL RUYSCH

Rachel Ruysch (1664-1750) specialized in painting flowers, working for almost seventy years. Her father was a scientist, and early in her life, she learned how to accurately record nature, flowers, and woodlands helping to draw specimens from his collections. She was an

apprentice painter at fifteen and painted for clients by the time she was eighteen. She had ten children yet was a very prolific painter and famous for her flower still lifes, producing over 250 paintings. *Flowers on a Tree Trunk* (Figure **4.2.23**), painted with oil on canvas, contrast the dark undergrowth by the dried stump, moss, stones, and tiny insects with the bright flowers, the half-dead elements, and the vibrant living blooms. The light reflects off the white flowers focusing on the precision and beauty of the flowers. The light also reflects on the side of the rock, bringing the eye down to the small life forms in the painting.



Figure **4.2.23**: Flowers on a Tree Trunk (early 1700s, oil on canvas, 93 x 74 cm) Public Domain

MARIA VAN OOSTERWIJCK

Maria van Oosterwijck (1630-1693) painted floral still lifes using real flowers. *Flower Still Life* (Figure **4.2.24**) was painted with oil on canvas. Tulips were the coveted flower in the Netherlands, a relatively new introduction, and Oosterwijck used two highly patterned and rare tulips as the focal points of her painting. One of the blossoms already started to fall apart, representing the temporary status of human life. The small insects also testify to the transitory positions of life. Oosterwijck was a well-known painter; however, she was not allowed in the painter's guild.



Figure **4.2.24**: Flower Still Life (1669, oil on canvas, 37.1 x 46 cm) Public Domain

OSIAS BEERT

Osias Beert (1580-1623) was one of the most well-known still-life painters whose specialty was painting culinary images and florals. He depicted the vicious oysters as a centerpiece in many paintings and surrounded them with a full table, including drinks. *Still-Life with Oysters and Pastries* (Figure **4.2.25**) was painted with oil on copper. The light shines on the oysters sitting in the foreground. The plate of pastries counterbalances the oysters on top of the slender silver-stemmed bowl in the middle of the painting and the bright, yellow lemons.



Figure **4.2.25**: Still-Life with Oysters and Pastries (1610, oil on copper, 46.6 x 66 cm) Public Domain

ADRIAEN VAN UTRECHT

Adriaen van Utrecht (1599-1652) was considered a master of complex still lifes, using unusual scenes of unrelated birds, fruit, vegetables, and whatever else he needed to overflow in the canvas. *Banquet Still Life* (Figure **4.2.26**) is considered one of the premier examples of a still life of the period. Painted with oil on canvas, the large, red lobster lies in the middle of the painting. Fruit and food of all types cover the table and drop onto the floor. The squirrel already started to eat as the dog and parrot appear poised and ready. Musical instruments and dishes fill while cloths form drapes and add to the movement of the dropping food.



Figure **4.2.26**: Banquet Still Life (1644, oil on canvas, 185 x 242.5 cm) Public Domain

FRANS SNIJDERS

Frans Snijders (1579-1657) originally painted still lifes with flowers and fruit, later switching his focus to animals, both in the wild and in still lifes, and was considered a specialist in painting animals. *Still Life with Fruit, Dead Game, Vegetables, Live Animals* (Figure **4.2.27**) is one of his famous compositions. Monkeys were considered stupid and greedy, and this painting depicts the monkey grabbing fruit, and furtively looking around. The fruit was a symbol of life, delicious yet perishing in the end. Snijder used more color in his paintings, drawing the viewer into every aspect of the images.



Figure **4.2.27**: Still Life with Fruit, Dead Game, Vegetables, Live Animals (oil on canvas, 81 x 118 cm) Public Domain

The latter part of the 17th century was a time of rapid change, and the convulsions of change jolted the Netherlands. England started to control the seas, and the French took some of the northern territories. The Netherlands was a small country, and the large merchant class was no match for the mighty armies, and they slipped into a long period of diminished loss, its art languishing also.

[1] Taylor, M. (2007) *Rembrandt's Nose: of Flesh and Spirit in the Masters Portraits*, Distributed Art Publishers.

[2] Smith, D. (2016). *The Paris Review*, Daughters of the Guild. Retrieved from https://www.theparisreview.org/blog/2016/04/04/daughters-of-the-guild/.

[3] Chisholm, Hugh, ed. (1911), "Hals, Frans". Encyclopaedia Britannica (11th ed.). Cambridge University Press.

[4] Retrieved from https://en.wikipedia.org/wiki/Rachel_Ruysch. 3 December 2018.

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4.3: BAROQUE (1600 – 1740)

INTRODUCTION

After the Crusades, famines, and plagues of the Middle Ages, the Renaissance period brought new changes in the possibility of human invention and exploration. By the Baroque period, European societies were expanding, conquering other territories, and urbanizing their cities. The Italian towns acted more like states, led by wealthy merchant family associations and generally linked to the Papal establishment, both actively and lavishly funded artists with generous commissions. By the end of the 1500s, the revolt against the Catholic church's excesses and the upheaval from the success of Martin Luther establishing an alternative religious manifesto led to the Council of Trent by the Catholic church. The council defined new requirements, outlining forbidden books, building new churches, instituting austerity and piety within the church, and starting the Inquisition. The conflict between Protestant and Catholic factions led to turmoil and wars throughout Europe.

By the early 1600s, the Catholic church was reestablishing itself and wanted to rebuild Rome, its center, using pictorial and architectural visuals as grandeur pathways. Rome was built on the contours of Imperial Rome with haphazard expansion over the centuries. The pope wanted to change Rome and build new grand avenues, monuments, and churches. Throughout the 17rh century, new churches, fountains comparable to the Fountain of the Four Rivers, roads, paths became walks like the Spanish Steps, and remodeled buildings were part of the ambitious projects. Painters also brought a religious experience to their works; biblical stories brought alive, animated, and moving.

Baroque art reflected the social turmoil existing in Europe and the Catholic church's influence, stressing images of intense piety. Artists developed strong styles with dramatic colors, using the effects of light and theatrical physical poses. Baroque art is well-known for the artists who used the techniques of chiaroscuro and tenebrism, creating intense dark spaces punctuated by light features.

The Renaissance focused on classical symmetry, the central thrust of energy appearing in the center, a significant figure contrasted on the left and right. "The whole picture is so planned that the central figure has no counterpart but only favourable contrasts."[1] In Baroque art, contrast became radical; spatial symmetry is broken, becoming asymmetrical. The eye may start at the center and be compelled by the power of asymmetry, then forcefully moved to other sections of the overlapping, twisted figures. The faces of the figures displayed grandiose visions of rapture, bereavement, or mortality. Throughout the centuries, artists have used the concept of folded and draped material to create depth, light, and dark. "Yet the Baroque trait twists and turns its folds, pushing them to infinity, fold over fold, one upon the other. The Baroque folds unfurl all the way to infinity."[2]

GIAN LORENZO BERNINI

Gian Lorenzo Bernini (1598-1680) was recognized as a prodigy when he was only eight years old and supported by his father, a sculptor. "Bernini's precocity earned him the favors of the mighty, who hailed him as 'the Michelangelo of his century."[3] He received many commissions early in his career from high-level church officials. Bernini was an avid Catholic, attending mass daily and believing, as described by the Council of Trent, that religious art should teach others and serve as publicity for the church; emotional and pious. His major patrons were the cardinals and popes, who commissioned Bernini to create fountains, tombs, sculptures, chapels, and his extensive work on Saint Peter's Basilica.

Historians believe the most remarkable example of Bernini's work is the Cornaro Chapel, commissioned by Cardinal Cornaro. Located in Rome at the Santa Maria della Vittoria church, the *Ecstasy of St Teresa* (Figure **4.3.1**) was created for the transept in the small church. The scene was based on the ideals of Teresa of Avila, who entered the convent. She became known as a reformer, a mystic, and a woman of prayer and compassion. Bernini constructed the entire space as a complete theatrical installation, using the white marble of the centerpiece against the background of different colored marbles, a fresco on the ceiling, and recessed boxes on the sides holding the viewers. "The Cornaro chapel is, indeed, to be understood as a whole, not as merely its central focal point of the sculpture of Saint Teresa, but also taking into account the mural decorations, the illusionistic frescos on the value of the chapel, and the sculptural group of witnesses portraying some members of the Cornaro family. The whole combines different layers of reality and representation, which is overwhelming in its visual exuberance…"[4]



Figure **4.3.1**: Ecstasy of Saint Teresa, Church of Santa Maria della Vittoria, Rome (1647-1652, marble, life-size) CC BY-SA 4.0

The sculpture of St. Teresa is positioned as the focal point. It represents a vision she described of an angel who descended holding a fiery arrow, piercing her heart with divine love. Bernini uses light from the top of the altar to shine on the cascading gilded rays on the sculpture's back and the elegantly folded and draped clothing creating deep surfaces and volume (Figure **4.3.2**). The closeup of St. Teresa (Figure **4.3.2**) displays the light and shadow Bernini achieved in the sculpted white marble. Bernini installed opera boxes containing marble members of the Cornaro family who are conversing or praying, seeming to be part of the theatrical scene before them.



Figure **4.3.2**: Close up of St. Teresa, CC BY-SA 2.5

Bernini installed opera boxes containing marble members of the Cornaro family who are conversing or praying, seeming to be part of the theatrical scene (Figure **4.3.3**) before them.



Figure **4.3.3**: Cardinals of the Venetian Cornaro family, Public Domain

The story of David in the bible was based on the concept if you believe you can achieve, the small David was hurling a rock and bringing oversized Goliath to the ground where David cut off his head. Made as a commission for Cardinal Borghese, Bernini's *David* (Figure **4.3.4**) is the image of a person in motion, his body twisted, his face determined, the muscles in his legs taut. The statue is made from marble, a multi-dimensional work requesting the viewer to walk around and ensure all the action and movement in the figure is viewed. The deep

draping of clothing, the stretched sinews of his muscles, or the position of the slingshot before release are dynamic. Bernini's son and his biographer both wrote about Bernini using the image of his face to create the face of David reporting when "Bernini was working on the self-image, Cardinal Maffeo Barberini…often came to the artist's studio and held the mirror for him. *David's* aquiline physiognomy and terrifying gaze correspond to Baldinucci's description of the artist."[5]



Figure **4.3.4**: David, (1623-1624, marble, 170 cm) CC BY-SA 4.0

The Rape of Proserpina (Figure **4.3.5**) demonstrates Bernini's ability to transform a block of Carrara marble into a dramatic scene about an unpleasant subject with unparalleled realism. The term rape meant kidnapping, the anguish on the woman's face evident. Abduction scenes were familiar in baroque art, and Bernini based his work on Proserpina, the daughter of Ceres and Jupiter, in a story by the Roman poet Ovid. Pluto. The god of the dead was enamored with the Proserpina and erupted from the earth in a chariot to abduct her. The bulging muscles of his legs and arms suggest the force he has to use to subdue Proserpina as she struggles, her body twisted in the visible battle, despair written on her face. The mastery of Bernini is dimensionally visible around the sculpture, the long curls of her hair, the dense curls of Pluto's beard, the detailed draping of the clothing, all developing deep shadows and light.



Figure **4.3.5**: The Rape of Proserpina (1621-1622, 225 cm marble) CC BY-SA 4.0

One of the most compelling and dramatic parts of the sculpture (Figure **4.3.6**) is the ability of Bernini to turn the hard, cold marble into the portrayal of soft skin as the powerful hand of Pluto grabs the thigh of the Proserpina, his fingers sinking into her skin.



Figure **4.3.6**: Close up The Rape of Proserpina, CC BY-SA 4.0

Although Cardinal Borghese commissioned the sculpture of Apollo and Daphne (Figure **4.3.7**), the theme was based on mythological stories instead of Catholic biblical scenes. The statue demonstrates Bernini's astonishing ability to create a life-like image from marble. The beautiful Daphne was the daughter of a river god who was denied by Cupid the ability to love men. Apollo was struck by Cupid's love arrow and overwhelmed by the beauty of Daphne, falling in love with her; however, she was not capable of love for him.

As Apollo pursues her, he is finally able to touch her, and at that point, she turns into a tree. Bernini captures the exact moment when Apollo lays his hand on her torso. She begins the transformation into a tree, reflecting Bernini's ability to represent Apollo's adoration and the rejection by Daphne. The images still appear to be moving, the arms and legs in motion. Their bodies are twisting in action, the sensuous placement of his hand. Her leg is beginning to turn into a tree trunk as her fingers become branches—all of the story seemingly captured in marble in one instant in time.



Figure **4.3.7**: Apollo and Daphne (1622-1625, marble, 243 cm) CC BY-SA 4.0

Saint Peter's Basilica, the heart of the Catholic church, was constructed during the Renaissance. The original beginnings of the church were built in the 4th century by Constantine the Great. Today the church is still known for pilgrimages and services by the pope. The vast interior of the basilica, constructed in a cruciform with an elongated nave, is dominated by the dome. One writer said, "Only gradually does it dawn upon us – as we watch people draw near to this or that monument, strangely they appear to shrink; they are, of course, dwarfed by the scale of everything in the building. This in its turn overwhelms us."[6]

From 1626, the pope designated Bernini as one of the foremost artists, a position he maintained for over fifty years and acknowledged as one of the greatest architects of the Baroque period. One of his early works was for the Baldacchino (Figure **4.3.8**), a structure from the Middle Ages used to protect objects, a word derived from '*Baldacco*,' a center in Baghdad for precious fabrics. Standing 28.74 meters high (about the height of a four-story building) and made of bronze, the Baldacchino formed a free-standing space around the altar and under the massive dome, a visual focus and a bridge between the scale of the basilica and humans.



Figure **4.3.8**: San Pietro, Baldacchino (1623-1634, bronze, 28.74 m) CC BY-SA 2.5

The four soaring helical columns were made of bronze, twisting as they rose, enhanced with leaves and bees curving to the top where a life-sized angel completed each column. The angels support the cap of an orb and cross, heightened with burnished gold (Figure **4.3.9**). The draped canopy is also made from bronze and embellished with olive branches, images of people, bees, roses, and other vegetation, representing symbols of religion.



Figure 4.3.9: Baldacchino closeup, Public Domain

In the immense open space in front of Saint Peter's Basilica, Pope Alexander VII envisioned a spacious piazza, demonstrating the power and inspiration of the church. It was based on a design "so that the greatest number of people could see the Pope give his blessing, either from the middle of the façade of the church or from a window in the Vatican Palace."[7] The pope hired Bernini, who had been working on the inside of the basilica, to construct the grand piazza, eventually measuring 320 meters by 240 meters. For some events, the piazza held almost 300,000 people. A spiraling Egyptian obelisk was already positioned in the space, marking the center. Bernini surrounded the space with massive Doric columns (Figure 4.3.10) standing four deep and arranged in a trapezoidal shape instead of the usual round or square formation. Each column stood twenty meters high and 1.5 meters across.



Figure 4.3.10: St. Peter's Piazza and columns, CC BY-SA 3.0

To avoid the extensive space appearing as an overwhelming expanse of cobblestones (Figure 4.3.11), the cobblestones were arranged in a circular pattern, the obelisk marking noon. Although the entry roads have changed over the centuries, the major road presents a grand entrance into the plaza. At the time of Bernini, the streets were narrow and dark before viewing the magnificent piazza. Bernini wanted the pilgrims to reflect on the darkness of death before entering the open space of the piazza. He placed statues on top of the columns, symbols of those in heaven. Bernini and his assistants and students designed and constructed the 140 sculptures on top of the columns. Each marble statue was based on different martyrs, biblical characters, previous popes, or religious figures.



Figure 4.3.11: St. Peter's Piazza, CC BY-SA 3.0

MICHELANGELO MERISI DA CARAVAGGIO

Michelangelo Merisi da Caravaggio (1571-1610) was born in the town of Caravaggio in northern Italy. At 21, he moved to Rome, the artistic center of Italy abounding with architectural marvels and paintings. His talent was recognized by Cardinal del Monte, who supported Caravaggio, introducing him to others and the opportunity for new commissions. His work was considered inventive, and compelling, and his audacious innovation in using light dramatically changed art history. Caravaggio's success propelled him to become one of the top-ranked painters early in his life, only to fall and become an outcast because of his unusual lifestyle and sometimes violent behavior resulting in multiple arrests, including murder. He used biblical and mythological stories of the past, painting them in the modern style of his time.

Caravaggio focused on the poverty and spirituality of the biblical images, painting them in tattered clothing, an unkempt look against a background of other people dressed in contemporary clothing.

The Calling of Saint Matthew (Figure **4.3.12**) and the *Martyrdom of Saint Matthew* (Figure **4.3.13**) are two of Caravaggio's early paintings commissioned for Contarelli Chapel in the church San Luigi dei Francesi in Rome. In 1600, both paintings illustrated biblical stories of St. Matthew and established Caravaggio as a master painter. He used light to create the sense of stopped action, with deeply shadowed non-reflective spaces and bright reflective areas illuminated by an unknown light source. The Saint Matthew paintings highly influenced younger artists, and many of them became Carvaggistis, taking the concepts to other countries. One influential art historian declared, "With the exception of Michelangelo, no other Italian painter exercised so great an influence."[8]



Figure **4.3.12**: The Calling of Saint Matthew (circa 1599-1600, oil on canvas, 322 x 340 cm) Public Domain

In *The Calling of Saint Matthew*, Levi (Figure **4.3.13**), the tax collector, is seated around the table and his aides as they count the money received from the day's work. Light suddenly illuminates their faces from the open door as Christ, pointing at Levi, and Saint Peter walks into the room; everyone froze in action. The dramatic diagonal of the line along the wall moves the viewer from the set of figures in contemporary clothing to the two shoeless figures in cloaks as the pointed arm of Christ moves the viewer back to the group. The window is covered, providing no direct light; Caravaggio uses the light from the door to reflect on the faces and lighter parts of their clothing, submerging much of the room in dark shadows. He also used red to highlight each person in strong opposition to the light and dark colors.

The biblical stories of St. Matthew end in the painting *The Martyrdom of Saint Matthew*. When the king of Ethiopia wanted to marry his niece, Saint Matthew would not allow the marriage. The king ordered Matthew killed. The scene is set against the dark interior by the baptismal pool with waiting converts assembled around the pool. The executioner stands in the middle, Matthew lying on the ground, his hand raised as though asking the executioner to stop. The angel hangs over the two men, reaching a palm branch to Matthew while the other figures appear to try escaping. Light seems to be coming from the side and scattered across the painting, emphasizing the jumble of bodies struggling to move away from the scene. The triangle of the executioner's left arm, Matthew's right arm, and the angel's arm form the triangular positions of light and depth. The figure far in the background is a self-portrait of Caravaggio as though watching the spectacle unfold.



Figure **4.3.13**: The Martyrdom of Saint Matthew (1599-1600, oil on canvas, 323 x 343 cm) Public Domain

Caravaggio based his painting of *Narcissus* (Figure **4.3.14**) on Ovid's story in *Metamorphosis*, the young man who became enamored with his reflection, eventually dying from the desire for himself. Caravaggio used his image of the adolescent boy, well-dressed in stylish clothing, and bent over the pond to adore his likeness. The painting represents Caravaggio's regular use of chiaroscuro, the light source shining on the boy's selective parts, emphasizing tenebrism. The bottom half of the painting is bathed in darkness, the boy's reflection barely visible in the depth of the water; the dark, gloomy background surrounding the boy adds to the melancholy, hopeless feeling of the painting.



Figure **4.3.14**: Narcissus at the Source (1594-1596, oil on canvas, 110 x 92 cm) Public Domain

The pope's treasurer-general commissioned the *Crucifixion of Saint Peter* for a reconstructed church in Rome as a companion piece on the altar of *The Conversion of Saint Paul*. Both Peter and Paul were considered the foundation disciples of the Catholic church and strongly connected to Rome and the papacy. The two paintings were positioned as devotional works surrounding one of the Virgin Mary. The first versions of the paintings were rejected, and Caravaggio painted the second versions. Although there is some confusion about what happened to each painting, most historians believe these two are the originals.

In *The Crucifixion of Saint Peter* (Figure **4.3.15**), Caravaggio used the deep darkness of tenebrism to enunciate St. Peter as he is being crucified upside down, insisting on the unusual position, so he did not imitate the crucifixion of Jesus. Caravaggio places the others trying to lift the cross, their faces hidden, perhaps guilty about what they are about to do. Movement and drama are achieved using strong diagonal lines, the position of the cross, St. Peter, and one person in juxtaposition to the man under the cross as the other one forcefully pulled the rope. The colors are muted, the unknown light shining directly on St. Peter, displaying the anguish on his turned face away from the viewers, his hands bleeding, his body twisting. Caravaggio was a master of point-in-time images. The cross is partially up in the air, the others pushing and pulling, the movement apparent, yet in a few more minutes, St. Peter will be hanging upside down on the cross, dying.



Figure **4.3.15**: Crucifixion of Saint Peter (1600, oil on canvas, 230 x 175 cm) Public Domain

The Conversion of Saint Paul (Figure **4.3.16**) illustrates Saul of Tarsus (renamed Paul) as a soldier on his way to destroy a Christian group. The painting is about a moment in time when Saul is blinded by light while hearing a voice. The other soldiers appear to be frightened by the light as they all turn in different directions reflecting the turmoil erupting in the scene. Caravaggio uses small reflective patches of light on other parts of the painting, defining the soldiers, giving them volume while the darkness pushes them into the background. Saul's horse in the middle of the scene is uncontrolled, and, in many paintings, it would be the focal point; here, the dark shadowy horse is recessed as the groom tries to control it. The blinding light shines solidly on Saul as he lies on the ground, his clothing beside him, his red robe helping define the body.



Figure 4.3.16: The Conversion of Saint Paul (1600, oil on panel, 230 x 175 cm) Public Domain

Supper at Emmaus (Figure 4.3.17) is an example of Caravaggio's unique style; a theatrical display of a moment in time, a frozen, intense light counter-positioned to dark shadows. Ancient biblical figures are converted into familiar living humans with modern clothes, scrubby hair, or well-worn features. The painting portrays a biblical scene when Christ appears as an ordinary man to the followers. Only at the moment when he raises his hand to bless the bread do they recognize him. The standing innkeeper is not a believer and doesn't show any emotion as the two disciples instantly react; one man pushes back his chair as the other stretches out his arms in disbelief. None of the figures are idealized; dirt shows on their hands, some of the clothing is tattered, all exhibit the look of ordinary people. All of the food in the still life has religious symbolism supporting the values of the church.



Figure 4.3.17: Supper at Emmaus (1601, oil on canvas, 141 x 196.2 cm) Public Domain

DIEGO VELÁZQUEZ

Diego Velázquez (1599-1660), born in Seville, Spain, studied art at an early age as an apprentice from a teacher who valued a broad education, including the classics and trends in literature and art. Velázquez's early works were based on *bodegones;* still life was based on activities in the kitchen or tavern. He used everyday people in ordinary clothing representing images based on religious stories, bringing him recognition for his ability to depict realistic scenes. His reputation in Seville earned an invitation to the court in Madrid as a painter of the royal family, remaining in the king's service for the rest of his life.

Although he mainly resided in Madrid, he did travel to Italy to study. On his second journey, he was the only painter who gained permission to paint the image of Pope Innocent X. One observer wrote, "Velázquez had come to Italy not to learn but to teach, for his Innocent X was the amazement of Rome. Every artist copied it and looked upon it as a miracle."[9] Most of his work was produced for the king and hung in royal houses, not accessible to ordinary people until after Napoleon's wars in 1814. His paintings were disseminated throughout Europe, creating an enormous impact on the art scene. His work did not have much influence during the Baroque period; a time focused on religious works as the primary theme. Velázquez did not paint many dramatic religious images; he spent the majority of his time on portraits or subtle yet complex allusions, as seen in *Las Meninas*.

His style of painting was almost photorealistic with accurate detail and distinctions while using loose brushstrokes. He was a master of the technique of chiaroscuro, bringing darkness or shadows and using light to emphasize critical perspectives and contrast areas. He frequently used multiple focal points, slashing diagonals, and different planes to move the viewer through the painting. One writer wrote, "Velázquez displaces the principal focal point of the picture, the king and queen, at whom everyone looks, but whose physical presence is dimly reflected in the mirror. In *Las Meninas*, the artist has created matchless optical effects, which only he could see, let alone render."[10]

In the painting *Las Meninas* (Figure 4.3.18), Velázquez depicts himself as an artist standing by the large canvas, yet he is not looking at the canvas or any potential subjects in the room. In the foreground, the immense dog lies by the dainty little person and the dwarf, forming one group. Another unit is the three females; the light focused on the golden-haired child in the center, a woman holding a tray, and one leaning

inward. Deep in the shadows on the right side emerges a nun and a male who appeared to be having a conversation. On the back wall, the door to the room is open, and a man is silhouetted in the bright light from the open space. Next to him, another man and woman are reflected in the mirror. "What all these figures have in common is that they are all members of the royal household. In taking his place among them in the picture, Velázquez indicates that he too belongs to this exalted circle."[11]



Figure **4.3.18**: Las Meninas (The Maids of Honor) (1656 – 1657, oil on canvas, 320.0 x 277.3 cm) Public Domain

Las Meninas passes beyond the concept of paintings to resemble a person into ideas of illusionism with multiple meanings in one painting. The Infanta (Figure **4.3.19**) stands in the middle of the painting; is she the focus?



Figure **4.3.19**: The Infanta Margarita, Public Domain

The chamberlain José Nieto (Figure **4.3.20**) stands in the open doorway, each foot on a different step. Was he entering the room or leaving?



Figure **4.3.20**: Figure in doorway, Public Domain

The faces of Philip IV and his wife are reflected in the mirror (Figure **4.3.21**). What is the perspective from where they are standing? What is missing from the painting?



Figure **4.3.21**: Figures in mirror, Public Domain

And on one side (Figure **4.3.22**), the artist himself stands in front of the immense canvas he is painting while the images he is supposedly painting are beside or behind him. Velázquez also used multiple light sources in the painting, adding various activities and illusions to the painting.



Figure 4.3.22: Velazquez, Public Domain

The Triumph of Bacchus (Figure 4.3.23) depicts Bacchus, the god of wine, and the allegory of releasing man from the pain of daily life, attending a drunken party. The scene is divided; Bacchus is topless, his pale skin highly illuminated in the painting, his robes loosely laying across his lap and legs. His face is idealized, not the look of the ordinary man, the nude satyr, and Bacchus depicting the world of mythical images. The other men live in the present; everyday and weathered clothing of the poor people liberated by wine from the day's suffering, demonstrating the artist's fondness to mix fables with the commonplace. Bacchus is crowning the kneeling man in the center as the seemingly intoxicated person in the background stares oddly out at the viewer, not part of the conversation. A bottle and pitcher sit at the feet of Bacchus, a still life similar to those earlier *bodegon* paintings of Velázquez.



Figure 4.3.23: The Triumph of Bacchus (1628-1629, oil on canvas, 165 x 225 cm) Public Domain

*Velázquez painted Apollo in the Forge of Vulcan (*Figure 4.3.24*)* after his trip to Italy. Critics view it as "one of his most successful compositions with regard to the unified, natural interaction of the figures."[12] The god Apollo, wearing the laurel crown, came to the foundry of Vulcan, the god of fire, informing Vulcan his wife Venus was having an affair with Mars, who was the god of war. Apollo appears as a god, wearing an orange toga, his head illuminated in light. Vulcan and his workers look like village blacksmiths, and all are positioned to reveal their muscular definitions. During his trip to Italy, Velázquez was influenced by Michelangelo's strong figures, and he incorporated the concepts into the workmen. As Apollo speaks, Velázquez demonstrates his ability to portray human emotion as the men react to the astonishing accusation. Vulcan stares at Apollo; one workman has his mouth open in disbelief, all of their bodies stopped, hearing this impossible message interrupting their work.



Figure 4.3.24: Apollo in the Forge of Vulcan (1629-1630, oil on canvas, 225.5 x 292.6 cm) Public Domain

During his second visit to Italy, Velázquez painted portraits of people in the pope's court. Though initially mistrustful about Velázquez's ability to create a proper persona, the pope allowed *Innocent X's* (Figure 4.3.25) image to be painted. One historian considered it "the masterpiece of all portraits" and said that "once seen, it is impossible to forget it.".[13] The pope is dressed in his white linen vestments, a sharp contrast with his red mozzetta, a summer version in red satin. The painting continually contrasts multiple variations of red and white, elegant and shiny, lacey and textured. The gold gild of the chair provided a frame for the ruddy face of Pope Innocent X, who is looking out at the viewer, a skeptical gaze on his face. Red can be a complex color to use, and painting with multiple shades and tones of red and avoiding vulgarity or garish conflicts is difficult. However, Velázquez turned distinctive reds with silk, velvet, and linen textures into rich, vibrant, refined paintings.



Figure **4.3.25**: Pope Innocent X (1650, oil on canvas, 119 x 114 cm) Public Domain

ARTEMISIA GENTILESCHI

Artemisia Gentileschi (1593-1653) was born in Rome, now recognized as the most influential female artist from the Baroque period and one of the most expressive artists of the era. Although few women were allowed to become professional artists at the time, her father recognized her abilities and taught her the skills of a painter. "By 1612, when she was not yet nineteen years old, her father could boast of her exemplary talents, claiming that in the profession of painting, which she practiced for three years, she had no peer."[14] Her father's painting based had been influenced by the style of Caravaggio, and Gentileschi also learned to work with deep dark colors and illuminated highlights. As her capabilities grew, her father hired the well-known painter Agostino Tassi to further her education. Unfortunately, she was raped by Tassi, who eventually was brought to trial on the charges, an emotionally difficult trial for Gentileschi. During the trial, they used thumbscrews on her to assure she was telling the truth. After a lengthy trial, Tassi was sentenced to eight months in jail. Many historians believe the rape and trial heavily influenced Gentileschi and how she painted.

Her father arranged her marriage a month after the trial. Gentileschi and her husband moved to Florence, where she became a successful painter, the first female allowed into the Accademia Delle Arti del Disegno. Instead of focusing on still life or portrait painting, she based most of her work on biblical or historical concepts. After success in Florence, Gentileschi moved back to Rome, successfully painting portraits yet not receiving any profitable commissions based on altarpieces. She also spent time in England, working with other artists who recognized her talents. Critics throughout modern times have written about the incredible talent of Gentileschi; how her female subjects were powerful, rebellious, not timid or weak, her brushwork to be strong and bold, not hesitant, an artist who fought the prejudices against women with determination and courage. She excelled in the use of tenebrism, contrasting the dark recesses and light areas.

Susanna and the Elders (Figure **4.3.26**) was painted in 1610 when Gentileschi was sixteen, a subject painted by other male painters as a classical myth with elaborate settings, attempting to seduce a young girl. However, she treated the subject matter differently, the older men as voyeurs, the horizontal stone wall as the only barrier to a possible sexual assault, the visceral emotions evident. She painted the girl anatomically correctly with "unflattering details of a woman's body: pendant breast, groin wrinkle, crow's foot wrinkles on her neck and at the top of her right arm, and awkwardly positioned legs."[15] The scene is stark with only the blue sky and bench as background, the two men hovering over the wall, the fear apparent on her face as she tried to escape. The painting waS completed before her rape by Tassi, however, some historians believe Gentileschi may have been harassed earlier. The painting reflects her distress; however, no evidence exists about her feelings at the time.



Figure **4.3.26**: Susanna and the Elders (1610, oil on canvas, 173.7 x 121.9 cm) Public Domain

When women seldom held outside, paid jobs, Gentileschi painted herself in *Self-Portrait as the Allegory of Painting* (Figure **4.3.27**), portraying herself as a vigorous and muscular woman, a powerful person, holding a brush instead of a sword; presenting herself as the metaphor of painting. Yet, she still displayed principles of the female persona, including the draped golden necklace, unruly locks of hair symbolizing divine frenzy of an artistic temperament, and *drappo congiante*, garments with changing colors alluding to the painter's skills. [16] She had been invited to the British court by Charles I and painted her self-portrait there. Her arm creates a strong diagonal line in the composition, the fore-shortened arm bringing a three-dimensional feeling. She appears to be looking at the unknown light source

illuminating her face instead of the canvas she is painting. The texture of her silky dress, disheveled hair, shiny necklace, and smudged hands demonstrates her ability to bring realism to the work.



Figure 4.3.27: Self Portrait as the Allegory of Painting (1638 – 1639, oil on canvas, 96.5 x 73.7 cm) Public Domain

In her *Self-Portrait as a Lute Player* (Figure 4.3.28), Gentileschi pictures herself similarly to her other portrait. Lute players were familiar characters found in Baroque paintings. It is believed the painting was a commission for Cosimo II de Medici when she was in Florence. Her clothing reflects the trends of the area with the turban, gold embroidery, and sumptuous fabric. Her face is illuminated on one side, enhancing her determined look of strength and capability.



Figure 4.3.28: Self Portrait as a Lute Player (1615-1617, oil on canvas, 77.5 x 71.8 cm) Public Domain

Judith and Her Maidservant (Figure 4.3.29) demonstrate the influence of Caravaggio's techniques of tenebrism. This painting is a sequel to her work illustrating the moment Judith slays Holofernes. In this work, the maidservant is taking the severed head of Holofernes, wrapping it in a bag as Judith, with a knife in her hand, keeps watch, perhaps hearing a noise as they both appear to hesitate. Gentileschi dramatically uses chiaroscuro techniques, the glow from a candle lighting both women's faces and the front of Judith's golden dress. The deep, dark background of the crimson curtain formed the stage to bring the figures to life in the forefront. The high contrast of the tenebrism from the limited light against the darkness creates drama and tension.



Figure 4.3.29: Judith and her Maidservant (ca 1623 – 1625, oil on canvas, 184 x 141.6 cm) Public Domain

PETER PAUL RUBENS

Peter Paul Rubens (1577-1640) was born in Germany and moved to the Netherlands as a child, where he began training as an artist. He went to Italy to study the Renaissance artist and then to Spain, where his early works incorporated classical techniques. In 1608, as his mother was dying, Rubens returned to Antwerp, where he remained and was appointed a court painter. He was very successful as an artist, had a large studio, taught students, and had many assistants helping complete his extensive portfolio of commissions, unusual and exceptionally large images. Rubens was also a diplomat and represented Isabella for the Spanish Netherlands, traveling to France and England to negotiate. Because Rubens was an artist with a friendly personality, he traveled without suspicion and carried diplomatic secrets to the different countries. He was described as "having a tall stature, a stately bearing, with a regularly shaped face, rosy cheeks, chestnut brown hair, sparkling eyes but with passion restrained, a laughing air, gentle and courteous."[17]

Rubens was a prolific artist completing over 1400 paintings. His work was in the Flemish Baroque style, generally based on religious figures in large altarpieces or diplomatic figures connected to mythical gods and goddesses. Rubens was probably most known for his

voluptuous nude female figures. The women were frequently middle-aged, buxom with generous curves. Although his work is part of the Baroque style, he did not focus on Caravaggio's single light source and deep darkness. He painted figures in multiple positions with numerous diagonal lines, each figure anatomically correct, either nude or wearing intricate, textured clothing. He used the juxtaposition of strong lights across the scene against darkness, adding to the drama.

Elevation of the Cross (Figure **4.3.30**) was a commission as an altarpiece for St. Walpurgis. Unlike the usual triptych with the Madonna and child portrayed on the center panel, Rubens changed the center to depict the crucifixion. The strain on the men is evident in their muscular bodies as they struggle with the weight; the diagonal position of the cross and foreshortening of the body of Christ demonstrate movement and tension. Mary and St. John watch with the other mourners in the left panel. On the right panel, a Roman soldier astride his horse waits with the two thieves who will also be crucified. Rubens used a brilliant light shining on the figure of Christ to create the focal point on the triptych. The figure is raised higher than the center point bringing the viewer to look toward the heavens. The bodies of the people are each formed into different positions, demonstrating Ruben's knowledge of anatomy. Rubens used some of his assistants to help complete the immense work. First, he made a *modello*, a small oil sketch as a model. With live, prepositioned models, he fashioned drawings of each figure used as the basis for the large triptych. When the assistants completed the essential work, Rubens completed the work.



Figure **4.3.30**: Elevation of the Cross (ca 1610-1611, oil on canvas, 462 x 341 cm) Public Domain

In *The Rape of the Daughters of Leucippus* (Figure **4.3.31**), Rubens disguises a brutal scene with an idealized exemplification. The painting illustrates the story of twins Castor and Pollux, who abducted the two daughters of the king of Leucippus, Phoebe and Hilaeira. The painting was considered innovative, a combination of Renaissance, Baroque and Flemish styles. The balanced composition begins at the bottom. Both the captor and captive have their feet side by side, the painting flowing upward through the struggling voluptuous figures of the two women, their bodies moving in different diagonals. The pale, light skin of the captives is in strong contrast to the darker hirsute men. The horses contrast with each other, facing opposite directions, the dark horse under control as the gray horse rears up, out of control. Even the violence of the abduction is juxtaposed against the soft blue sky and rolling countryside. Rubens used vigorous brushstrokes to apply the concentrated colors of the draped clothing.



Figure **4.3.31**: The Rape of the Daughters of Leucippus (1617-1618, oil on canvas, 224 x 210.5 cm) Public Domain

Maria de Medici was the daughter of Francis de Medici of Tuscany, who lived from 1575 to 1642. Her first marriage in 1600 to King Henry IV by proxy was an elegant affair complete with entertainment and sumptuous dining. Maria was bringing Medici wealth to shore up the French government, and "her dowry amounted to 600,000 gold scudos, sufficient to wipe out more than half of France's national debt, with the promise of 20,000 more a year thereafter."[18] She was the second wife of Henry, with whom she had five children during a tumultuous marriage and continual fights the many mistresses of Henry. Their oldest son was Louis XIII, and in 1610 when Henry was assassinated, Marie became the Regent Queen of France, ruling until her son was of age. Her relationship with her son was turbulent, and she had to flee the country until she was finally reconciled late in her life.

She wanted to build a new palace, vast and spectacular. Peter Paul Rubens received the commission to create twenty-four paintings to embellish the walls. The works were based on her life cycle from birth to when she reconciled with her son. Rubens started the project in 1622, creating twenty-one paintings about Marie and her life and three of Marie and her parents. The contractual agreement specified that

Rubens had to paint each figure, a daunting task since each painting included multiple people; he assumed he used assistants to work on the basic structures and details. Portraits of the Marie de Medici cycle (Figure **4.3.32**) now hang in the Louvre Museum in Paris. The stories in each painting were divided into childhood, life as a queen, and when she was the regent. Rubens added images of allegorical and mythological figures to fill the painting with additional interest and meaning. "Exploiting to the utmost the allusive and malleable potential of pictorial allegory, the artist appears to have used his large and eclectic group of figures to stage several levels of meaning at once, from the factual to the fantastic."[19]



Figure **4.3.32**: Marie de Medici cycle, CC BY-SA 2.0

When the ruler of a country was seeking a new bride, he frequently had an artist paint the person's image to decide if the woman was suitable in looks. Henry IV gets his first view of a potential wife in the painting, *The Presentation of Marie de Medici's Portrait to Henry IV* (Figure **4.3.33**). Rubens surrounds the portrait with the gods of myth looking down as though to demonstrate their approval. The symbol of France stands behind Henry to support his choice, a classical image; draped green fabric, Roman boots, and exposed breasts.



Figure **4.3.33**: The Presentation of Marie de Medici's Portrait to Henry IV (1622-1625, oil on canvas, 369.1 x 298.7 cm) Public Domain

In *Arrival for Disembarkation of Marie de Medici at Marseilles* (Figure **4.3.34**), Rubens took a dull concept and made it glamorous. Marie is walking down the gangplank held by gods of the sea to meet the representation of France, who is wearing the blue cape and the fleur-de-lis, a heavenly golden angel blowing the trumpet. Rubens brings the beauty of heaven and earth, realism and allegory into view. On these and the other paintings in the set, Rubens uses strong diagonals to position the figures, some in elegant textual clothing and others the voluptuous figures of Rubens style. Red prevails throughout the paintings as accent areas, bare skin provides illumination, gold displays the ornamentation, and the dark recesses bring deep contrast.



Figure **4.3.34**: Arrival for Disembarkation of Marie de Medici at Marseilles (1622-1625, oil on canvas, 369.1 x 298.7 cm) Public Domain

The Consequences of War (Figure **4.3.35**) was representative of Ruben's thoughts of the Thirty Years War that raged across Europe from 1618 to 1648, a conflict between Catholics and Protestants and their supporting governments clashing for political power. The war caused much devastation, famine, and disease. The painting is considered one of the finest Rubens examples of his Flemish Baroque style, a combination of transformed Baroque and Renaissance elements. He included his unique style of the female form as well as well-formed and

muscular men. Mars, the god of war, in the center with his helmet and red cape. Venus, the goddess of love, tries to constrain Mars, her face pleading with him to stop, small cupids assisting her. On the ground lay papers and books, the arts destroyed by the ravages of war. Rubens uses multiple diagonal positions by the figures to bring movement and conflict to the painting, focusing on how color is applied with light and darker shadows.



Figure **4.3.35**: The Consequences of War (1637-1638, oil on canvas, 206 x 345 cm) Public Domain

NICOLAS POUSSIN

Nicolas Poussin (1594-1665) was born in France, trained there, and lived in Paris before moving to Rome, where he spent most of his time. Early in life, he studied ancient writers and artists, developing paintings reflecting their influence. Most of his early work was based on commissions for private clients, not immense altarpieces. At age thirty, he moved to Rome, then still regarded as the artistic center in Europe. The wealthy patrons' demand for smaller paintings to hang in private homes created a favorable business environment for artists. Poussin struggled at first and was seriously ill from syphilis. After he recovered, he received a commission from the Vatican, and the work established his standing as a significant artist. Afterward, he no longer accepted commissions for monumental paintings and concentrated on requests to paint and create in his style based on allegorical and religious images.

In his letters, Poussin wrote he liked to pursue art similar to the way Greeks wrote music, in singular modes with individual moods based on diverse contexts. He wanted his paintings to be designed and implemented based on the subject, an intellectual balance alongside the poetry of meaning, or as historians have written, the 'Theory of the Modes,' a painting had an underlying text, a literary source as a base for an artistic muse. "His erudition is more textual than pictorial; surveying the literature, one gets the distinct impression that he is studied more in the library than the museum."[20] In 1641 he was persuaded to return to France, painted several large commissions, was asked to adorn the ceilings of the Grand Gallery in the Louvre, design tapestries, and paint allegorical works for the cardinal. Poussin became decidedly hopeless; too many commissions, criticisms from multiple sources, and continual palace intrigues, and he returned to Rome in 1642. In Rome, most of his religious supporters were gone, and he turned to wealthy patrons who were more flexible as he combined the stories of mythology and literature with landscapes and classical architecture.

Poussin painted *Et in Arcadia Ego* (Figure **4.3.36**) in 1637-38, and idealized scene, each shepherd, carefully positioned around a tomb. The term is translated as "Even in Arcadia, there am I," Arcadia the utopian land and the I as death. Arcadia was located in a mountainous area of Greece and was idealized as a paradise by the poet Virgil. Poussin contrasted the concept of an idyllic setting with the idea of death as visualized in the tomb. One shepherd is tracing the letters on the tomb, stating that death is even found in blissful Arcadia. A well-dressed female stands and seems to know about the engraving, possibly she represents an allegorical figure. Poussin minimized movement in his figures; each figure seemingly posed in position, a more classical style. The sky reflects his classic blue color as storm clouds move across, punctuated by the dark, vertical trees.



Figure **4.3.36**: Et in Arcadia Ego (1639, oil on canvas, 85 x 121 cm) Public Domain

Poussin choreographed his landscapes very carefully, balancing each element against another, whether a large boulder positioned by a stream or the verticality of a tree. He precisely painted the leaves and bark of trees or shrubs. In the background, he used the specific blue of a bright sky with clouds in the background or an ominously dark sky. *Landscape with Saint John on Patmos* (Figure **4.3.37**) depicts St. John living on the Greek island where he was writing, seated in the old ruins. The setting is idealized; an obelisk and temple remains, centered in

the background, with column fragments perfectly positioned in the foreground. Poussin used his trademark blue color for the sky, the sun reflecting on the gray clouds and intensely dark contrasting trees. Everything is harmoniously positioned in the painting; a new world generated from the ruins of the past.



Figure **4.3.37**: Landscape with Saint John on Patmos (1640, oil on canvas, 100.3 x 136.4 cm) Public Domain

The Baroque style swept through Europe, influencing art, music, and literature; elaborate and dramatic. The Baroque period began in Rome and spread throughout other European countries. Paintings brought drama, deep contrasts of light and dark, spiritual and mythological; sculptures were dynamic, twisted, elaborate, grand, sumptuous, and expansive architecture. The ideals were to impact and inspire the viewer, bringing renewed religious vigor through excessive boundaries of art and architecture.

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4.4: MUGHAL AND RAJPUT (1530 – LATE 18TH CENTURY)

INTRODUCTION

During the sixteenth through the eighteenth centuries, artwork in India was based on three different religious principles, Islamic, Hindu, and Buddhism, illustrating India's culture and beauty. The Mughal painting style started around 1530 when the Mughal emperor returned from exile in Persia to his home in India. While in Persia, he learned about miniature painting favored by the Persians. He brought two Persian artists back to India to create artwork for him, the beginning of a style that flourished under the reigns of several subsequent emperors. Mughal was the main style in India until the middle 1600s, and by the end of the seventeenth century was replaced by the Rajput style. In the late seventeenth century, the royal courts of Rajputana supported a distinct style; each court developed different styles based on common standards. Four primary schools supported the Rajput type, each one creating a distinctive substyle.

Since the Mughal painting was influenced by Persian art, the works were miniatures, painted on individual leaves that became a collection or set or made into a book, a common form in Islamic art. The Rajput painting also took the form of miniatures; however, they were not bound into a book; instead, each painting was wrapped, tied with a ribbon, and stored to be used on special occasions. Mughal painters themselves were followers, living in the courts, creating works based on the directions of the ruling class. Their work was sophisticated with specific methods of painting. Rajput artists generally were ordinary people, less educated. Their art was based on religious concepts and traditions of the community, not the courts.

MUGHAL ART

In 1605, when Jahangir became emperor, he continued supporting the arts; however, he brought his style and standards. He wanted each painter to create their works without collaboration and focus on animals, plants, and portraits. He commissioned several books to be written and illustrated, lavishly decorated with borders, stamped images, golden accents, and treated leather. The work of the individual artists became recognizable and the standard of the time. Generally, the artists lived in court and went sent out to illustrate the events of the court and the elite.

Mughal art did not portray the more erotic images found in previous Hindu works; instead, the small miniature art was focused on paintings of the noblemen dressed in specific clothing. The influence of Islam defined the art, and the small paintings did not include women. Colors were more muted and dominated by tones from nature. Calligraphy became part of the artwork with quotes from writers or the Quran. The borders became an important part of the images based on ornamentation styles found in Islamic artwork. The paintings were generally miniature, and gold was a critical color to help accent areas of the picture and elaborate knives and swords.

USTAD MANSUR

Although he only lived a short time, Ustad Mansur (1590-1624) was a prominent painter of animals, birds, and plants. He was known to document and paint birds or animals not previously known to the local population, including the dodo and Siberian crane. He earned the title *ustad* (master), and the emperor Jahangir bestowed on this outstanding painter the title *Nadir-al-'Asr* (unequaled of the age). The painting of birds (Figure **4.4.1**) had the elusive dodo bird in the center of the picture, never before seen in realistic detail. The blue-crowned parrot in the upper left, the horned pheasant in the upper right, and the bar-headed goose in the bottom all display the different details captured by Mansur. They are all set against the pale, misty green and the cloudy sky, appearing as all the birds were in one place.

Because the emperor favored Mansur, they frequently traveled together so Mansur could paint and document the wonders of the world the emperor saw. When the emperor discovered a new type of bird, he stated, "I ordered them to catch two or three of these birds, that I might ascertain whether they were waterfowl and were web-footed or had open feet like land birds. They caught two . . . One died immediately, and the other lived for a day. Its feet were not webbed like a duck's. I ordered [nadir al-asr] Ustad Mansur to draw its likeness."[1]



Figure **4.4.1**: Bird painting (17th century) Public Domain

The small image of the *Diving Dipper* (Figure **4.4.2**), painted with muted colors, appears to be standing in his natural environment. Mansur added realistic detail to the bird and created a masterful background with the mountains jutting behind the bird. Around the whole image is an example of the flower gilded frames the artists added to any image with gold paint to stand out from the dark blue.



Figure **4.4.2**: Diving Dipper (circa 1610-15, ink, opaque watercolor, gold on paper, 39.1 cm x 26 cm) Public Domain

The *Great Hornbill* (Figure **4.4.3**) was a large bird, 132 cm, with striking black and white feathers and a yellow bill. Although Mansur perched the bird on a rock, the forest was the usual habitat for hornbills. He probably did not see the bird in the natural setting; however, Mansur generally placed his birds in a neutral background.



Figure **4.4.3**: Great Hornbill (Circa 1615-20 ink, opaque watercolor and gold on paper, 38.7 cm x 26.7 cm) Public Domain

GOVARDHAN

Govardhan (1596-1640) was the son of a painter, and he worked in the emperor's court. Govardhan used muted but rich colors in his work to depict different people performing daily activities. After Emperor Akbar died, Govardhan painted his image, *Akbar with Lion and Calf* (Figure **4.4.4**), with the peaceful display of the lion and the calf, but is it peaceful? Images of the lion and calf are a common theme in early Hindu art and are frequently used by artists as symbols, and here the calf lies uneasily as the lion bares his teeth.



Figure **4.4.4**: Akbar with Lion and Calf (ink, opaque, watercolor, and gold on paper, 38.9 x 25.7 cm) Public Domain

Shah Jahan on the Peacock Throne (Figure **4.4.5**), made in the early 1600s, was the seat for Mughal emperors, a place for the emperor to sit high above the ground while close to the heavens. The throne was encrusted with jewels, pearls, and gold, and the detailed painting by Govardhan captures the shah sitting on a throne, a hint to the luxury of the real one. Govardhan liked to use a soft turquoise for the backgrounds and encircled the heads of the rulers with a yellow sphere. Both of the images have common detailed floral patterns on the borders.

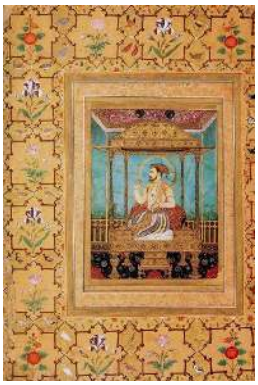


Figure 4.4.5: Shah Jahan on the Peacock Throne (1635) Public Domain

BICHITR

Bichitr (1585-1660) was a long-lived and active painter in the courts of multiple emperors, focusing on portraits of the court and its activities and often thought to be the best of the court Mughal artists. His early work was done in the usual softer and muted colors of the period; however, he used a brighter color palette with hard lines in later works. After studying European art, like Govardhan, he frequently incorporated small cherubs in his career.

One of his early paintings, painted in a muted style, is a self-portrait (Figure 4.4.6). He was dressed in Hindu-designed clothing commonly found in earlier Hindu courts. The small image is surrounded by elaborate gilded framing with multiple flower designs.



Figure 4.4.6: Self-Portrait (1600s, ink, watercolor, gold on paper, 38.7 x 25.7 cm) Public Domain

THE PADSHAHNAMA

Shah Jahan is known for the Taj Mahal monument he had constructed in honor of his wife. He commissioned another major work, the history of his reign, written and illustrated with portraits of the court luminaries and scenes of their activities for ten years. Fourteen court artists worked on the forty-four illustrations considered by some historians as the best of the paintings from Mughal artwork. When the English invaded India, the manuscript and its paintings were taken as a gift to the king by Lord Teignmouth, who stated, "This is the most splendid Persian manuscript I ever saw. Many of the faces are very well painted, and some of them are portraits."[2]

When Shah-Jahan ascended to the throne after his father's death, Bichitr painted one of the ceremonies (Figure 4.4.7) for the Padshahnama when the shah's sons came to watch, and other nobles in attendance pledged their fidelity. The shah is centered at the top of the painting, and a lamb and two lions below him symbolize peace in his reign. The detail in the painting demonstrates the skill of Bichitr. All of the people are painted in profile, each dressed in specific clothing, unique patterns in the headdress, robes, and belts. Every space in the image is highly ornamented with designs of flowers, calligraphy, and gilded objects. The symmetry is evident in the balanced composition. The emperor is seated in the middle above the golden table wearing a blue gown.



Figure 4.4.7: Shah-Jahan receives his three Eldest sons and Asaf Khan (1630-1657, gold, color on paper, 586 cm) Public Domain

Another illustration, *Mughal Soldiers and Civilians* (Figure 4.4.8), painter unknown, depicted the surrender of the Kandahar garrison to Shah Jahan and his soldiers. The shah, riding his white horse, was dressed in understated battle clothing. The image is flatter with less embellishment and gilding, a detailed scene with less decoration.

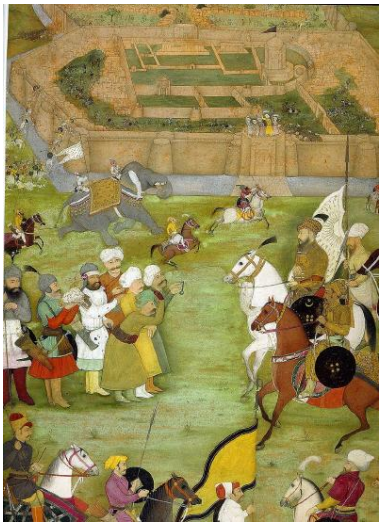


Figure 4.4.8: Mughal Soldiers & Civilians (ca 1640s) Public Domain

TAJ MAHAL

Shah Jahan was a big supporter of the arts, his most notable achievement was the Taj Mahal (Figure 4.4.9), the tomb he commissioned after the death of his wife, an undertaking ongoing for sixteen years. The tomb in Agra is by a river with elegant gardens and reflecting pools, considered the finest architectural accomplishment in the Indo-Islamic region. The structure presents a perfect architectural symmetry of domes, towers, and arches, all created from the brilliance of the white marble and the exquisite workmanship. The placement of the garden and pools leading to the tomb adds to the spectacular perspective of the building. The four minarets give the complex additional dimension.



Figure 4.4.9: Taj Mahal, CC BY-SA 3.0

The Taj Mahal complex (Figure **4.4.10**) was divided into five sections. The moonlight garden (1) lay to the north of the Yamuna River, and the riverfront terrace (2) facing the river contained the mausoleum, mosque, and *jawab*, a building to mirror the mosque and create symmetry. In the center is the Charbagh garden (3), where the pavilions were located, adjoining the *jilauikhana* (4), a place to accommodate the tomb attendants and two other tombs. The *jilauikhana* meant 'in front of the house,' or a large courtyard transitioning between the street and royal buildings.

The Taj Ganji (5) along the back of the complex, originally a bazaar and place for the caravans to stop. The central gate is sited between the *jilaukhana* and the garden. Levels gradually descend in steps from the Taj Ganji towards the river. Contemporary descriptions of the complex list the elements in order from the river terrace toward the Taj Ganji.

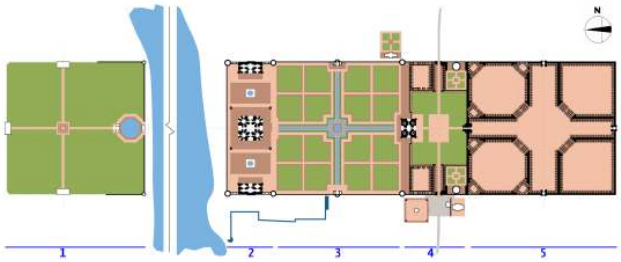


Figure **4.4.10**: Taj Mahal Site Plan, Public Domain

The interior of the tomb is shaped like an octagon with openings on every side. On the ground floor are the cenotaphs (Figure **4.4.11**) of the tombs for both the shah and his wife (the actual tombs are in the basement) located in the center of the octagon encircled by octagonal lattice screens (Figure **4.4.12**) made of elaborately carved marble. The screens are inlaid with a pattern representing flowers, all made from precious stones. Each leave and petal was carefully matched for the correct hues and perfectly placed in the marble. The marble was precisely cut and fitted in the style *parchin kari*, a form of decorative art in the region. The walls were adorned with lapidary inlay as well as panels of calligraphy.



Figure **4.4.11**: Cenotaphs, Public Domain



Figure **4.4.12**: Jali screen, CC BY-SA 3.0

RAJPUT ART

As the Mughal still controlled many of the states, their art style was still found in Rajput paintings; however, the themes changed from the Mughal court images to depictions of epic events, landscapes, love, and the particular fondness for Lord Krishna and his activities. During this period, multiple schools and sub-schools were formed, each with different styles that reflected the events of the areas where they were located. The distinctive schools were associated with local rulers who influenced the artists; the many schools and sub-schools reflected the continual change of rulers. In each school, new techniques were developed with a wide variety of themes. With the absence of war, gardens, landscapes, poetry, music, and more peaceful scenes replaced artwork of military might.

Sensuality was an important part of Rajput art as depicted in mainly female figures. Clothing on women was transparent using sheer colorful fabrics, loosely draped with exposed midriffs. Their long limbs and doll-like features helped support the concepts of love, poetry, heroes, and heroines. Gold, reds, saffron, and purples brought energy and movement to the stories of the painters.

The Mewar school was conservative in style, painting with common motifs and bright colors and a flattened and monochromatic appearance of the scene. The royal hunting party (Figure **4.4.13**) has an aerial and somewhat surreal view of the topography. Hills, valleys, streams, and the sun form the panoramic landscape with little dimension, and figures spread across different parts of the extensive site.



Figure **4.4.13**: Maharana Jagat Singh Hawks for Cranes (1744, watercolor, ink, gold on paper, 68.3 x 75.5 cm) Public Domain

Marwar school artists focused on the themes of the nobles. The figures frequently were mechanical appearing and generally in profile. The two women (Figure **4.4.14**) are conversing with another woman; all dressed in orange and red shades commonly used in Marwar paintings. The painting reflects the simple composition generally found in the different Marwar schools.



Figure **4.4.14**: Ladies in a Pavillion (1640-1650, ink, watercolor on paper, 24.8 x 20.3 cm) Public Domain

Different styles were depicted in the Hadoti school, and generally, the themes were based on court scenes and the lives of the nobles. The colors were bright, and the figures looked natural in appearance. The raja (Figure **4.4.15**) is sitting outside on the floral carpet while smoking his hookah. The saturated colors of the Rajput style are evident in the lower half of the painting, while the paler green of the background is similar to the color used in the Mughal style.



Figure **4.4.15**: A Raja Smoking a Hookah (1690-1710, ink, watercolor, gold on paper, 15.9 x 11 cm) Public Domain

The different styles in the Dhundar schools all reflected the Mughal influence of color. Popular themes were religious, many following Krishna's life. *The Perennial Performance in Paradise* (Figure **4.4.16**) is heavily painted with gold and the more muted colors of the Mughal yet reflects the Rajput interest with a broader subject matter and style of dress, landscape, and motifs.

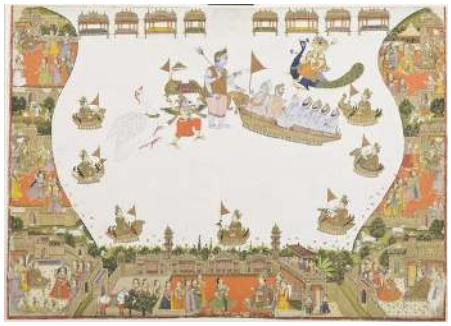


Figure **4.4.16**: Perennial Performance in Paradise (watercolor and gold on paper, 57.15 x 79.69 cm) Public Domain

KRISHNA AND RADHA

Unlike Mughal paintings that depicted the elite, Rajput paintings were frequently about love, poetry, and music, particularly with images of Krishna and Radha. "What Chinese art achieved for landscape is here accomplished for human love… The lovers are always Radha and Krishna, typifying the eternal motif of man and woman and revealing, in everyday events, their heavenly image."[3] Their position and status were enhanced with the use of specific colors, dresses and jewelry. Krishna was usually dressed in yellow garments representing the passion of love. His skin was colored blue-gray, reflecting his journey from the sky, often holding a pink flower from the lotus plant in his hand to symbolize love.

Radha usually is portrayed in bright clothing and jewelry of pearls and emeralds. The sensuality of women was demonstrated with transparent fabrics for their gowns and headpieces. They wore long, flowing skirts of multiple colors leaving the midriffs uncovered. Pinks, reds, oranges, and purples were the favored colors, all ornamented with gold to produce a shimmering effect.

The painter Nainsukh created *Raja Balwant Singh's Vision of Krishna and Radha* (Figure **4.4.17**), the raja looking at Krishna, hoping to receive his blessing. A bright orange canopy on the raja's terrace helps frame the images of Krishna and Radha, who are sitting on the golden throne. Unlike many other paintings, Nainsukh did not add all the background details usually found in the Rajput art; instead, he focused the scene on the meaning of the simpler spaces. Krishna and Radha are portrayed in their standard colors, dominating the right side of the image while the raja wears white and blends in with the rest of the background.



Figure **4.4.17**: Raja Balwant Singh's Vision of Krishna and Radha (1745-1750, ink, watercolor, gold on paper, 19.7 x 15.6 cm) Public Domain

The image, *Krishna and Radha in a Bower* (Figure **4.4.18**), is a page from the poetry of Gita Govinda, a visual form to illustrate the words describing the passion of Krishna and Radha, who are hidden deep in the bower. A companion of Radha stands guard under trees. Color is liberally used throughout the painting, yet the images of Krishna and Radha painted in their standard colors stand out against the bright orange background and green rug inside the bower. Under the trees, the gray background gives the feeling of a foggy, more secretive area.



Figure **4.4.18**: Krishna and Radha in a Bower (1665, ink, watercolor on paper, 24.4 x 19.7 cm) Public Domain

> *Crying sounds of cuckoos, mating on mango shoots*
> *Shaken as bees seek honey scents of opening buds…*
> *By tasting the mood of lovers' union[4]*

Radha and Krishna Walk in a Flowering Grove (Figure **4.4.19**), alone during their walk, looking at each other. Illustrating a page from the Gita Govinda, love is found with the birds and trees and the intimate positioning of their bodies. This quintessential Indian idea—that nature echoes human passion—is beautifully manifested in this work by a master who has successfully translated emotion into a visual delight.[5] Krishna and Radha are centered in this painting, created in traditional colors. The orange of her dress compliments the orange of the sunset, giving movement along with the birds and flowering trees.



Figure **4.4.19**: Radha and Krishna Walk in a Flowering Grove (1720, ink, watercolor, gold on paper, 19.1 x 11.1) Public Domain

The emperors of the Mughal Empire were strong supporters of the arts and individual artists, encouraging them to study plants, animals, or people carefully. The court singly supported artists; individuals signed their names and multiple masters, and their styles are recognizable today.

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4.5: QING DYNASTY (1636 - 1911)

INTRODUCTION

When the Manchus from the northern part of China descended into the south, they overtook the Ming dynasty, starting the Qing dynasty with a set of rulers that endeared for almost three hundred years. Earlier, the Mongols continually tried to overtake the Han Chinese until the Manchu defeated the Mongols. In 1636, as the Manchu khan controlled much of China, the Great Wall remained the barrier to stop the invasion before reaching Beijing and the ocean. The central gate in the wall at Shanhaiguan was constructed as the most important military position, located between the mountains and sea. The pass served as a primary transportation corridor from the sea routes into other parts of China, was heavily guarded, and stopped earlier armies.

In 1644, with the Manchu located outside the Great Wall, the Ming lost in the continual local rebellions. Instead of launching an attack against the rebels, the Ming general opened the gate and let the Manchu through the gate as they swept across the rest of China and conquered Beijing. They did not annihilate Beijing and slaughter the people, the usual practice; instead, the leaders surrendered. The new emperors started a new, prosperous period from 1661 to 1722, considered the Qing golden age. They instituted new rules to control external trade, the population grew, and literary achievements created classical Chinese literature. From 1661 to 1722 was considered the Qing golden age; new rules controlled external trade, the population grew, and literary achievements created some of the classical documents.

During this period, the traditional Chinese arts and customs were expanded and supported by the court. Three artists' styles grew from the court's patronage; the official court artists, the traditionalists who painted the seventeenth-century type of past standards, and the individualists who ignored the standards, painting their ideas, frequently politically based.

THE TRADITIONALISTS

The theories of Dong Qichang influenced the court and elites of the Manchu. He studied the old masters and defined the new traditional styles that should be followed, especially the standards for landscape painting. Dong declared, "If one considers the wonders of nature, then painting cannot rival landscape. But if one considers the wonders of brushwork, then landscape cannot equal painting."[1] One of the early converts to these dictates was Wang Shimin, who, along with Wang Jian, established the school of orthodox painting. Their most famous student was Wang Hui, who combined the landscapes from the Song dynasty with the calligraphy of the Yuan dynasty. Wang Yuanqi, the grandson of Wang Shimin, was also one of the noted artists of the style and, combined, were called the Four Wangs.

The emperor Kangxi wanted to tour the land and help establish himself as the ruler of the people. He climbed Mount Tai, examined water projects on the major rivers, and visited all cultural centers. When he returned to the capital, he wanted the noted artist, Wang Hui, to record and commemorate the extensive tour.

WANG HUI

Wang Hui (1632-1717) used ink and color on silk to paint twelve large scrolls; the third scroll was *The Kangxi Emperor's Southern Inspection Tour: Ji'nan to Mount Tai* (Figure **4.5.1**). Wang had not seen the site and had to rely on maps, old prints, and verbal descriptions. The looming mountains dominate the scene, demonstrating the beauty and grandeur of nature. At the same time, the emperor's entourage along the pathway is small, showing the strength of the emperor to ascend the mighty mountain.



Figure **4.5.1**: The Kangxi Emperor's Southern Inspection Tour, Scroll Three: Ji'nan to Mount Tai (ca 1698, ink, color on silk, 67.9 x 1393.8 cm) Public Domain

WANG JIAN

Wang Jian (1598-1677) was a master of painting landscapes and one of the Four Wangs, following the standards of the traditionalists yet establishing his style. His grandfather was a collector of the old master painters, and Wang Jian used the images to inspire his work. The Album of eighteen leaves (Figure **4.5.2**) was a set of paintings made in ink and color on paper; the images for each leaf were based on the work of eight past masters. The image demonstrates his proficiency with brushstrokes to create inspiring mountains.



Figure **4.5.2**: Album of eighteen leaves (17th century, ink, color on paper, 29.8 x 31.4 cm) Public Domain

WANG SHIMIN

Wang Shimin (1592-1680), the oldest of the Four Wangs, spent much of his life studying the work of Huang Gongwang, a painter from the fourteenth century. He developed a method of painting rocks and filling them with textual brushstrokes of straight lines and horizontal dots. On the hanging scroll (Figure **4.5.3**), Wang creates the mountains that appear to be rising or falling; movement flows across the painting representing nature's continual change.



Figure **4.5.3**: Hanging scroll landscape (1666, ink on paper, 134.6 x 56.5 cm) Public Domain

WANG YUANQI

Wang Yuanqi (1642-1715) was a scholar working in the civil service, becoming an artist and painter for the emperor. One of the famous gardens from ancient China was the Wangchuan Villa, inhabited by poets and painters, all drawing inspiration from the picturesque site. Wang Wei was an early poet who wrote elegantly from the villa and inspired Wang Yuanqi to capture Wei's writing in a painting. Wang Yuanqi used the concept of dragon veins, the unseen lines that come from the sky, down the mountains, and along the ground, a type of life force. The brushstrokes in his painted scroll of the villa (Figure **4.5.4**) follow the concepts of the breath force of life, the rocks flowing and turning, resembling waves of water.



Figure **4.5.4**: Wangchuan Villa (1711, ink, color on paper, 35.6 x 545.5 cm) Public Domain

THE INDIVIDUALISTS

The individualists created art, not following the rigidly defined painting methods and beauty of the orthodox painters like the Four Wangs or the old masters. They tried new techniques and innovations with different types of brushstrokes, washes, colors, and the use of white space. Their paintings were considered irreverent and an insult to the worship of historical styles.

BADA SHANREN

Bada Shanren (1626-1705) was a prince's descendant in the Ming dynasty and was considered a childhood prodigy as an artist and poet. When the Ming dynasty fell, he became a monk, eventually leaving because of erratic actions and psychotic episodes, at times refusing to talk. As an artist, he generally used one color of ink and a sketching style with short brushstrokes. Even his subject matter was unusual; the scroll (Figure **4.5.5**) of ink on paper portrayed eagles, heroic symbols of strength from the previous Ming court. The short, forceful brushstrokes form the fierce birds as though watching the new dynasty from afar. The small, quick strokes also give the illusion of the rocks and branches.



Figure **4.5.5**: Two Eagles (1702, ink on paper, 187.3 x 9.2 cm) Public Domain

In *Two Birds* (Figure **4.5.6**) an ink and wash scroll goose down feather washes for the bodies of the birds and sharp dark ink for the beaks and legs. Shanren inks the tree and the mountain top in the same fashion making the important parts in dark ink.



Figure **4.5.6**: Two Birds (1650-1705, ink on paper, 31.7 x 26.3 cm) Public Domain

Shitao (Zhu Ruoji)

Shitao (Zhu Ruoji) (ca. 1642-1707) was also a member of Ming royalty and escaped the invaders by becoming a monk, later becoming one of the well-known individualist artists. The grotto and living spaces for an early Daoist patriarch were a frequent subject matter for artists. The *Grotto* (Figure **4.5.7**) by Shitao is considered his top masterpiece. Using layers of color, blue, green, and salmon, he painted the grotto and surrounding hills with broad brushstrokes. Employing washes of white, he defined the open space in the sky and the opening to the grotto, making them quieter and unknown spaces in the moving landscape.



Figure **4.5.7**: Outing to Zhang Gong's Grotto (ca 1700, ink, color on paper, 45.9 x 286.4 cm) Public Domain

PORCELAIN

Pottery was always an important part of Chinese culture and artistry. During the Ming dynasty, the advanced ceramic centers at Jingdezhen produced the beautiful porcelain still treasured today. However, when the Manchu invaded the area and started the Qing dynasty, the production centers and kilns were destroyed. Fortunately, under the Kangxi emperor, a supporter of the arts, the factories were rebuilt. The Ming techniques were improved, especially the ability to fire at high temperatures and produce a better finish. Wucai or five colors became the preferred color scheme using underglaze to create the general design and overglazing with enamels of yellow, red, green, purple, and blue on the fired base.

Another technical improvement was the development of a new and softer color enamel known as *fencai*. The painters were able to blend different tints of color to produce multiple shades or hues. With the opportunity to create a variety of colors, the scenes on the ceramics were more complex with floral and landscape themes. Later, many porcelains were grouped or named by color palettes based on the French term 'famille' groups, such as verte (green) or noire (black). The porcelain was highly prized in the European marketplace, and a significant amount was made for export.

The famille verte plate (Figure **4.5.8**) demonstrates the detailed design using flowers and birds. The dominant color on the plate is green, so it is classified in the verte or green family. Different shades of green with accents of iron-red overglaze form the majority of the design.



Figure 4.5.8: Famille verte plate (1662-1722, porcelain) Public Domain

The famille rose plate (Figure 4.5.9) depicts a common theme of children and a woman with different household items scattered about. The major shades on the plate use pinks or rose along with other overglaze enamels.



Figure 4.5.9: Famille rose plate (mid-18th century, porcelain with overglaze polychrome enamels and gold, 3.5 x 21.3 cm) Public Domain

The Ming Dynasty porcelain jars (Figure 4.5.10) and vase (Figure 4.5.11) was slightly duller than the Qing porcelain. During the Ming era, the porcelain was fired at a lower temperature, and the white color was not as bright. They also generally used two colors to please the European market.



Figure 4.5.10: Ming Porcelain, CC BY-SA 4.0



Figure 4.5.11: Ming Porcelain, CC BY 1.0

The Qing porcelain plate (Figure 4.5.12) and bowl (Figure 4.5.13) are shinier; the glossy finish resulted from higher firing temperatures than the Ming used. In the Qing era, a wider variety of colors was used, and white was brighter. The Qing also developed better ways to transport the porcelains on the rivers, expanding the market.



Figure 4.5.12: Qing Porcelain, CC BY-SA 3.0



Figure 4.5.13: Qing Porcelain, Public Domain

JING'AN TEMPLE

Jing'an Temple – *'Temple of Peace and Tranquility'* was initially started in 247 CE and relocated during the Song Dynasty in 1216. The temple (Figure 4.5.14) still standing today in Shanghai was constructed in the Qing Dynasty. Today it remains a temple; however, during the Cultural Revolution in China, the facility was used as a plastic factory. The temple's central courtyard is enclosed by a pavilion on each side, the main hall, and in front, the entrance hall.



Figure 4.5.14: Jing'an Temple, CC BY-SA 4.0

The golden pagoda tower (Figure 4.5.15) is constructed in a small courtyard behind the main hall. The pagoda sits on a square base with seven stories, following the traditional odd number of floors. Each floor has decorative eaves overhanging the wall. On top is a decorative finial serving as a lightning rod or what some call the 'demon-arrester.'



Figure **4.5.15**: Golden Pagoda, CC BY 1.0

The main hall is devoted to one of China's largest seated Buddha statues (Figure **4.5.16**), weighing about 11,000 kilograms. Also visible is the exquisite woodwork; wood was a common building material as part of the Five Elements Theory, auspicious, representing spring and life. Wood was also easy to use and withstood natural disasters like earthquakes and typhoons, repairable parts. The structures in the halls were made with immense teak pillars and carved beams.



Figure **4.5.16**: Buddha in the Precious Hall of the Great Hero, Jing'an Temple, Shanghai, CC BY-SA 3.0

One of the beams (Figure **4.5.17**) on the right side remains unfinished, the top of the beam resembling an elephant on one side and a lingzhi mushroom on the other side. The unique support system is based on wooden joints set in columns. Sets of brackets were carved and inserted into another carved interlocking piece, allowing multiple stacked brackets.



Figure **4.5.17**: Support system, CC BY-SA 4.0

The Qing dynasty lasted for almost three centuries, and expanded interaction with Europeans provided an extensive outlet for Chinese art, influencing European design and art.

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[1] Hearn, Maxwell K. "The Qing Dynasty (1644–1911): The Traditionalists." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/qing_2/hd_qing_2.htm (October 2003)

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4.6: JOSEON DYNASTY (LATE 15TH CENTURY - 1868)

INTRODUCTION

Joseon (also transcribed as "Choson") was a period of scientific and technological inventions and cultural efflorescence. Founded in 1392 by Yi Seong-gye[1] and lasting until 1910, Korean artistic identity developed as distinct from China and Japan. In the early Joseon period (the 14th to the mid-17th century), strong political, economic and cultural ties with the Ming Dynasty in China meant Chinese influence exerted itself in most aspects of Korean culture. The fall of the Ming Dynasty in China during the mid-17th century freed Korea from its hold and let Korean intelligentsia (including artists) reconsider its borrowed traditions and search for a new cultural identity. Unique Korean identity developed in Joseon painting, specifically in the landscape, genre scene, and portraiture.

LANDSCAPE PAINTING

AN GYEON

For centuries, Korean landscape paintings were influenced by schools and pictorial traditions in China. However, in the eighteenth century (the late Joseon period), Korean artists began their style, depicting Korean sceneries in their visual lexicon. One of the most celebrated early Joseon paintings is *Dream Journey to the Peach Blossom Land* by An Gyeon (active 1440-1470). Although An Gyeon had left his style by painting the textures of the rocks more sharply and by composing the rock formation more dynamically, most of the scholarship of this painting revolves around its relationship with its Chinese model and works by Guo Xi (1020-1090) from the Northern Song period.[2] Since An Gyeon used methodology four centuries old, the term "antiquarianism" has been applied to An Gyeon and *Dream Journey to the Peach Blossom Land* (Figure 4.6.1).[3] In reality, it is difficult to determine how much An Gyeon was committed to this antiquarian style since he was a court painter who painted this specifically under the auspices of his patron, Prince Anpyeong, an avid collector of Chinese paintings.

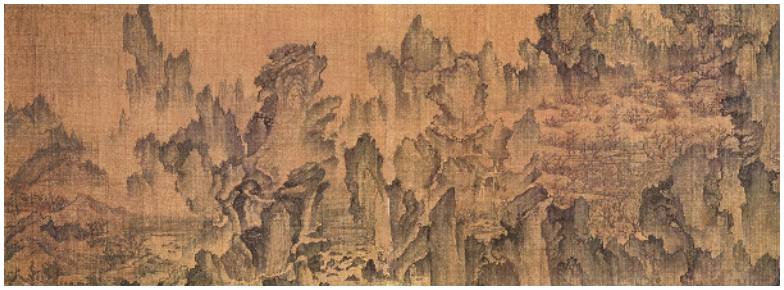


Figure 4.6.1: Dream Journey to the Peach Blossom Land (1447, handscroll, ink and color on silk, 106.5 x 38.7 cm) Public Domain

The strong Chinese influence in early Joseon landscape paintings is not surprising; Joseon Korea and Ming China had solid political, economic, and cultural relations. Chinese influence permeated every aspect of Korean society as Korea was considered a vassal state. Two historical events propelled Korea into a different intellectual, cultural, and artistic direction in the first half of the seventeenth century. The waning influence of the crumbling Ming dynasty led to the establishment of the ruling Qing dynasty under the control of the ethnic Manchu. The Koreans were defeated by the Manchus, who ended any ties between Korea and China. These events had a tremendous impact on the Korean psyche; not only was Korea humiliated by the defeat, but it also lost its long-time ally and mentor. As Korea recovered from the Manchu defeat, it became directionless. Koreans considered the Manchus inferior, and despite capitulating to them, Koreans did not wish to emulate them. In their nadir, Korean intelligentsia and artists rebuilt their sense of identity in a vacuum, turned inward, and looked into itself – its land, its people, its customs, its language -- as the sources of inspiration and exploration.

Silhak (practical learning) was a social reform movement and school of thought in the late Joseon period (starting in the late 17th century); focused on real problems and practical issues in society, including land reforms, taxation and, standards of living. Culturally, the intelligentsia directed their energy towards the study of Korean history, geography, and language. These activities required scholars to use their critical thinking skills to closely observe and engage with the world around them. Visual artists were a part of this larger *silhak* movement as they became interested in observing the lives of Korean people, their likenesses, and activities, resulting in more life-like portrait painting and interest in genre painting. Additionally, instead of copying Chinese landscape paintings that were fantastical or foreign to them, Korean artists started painting the environment they saw in front of them, -- the vistas of Korean landscapes.

Based on the Chinese modes of operation, landscape paintings were not necessarily based on naturalism from direct observation. In Chinese painting traditions, student artists were trained by copying works of famous masters. The value of an ink painting did not necessarily stem from the image representing the natural world one saw it. Instead, it was valued on how well an artist composed the poetry, the calligraphy, and the image and how well those three components interacted. A painting might be valued as a representation of the artist's movements. How well he wielded his brush laden with ink; a result of the solid Chinese calligraphic tradition of the landscape painting. Artists also did not necessarily paint from actual scenery; the painted scenes might be places in the artist's imagination or essential sites in Buddhism, Daoism, or other Chinese sources.

JEONG SEON

The most significant and influential landscape artist of late Joseon was Jeong Seon (1676-1759). As the proponent of "true-view landscape painting" (*jingyeong sansuhwa*),[4] he advocated for artists to paint actual, local Korean sceneries. Throughout his life, Jeong Seon traveled to different areas in Korea and painted the views he encountered. To art historians and art lovers of the 21st century, this practice may seem self-evident; after all, in the 19th century, the French Impressionists such as Monet and Renoir painted their landscapes on site, *en plein air*. In 18th century Korea, this naturalistic approach was not at all typical.

The landscape Jeong Seon painted is significantly different from An Gyeon's painting and his fantastical layers upon layers crisscrossing through time, leaving doubt there is a real place underneath them all. Jeong Seon's most celebrated work from 1734 *Complete View of the Mount Geumgang* (Figure **4.6.2**) is Korea's most famous beauty spot.



Figure **4.6.2**: Complete View of Mount Geumgan (1734. Hanging scroll, ink and light color paper, 130.7 x 94.1 cm) Public Domain

Resemblances are seen when comparing an actual mountain range photo (Figure **4.6.3**) to Jeong Seon's painting. In this context, Jeong Seon's focus represented Korean scenery accurately and was revolutionary as it broke with the Chinese traditions.

In *Complete View of the Mount Geumgang*, Jeong Seon depicted the mountains from high above, giving the viewers an aerial view. The sharp peaks and serrated edges filled with sparse vegetation are identifiable as the unique features of Mount Geumgang. The distinct jaggedness of Mount Geumgang's crystalline formation is recognizable and similar to those in Jeong Seon's painting. The artist was familiar enough with Mount Geumgang that he managed to capture its essential characteristics even as he combined it with his bird-point-of-view conception. Jeong Seon's familiarity with the mountains comes from his close observations and careful sketches and notations of the site. According to records, Jeong Seon made a minimum of three trips to Mount Geumgang between 1711 and 1751; he made multiple paintings that were then compiled into albums.[5] The last two lines of Jeong Seon's poem written at the top right of the painting summarizes Jeong Seon's commitment to "true-view landscape painting" beautifully:

This careful sojourn, on foot through Mount Geumgang,
How can it be compared with the view from one's pillow?[6]



Figure **4.6.3**: Norimaki, Sejon Peak, Mount Geumgang (2006) Public Domain

GENRE PAINTING

Genre painting is a style of art that depicts scenes of everyday life.

KIM HONGDO

In addition to their interests in Korean landscape sceneries, Korean artists also became keen observers of human activities around them. Kim Hongdo (1745 - after 1806) was a versatile court painter who was adept in producing many types of paintings, including true-view landscapes. However, his most celebrated work is a late 18th century series of 25 genre scenes compiled in an album.[7] In this series, Kim Hongdo depicted ordinary people at work and leisure, living their daily life wherever they were: at home, on the street, by the river, at the fields, and school. He captured the details of tools and trades of Korean occupations from Joseon society: fishermen, farmers, roof-tilers, weavers, laundry-workers, grass-mat makers, laborers, tavern-owners, blacksmiths, and village teachers. Although the common people

(*sangmin*) listed here constituted 75% of the population,[8] in the strict hierarchy of Joseon society, they occupied the second-lowest tier and were seldom represented visually. Kim Hongdo's album is important in art history and cultural anthropology, recording the customs and habits of Korean people in the eighteenth century.

These two images from King Hongdo's album are examples of his capturing everyday lives with frankness and humor. The exuberance of the dancing boy (Figure **4.6.4**) is represented through the fluid lines of his gestures and movements. The boy is in a mid-jump with one foot up in the air while the other barely touches the ground. The viewers can feel the joy that this boy exudes as he smiles or laughs while he dances. The sextet of musicians is seated in a circular formation, mimicking the curved line of the boy's left arm; these repeated implied lines underscore the dynamism of the overall composition. Kim Hongdo took advantage of the circular placement and used it to show the musicians from different angles; some are shown from the back, others are at the three-quarter view, and three are painted frontally. This changing view breaks the monotony of representing six seated figures. The musicians are enjoying themselves as they watch the boy while at the same time being engrossed in playing their instruments.



Figure **4.6.4**: A Dancing Boy from Album of Genre Paintings (1745, Album leaf, ink and color on paper, 26.8 x 22.7 cm) Public Domain

While *A Dancing Boy* is about leisure activity, *Laundry* (Figure **4.6.5**) is about work, but it is no less exciting and lively. Three women are doing laundry by the river; two are energetically beating on the fabric while one is standing on the shallow part of the river, pulling and twisting her laundry. Their sleeves and skirts are pulled up to prevent them from getting wet. Slightly behind them, a mother is braiding her hair, her two combs neatly laid out on the rock in front of her. A toddler clinging to the hair-braiding mother; his hand reached towards her left breast, signaling his impatience for his next meal.



Figure **4.6.5**: Laundry from Album of Genre Paintings (1745, Album leaf, ink and color on paper, 28.0 x 23.9 cm) Public Domain

Viewers have no idea where *A Dancing Boy* takes place because the background is blank. In contrast, Kim Hongdo included background information in *Laundry*, the setting on a river's edge, a rock jutting out from the right, sheltering the laundering women. In the Neo-Confucian Joseon society, the world of men and women was separated and delineated. The scene was a snippet of Joseon's women's world. A protected and secluded area, yet someone broke the rule and intruded into this space. The intruder is the man at the top right, slightly hidden behind the jutting rocks. His high vantage point affords him unhindered views of these women who are not aware they are being watched. Metaphorically, this high vantage point may have pointed to the man's high status in society as confirmed by his *gat* (cylindrical horsehair hat), an attire that only the nobility could wear.[9] Nevertheless, he is a Peeping Tom whose unsavory intention was represented by hiding his face behind a fan.

YI AM

Yi Am (unknown) developed his style, departing from the common fixed influences of the prevalent Chinese style. His true-view specialty was the small, playful animals he painted. He also incorporated the Four Gentlemen in his work, adding a pine or plum tree, the fine-leafed bamboo, or the orchid. Dogs were not part of the usual spirit animals and an animal Yi Am frequently incorporated into his paintings. In *Hwanjogujado* (Figure **4.6.6**), the puppies sit in the foreground supported by the large, flowering plum tree (one of the Four Gentlemen)

balancing the work. The magpies in the tree repel bad luck, while the butterfly represents happiness. The painting created with ink and light color on paper is highlighted with black, bringing essential parts of the work to the foreground.



Figure **4.6.6**: Hwanjogujado (First half 16th century, ink and light color on paper, 86 x 44.9 cm) Public Domain

Mogyeondo (Figure **4.6.7**) portrays the mother dog with her soulful eyes and her puppies, one barely visible. The red collar accents the horizontal plane with the tree anchoring the vertical plane. The usual symbols of other animals and plants are not included in the painting, demonstrating the artist's departure from a defined style. Yi Am drew the dog by brushing a thinned and light ink and adding darker ink for contrast. When the ink dried, he added another highlighting. On the older branches of the tree, he used a dry brush technique to create a rougher surface.



Figure **4.6.7**: Mogyeondo (First half 16th century, ink and light color on paper) Public Domain

PORTRAIT PAINTING

The increase of portrait paintings in the Joseon period was closely tied to the adoption of Neo-Confucianism as the state ideology. Neo-Confucianism stressed the importance of filial piety and ancestor worships with specifically prescribed rituals. Ancestor portraits were made not only as ritual objects; they were also the embodiment of ancestors' wisdom to be venerated and contemplated for guidance and inspiration. The pride in a family lineage led to their displays in ancestral family halls and descendants' preservation of the portraits. Most Joseon portraits were made in the 18th and 19th centuries, and they depict scholar-officials.[10] As a marker of achievement and respectability in society, the subjects are typically middle-aged men; in the specific category of portraits of elderly officials (*kiro-do*), the sitter would be around sixty or seventy years old.[11]

The standard portrait pose was sitting on a cushion on the floor or a high-backed chair and painted from a three-quarter view. The hands were often invisible under long sleeves and rested on the sitter's lap. The attire typically identified the sitter's rank in the Joseon government to different degrees. In *Portrait of a Scholar-Official in a Pink Robe* (Figure **4.6.8**), the scholar-official is wearing an everyday attire; nevertheless, the light pink color of his robe indicates his high rank.[12] More precise information is seen in formal clothing. For instance, in his portrait, Yun Dongseom wore a formal outfit with embroidered rank badge of two cranes denoting that he was a third rank official or higher – a very high position -- in Joseon civil service.[13]



Figure 4.6.8: Portrait of a Scholar-Official in a Pink Robe (19th century, Hanging scroll, ink and color on silk, 118.7 x 53.9 cm) Public Domain



Figure 4.6.9: Close-up of scholar, Public Domain

The background of Joseon portraits is very plain; the faces become the focal point. Joseon portrait artists took pride in recording minute facial features to capture the likeness of the sitter. The realism and its attention to detail resulted from the influence of the *Silhak* and "true-view landscape" movement that inspired artists to observe their subject matters closely. The profusion of lines surrounding his eyes indicates Yung Dongseom (Figure 4.6.10) is an older man compared to the scholar in the pink robe. More interestingly, the artist also painted very fine veins in the area of Yung's eyelids, proving that the artists observed his face intensely to capture his distinctive facial feature. The unidentified scholar in the pink robe has a relatively large nose with freckles or age spots.



Figure 4.6.10: Portrait of Yun Dongseom (1790-1805, Hanging scroll, ink and color on silk, 133 x 77.2 cm) Public Domain

Yung Dongseom also has age spots (Figure 4.6.11), but they are darker than those of the scholar in the pink robe, and they are located on his temple and cheek. The eyebrows of the two men also tilt at different angles. The little details highlight the uniqueness of individual faces, and the artists' meticulous attention to details lends realism to Joseon portraiture.



Figure 4.6.11: Close up of Yun Dongseom, Public Domain

KIM MYEONG-GUK

Kim Myeong-guk (circa 1600-after 1662) was originally an official painter for the court. He quickly became known for his unique and individualistic works, a new kind of artist who did not follow the defined ideals, painting in a style that would be considered "modern" today. His use of a brush was unheard of, broad, bold strokes at times or an image created with a few minimalist strokes. One writer said of him, "Kim did not merely follow in the footsteps of his predecessors. Kim Myeong-guk was an ingenious painter who was never restricted by formality, but instead transcended existing styles with his free will."[14] However, some of his fellow painters defined him as a carefree drunk and eccentric, and others thought he just had an artistic personality tempered by obstinacy. His landscape paintings were influenced by elements of Buddhism, while his portraits represented his free and unconventional style.

Bodhidharma (Figure **4.6.12**) is crossing a river holding a broken branch as he travels through Asia. Kim Myeong-guk freed himself from restrictions and used ink and a brush to make bold brushstrokes to paint the image of the pious man. The robe is only in outline, unusual during this period. The simplistically inked face seems to have a distinctive light shining down, giving the man a gentle, peaceful look.



Figure **4.6.12**: Bodhidharma, Public Domain

Dalmado (Bodhidharma) (Figure **4.6.13**) is a similar image; shoulders brushed with broad strokes forming the image with the delicately defined face. Kim Myeong-guk used little ink on his brush, so the details of the face receded, more mystical and contemplative.



Figure **4.6.13**: Bodhidharma Dalmado (1643, ink on paper, 83 x 58.2 cm) Public Domain

Giryeodo (Figure **4.6.14**) portrays the Bodhidharma riding a donkey down the challenging mountain track, the trees in the background against the muted, mottled landscape. He used the bolder strokes as accents to the image of the man hunched over and the donkey searching for a pathway. A detailed landscape background was common in Korean artwork; however, Kim Myeong-guk freed himself from the detail with an illusionary landscape. The characteristics of the man and donkey are somewhat abstracted; however, they appear more detailed against the conceptualized trees in the background.



Figure **4.6.14**: Giryeodo (1650) Public Domain

MINHWA FOLKART

Minhwa is Korean art created by ordinary or itinerant artists during the seventeenth to nineteenth centuries. Minhwa meant "painting of the people." The artists painted popular images generally based on everyday life, mythology, local stories, art for ordinary people. The tiger, carp, flowers, and other natural figures became the basis for the artwork painted on canvas or paper. Some of the artists were generally untrained and traveled from place to place, and like many artists today, they set up their work at local festivals or town centers. They would sell existing work or created commissions for locals based on the legends or symbols of the community. Although some of the work was

produced by master painters and other works by amateurs, the paintings were straightforward and specific, frequently naïve and unrefined. The artists were not restricted by formal constraints and used vivid colors to convey hope or good wishes. As the style grew, defined artists adopted the methods.

The artists generally used traditional hanji paper made from layers of wet paper and glue painted between; Korean paper was famous for its quality and durability throughout Asia. Colors and images followed part of a visual lexicon, its meanings understood at that time and even today. Each image or color carried a specific meaning for current and future possibilities. "These images were not just decoration but embodied and conveyed hopes for the protections and good fortune that they could bring."[15] The five main colors artists used were based on natural elements and their representation.

The Four Gentlemen referred to four common plants; bamboo, orchids, apricot or plum blossoms, and chrysanthemums found in most paintings. The plant representations were based on the attributes of Confucianism, moral characteristics embodied in the images. The Minhwa images were widespread and found in most paintings using ink and color washing. Bamboo represented integrity and consistency as an evergreen plant. The beautiful configuration of the orchid flower projected loyalty and integrity. The fruit tree blossoms of apricot and plum bloom in the late winter snow characterized one's indomitable spirit. Chrysanthemums symbolized constancy, a flower blooming in late autumn despite a cover of frost.

The ordinary, anonymous artists frequently painted deer, turtles, clouds, bamboo, or another of the ten longevity symbols favored by people to hang in their homes, expressions of the common people, and their ideals. Colors were also important, and the yellow and brown used in these images represented the earth, and black embodied water. The roughly drawn painting of the deer is (Figure **4.6.15**), represents long life and friendship. With a limited color palette and exaggerated stance, the deer is decorated with chrysanthemums, one of the Four Gentlemen representing autumn. The images were frequently unconventional in the design and lack of formality.



Figure **4.6.15**: Jangsaeng hwarakdo (unknown) Public Domain

At one time, Korea had a substantial population of tigers, mostly extinct today. Tigers lived in the hills and mountains, frequently entering the villages searching for livestock, also presenting a danger to the population. The tiger was respected yet generated fear, a sacred animal abundantly seen in Korean paintings, especially in minhwa folk art. A tiger can chase away the evil spirits and be considered a courageous protector. The tiger (Figure **4.6.16**) sits under the tree; his head twisted awkwardly to view the rabbit on its back, a symbol of fertility. The painting is monotone with black accents for the spots and the few spots of red adding to the fierce look, red the symbol for fire.



Figure **4.6.16**: Tiger (unknown) Public Domain

[1] Based on the family name of its ruling dynasty, the period may also be referred to as the “Yi Dynasty.”

[2] Ahn, Hwi Joon. "An Kyon and A Dream Visit to the Peach Blossom Land." *Oriental Art* 26, no. 1 (1980.

[3] Burglind Jungmann, "Sin Sukju’s Record on the Painting Collection of Prince Anpyeong and Early Joseon Antiquarianism," *Archives of Asian Art* 61, no. 1 (2011): 115.

[4] The term is also transcribed as *chin'gyong sansu.*

[5] Yi Song-mi, “Artistic Tradition and the Depiction of Reality: True-View Landscape Painting of the Choson Dynasty” in *Arts of Korea*, New York: Metropolitan Museum of Art, 1998, 344-347.

[6] Yi Song-mi, 346.

[7] In Korean, this album is entitled *Danwon pungsokdo cheop*; it is kept at the National Museum of Korea in Seoul.

[8] http://joseondynastystudy.blogspot.com/2014/11/social-structure.html, accessed 9/12/21.

[9] https://en.wikipedia.org/wiki/Gat_(hat)

[10] Portal, Jane, *Korea: Art and Archaeology*, New York: Thames and Hudson, 2000, 126.

[11] Portraiture of scholar officials – by definition -- excludes women as a subject matter because all scholar officials were men. Furthermore, there were very limited portraits of women because Neo-Confucianism enforced strict separation between men and women and therefore it was forbidden for an artist (almost always male) to paint a woman. Indeed, Neo-Confucianism were injurious to the status of women in Joseon period.

[12] Everyday attires of Joseon scholar-officials came in two colors. Light pink was for the high-ranking official and light blue was for the lower-ranking official.

[13] The insignia of crane denotes civil service while that of leopard denotes military service. Two cranes represent Rank 1-3 official (high ranking), one crane represent Rank 4-9 (low ranking).

[14] *Korena*, Creating Masterful Paintings from Brush and Ink, Spring, 2007, 21(1). Retrieved from http://koreana.kf.or.kr/view.asp?article_id=7086. 13 November 2018.

[15] Retrieved from https://sites.evergreen.edu/essentialingredients/wp-content/uploads/sites/182/2016/03/korea-tsb1.pdf. 13 November 2018

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4.7: NATIVE AMERICAN (1600 – 1800S)

INTRODUCTION

What is Native American art? Unfortunately, the past stereotypes still prevail; a warrior with his feathered headdress or a woman in a beaded dress, etc., images perpetuated today by media practices, the educational systems, and individual perceptions. Native groups lived across North America and were as diverse in languages, traditions, rituals, and artwork as any population of people covering a large geographic area. With any populace in the world, their artwork was created using materials found in the people's location and culture. The art of Native Americans was deemed "primitive," and cultural artifacts as viewed through the lens of the invading populations. Art, sacred objects, and human remains were taken and moved to unknown places and displayed as curiosities. The rightful status of the artwork was not acknowledged; much of the sacred meanings created by people for their own cultures were lost.

This book uses the name Native American to discuss the artwork. Other terms might include Indigenous, First Nations, First Peoples, American Indian, all of which are generic names and only identify a location as North America, not individual cultures. From the 1600s – 1800s, the cultures were generally grouped into geographic designations (Figure **4.7.1**); Arctic and sub-Arctic, the Northeast Woodlands, Southeast, Plains, Southwest, Great Basin, California, Plateau, and the Northwest Coast. Patterns of art in a unique section were similar because of materials available in the area; for example, the particular type of clay in a given area defined the style of pottery, or the type of indigenous animals determined how clothing was made and its ornamentation. After the 1600s, artwork in every area was also influenced by the effects of European invasion and colonization.



Figure **4.7.1**: Map of geographic designations, Public Domain

In many other cultures, an artist's concept was based on the wealth and support of the elite, royalty, and religious leaders who employed artists to produce art for religious or commemorative reasons. Although records do not exist for individual artists in early Native American cultures, surviving art demonstrates a person's talent who made a beautiful, well-formed carving versus a poorly made version. Generally, decorative elements of their design were based on natural forms or geometric shapes, and the style of a particular artist might be found if more than one version of a piece of art survived.

ARCTIC

The Arctic region is flat with trackless tundra, cold and dark with little vegetation. The population of Inuit and Aleut people was small because of the inhospitable land, living in scattered groups as nomads or small villages along with the ocean areas. Weather ranged from the dark, frigid winters, the rainy seasons to the hot summers of long days and forced the people to be resourceful, using limited land resources. However, the oceans brought abundant food sources; shellfish, whales, salmon, seals, other sea life, and birds of all varieties. Hunting was risky, the ice and seas unforgiving. The materials available for art were based on the sea and animals; using driftwood, bone, skin, or fur, they made smaller objects portable for use in everyday life or ceremonies.

Clothing for winter was made from the fur and skin of the local animals; however, the most effective material for protection from the weather was the gut garment (Figure **4.7.2**). They were made from the intestines of the large sea mammals or the bear and decorated with feathers, fur, or other found materials. The intestinal tubes were cleaned with scraping tools; the gut was blown up, stretched into a straight line, and left to dry. If the gut was dried in the winter when it was cold and dark, it became white and known as the 'winter gut.' A gut dried in the summer with warmer days had a yellow hue called the 'summer gut." When the gut tubes were dried, they were cut lengthwise into long strips, ready to be sewn together. Sinew was the typical material used for sewing, and then the garment was embellished or left plain. "In all traditions, the making of a gut garment is considered a gift to the animal whose flesh served to provide such an excellent protection from the elements. Each parka is constructed with care and honor from the hunter and for the animals he has received and will gather for his family."[1]



Figure 4.7.2: Gut garment (1770s, sea mammal intestines and sinew), CC BY-NC-SA 4.0

The Aleut were known for their carvings, passing the long winter nights making weapons for hunting, images of animals and people, or sewing needles and jewelry. Their houses were partially subterranean, small dwellings of driftwood with sod roofs, the dark interior lit by the fat from sea mammals burned in small stone lamps. Ivory from the massive walrus was the favorite material to use, and driftwood washed up on the beaches for carving with chipped stone tools. The carving of the small (7.8 centimeters) seated female (Figure **4.7.3**) with her knees folded up to her chest was made from the walrus' tusk. The miniature objects were easy to transport and generally used as fetish figures or storytelling.



Figure **4.7.3**: Ivory carving (walrus tusk, 7.8 cm), CC BY-NC-SA 4.0

SUB-ARCTIC

Mostly Algonquin-speaking people (Cree, Ojibwa, Naskapi) inhabited the Sub-arctic region and followed a nomadic life into the 19th century. Archaeologists believe they had the longest uniformity of cultures of the native peoples and, until their initial contact with Europeans, followed their traditional lifestyles for over 7,000 years.[2] The land stretched from the Atlantic to the Pacific across mountains, tundra, and forests. The weather was too extreme to grow crops, and they remained dependent on the bountiful natural flora and fauna for all aspects of their lives. The people generally lived in small groups; however, travel was possible across flat tundra and the multiple rivers and lakes. A variety of artwork was developed in different areas based on natural resources available and later materials brought by Europeans. Initially, they may have used moose hair to sew and embroider designs on clothing or porcupine quills for baskets. The traders who came brought glass beads, and women artists wove the beads into their designs.

Bandolier bags were based initially on the bags the soldiers from Europe used to carry their ammunition, a concept adopted by multiple Native American groups across the Sub-arctic and Northeast regions. Men wore them with the wide strap across the chest and the bag section resting on the hip, not intended for battle, rather as decorative elements and part of ceremonial clothing. Women made the bags, and the early ones (Figure **4.7.4**) were generally made from native-tanned leather for the base and decorated with porcupine quills which were softened, dyed, and then bent into the required shape. White quills form the zigzag pattern across the bag and the stripes on the handle. Deer hair, yarn, and natural fibers were added to complete the bag.



Figure 4.7.4: Early bandolier bag (ca 1780, tanned leather, porcupine quills, dye, metal cones, deer hair, vegetal fiber, wool yarn, 54.6 x 19.7 cm) Public Domain

The later bandolier bag (Figure 4.7.5) demonstrates the influence of trade with the Europeans and the acquisition of glass beads, yarn, and ribbons. The women artists changed from porcupine quills to glass beads, adopting new ideas to decorate their clothing and bags with different colors and techniques. The patterns were intricate, the beads reflecting light and the ribbons moving in the breeze.



Figure 4.7.5: Ojibwas bandolier bag (1800s, wool, cotton, glass, 99.1 x 28.6 cm) Public Domain

The Naskapi coat (Figure 4.7.6)was based on different styles of European coats and the design and needs of the Naskapi artist. They used colors from natural products, which were ground into powder and mixed with a binder. The proteins and lipids from salmon eggs made a suitable binder with the pigment. The fish egg acted much like the egg tempera used for the frescoes of civilizations along the Mediterranean, a durable process.

Together, the female artist and the hunter who would wear this coat conceived the geometric, colorful design based on the man's dreams of the motifs that would give him power and ensure his success in the hunt. Coats such as this example were worn for only one caribou hunting season, as the Naskapis (Innus) believed they lost their protective power over time.[3]



Figure 4.7.6: Naskapi coat (1820, tanned leather, pigment, 105.4 x 175.9 cm) Public Domain

NORTHEAST

Although prehistoric art existed in the region for thousands of years, early contact with European explorers and settlers from the 1600s onward changed the concepts of indigenous art. Different explorers, missionaries, and settlers wrote about, sketched, and unfortunately

"collected" art and arbitrarily defined cultural characteristics. "But this emphasis has resulted in a frozen time perspective and an erroneously narrow view of the great historical depth, diversity, and richness"[4] of the art history existing in pre-contact Native peoples.

The Iroquois-speaking people (Oneida, Seneca, Erie, etc.) inhabited the northern part of the region and were most affected by the invasions of people from Europe. Algonquian-speaking people (Pequot, Shawnee, etc.) lived in the southern sections. They had farms and permanent villages and based their artwork on their social institutions. The European colonists forced the different groups to fight against each other, taking sides in the European battles to control the territories. By the early 1800s, most native peoples migrated to the west or were forced to leave and be resettled in other areas. After the 1600s, the contacts from the Europeans changed the economy of the Native Americans, who had established trading partnerships. As the European incursions expanded and territory was seized, the local economy was severely disrupted. By 1800 the native populations were restricted to reservations, and their lifestyles changed forever. The wooden comb (Figure **4.7.7**) was made from a moose antler, a common material since the moose shed their antlers yearly in early winter and grow a new set in the spring. The carved comb depicts two Europeans dressed in coats and hats and may have been made for trading.



Figure **4.7.7**: Wooden comb (ca 1680, moose antler, 12.1 x 6.5 x 0.6 cm) Public Domain

Both male and female Iroquois wore moccasins (Figure **4.7.8**) made from one piece of deer or elk skin, which was smoked, creating long-lasting and sturdy leathers. The moccasins had a seam in the back for the heel and one in the front across the top of the foot. The bottom was flat, comfortable, and durable. Around the ankle, the sides are folded down a few inches for the cuff and decorated. Initially, the decorations were made from porcupine quills, and after the Europeans came, they used glass beads. Sometimes the beadwork was sewn on a separate piece and then attached, and when the moccasins wore out, the beadwork could be removed and used on a new pair.



Figure **4.7.8**: Moccasins (Moccasins (pair of) made of leather (!!), skin (smoked), quills (porcupine), hair, beads, brass) CC BY-NC-SA 4.0

The False face mask (Figure **4.7.9**) was used during ceremonial and healing rituals. Different types of masks were made for each of the ceremonies based on the type of illness a person was suffering from and which spirits needed to be driven away using the appropriate mask with an exaggerated nose, no eye sockets, or a distorted mouth. The mask creator searched through the woods until he came to a tree representing a spirit and carved the wooden part of the mask from that tree. Masks were painted red if they were created during the morning or black when they started in the afternoon. Horsetail hairs were used for the masks, and before the Europeans came, they used corn husks.



Figure 4.7.9: False face mask (wood, horsehair hair, tin, paint) CC BY-NC-SA 4.0

SOUTHEAST

The Southeast culture was based on agriculture in the fertile region, growing maize, tobacco, and beans. Living in villages, their houses, burial sites, religious sites, and storage facilities were frequently constructed in the shape of mounds. They each developed hierarchical societies with powerful chiefs as rulers and those in leadership positions. From this area came names familiar today; Cherokee, Chickasaw, or Seminole, and others. Large numbers of people perished from diseases introduced by the European settlers, and by 1830, only about 100,000 Native Americans lived in the territory. However, the European colonists wanted to expand their farms to grow cotton. The Indian Removal Act forced the relocation of most of the native people into the plains areas, a journey called the Trail of Tears, reflecting on the human toll and misery of the relocation.

The lidded basket (Figure 4.7.10) was made from the canes growing in thick forests along the rivers. The river canes were gathered, and the hard-exterior parts split into strips, ready to be woven. The lidded basket has diagonal lines along the base, darker triangles around the sides, and rectangles decorating the top. Some patterns were based on the natural colors of the canes, and other strips were dyed with walnuts or berries to produce specific colors. Baskets were an important part of life both in mythology and practical uses in life.

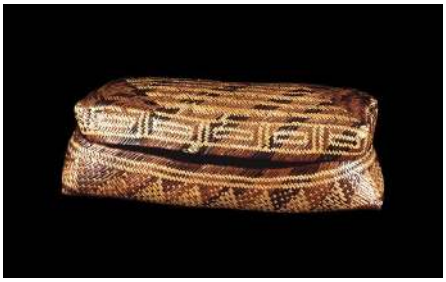


Figure 4.7.10: Cherokee basket (ca 1720, split cane, dye) CC BY-NC-SA 4.0

Tobacco was native to South America and grown throughout the Americas, an important ceremonial plant for most native peoples. Tobacco grew well in this territory; however, if tobacco did not grow in a region, it was obtained from other people through trades. Tobacco was an integral part of ceremonies where smoke carried prayers to the heavens. It was also used as a medicine for multiple ailments, included in medicine bundles, and was smoked in social situations by both men and women. Depending on its purpose, the pipes used for smoking might be considered sacred during rituals or an everyday item. The pipe (Figure 4.7.11) was made of steatite or black pipestone. Originally a light gray in its natural state, steatite turns deep black when carved and polished with wax or oil. This stone was a common material used by Native Americans for their pipes, soft enough to cut and shape and hard enough to support intense heat.



Figure **4.7.11**: Cherokee pipe (black steatite) CC BY-NC-SA 4.0

PLAINS

The Plains area was a vast space across the country from the Rocky Mountains to the Mississippi, filled with mountains, plains, tablelands, and river valleys. Originally, the people were hunters or farmed in small communities, the regions filled with wildlife of all kinds. Many people moved throughout an area to follow the weather, water, fields they could cultivate, and animal food sources. When the Spanish came, they imported horses, and the local groups (Crow, Comanche, Arapaho, Sioux, etc.) used that resource to pursue the bison, adopting a more nomadic lifestyle. They made tipis from the hide of buffalos around lodgepoles, easy to assemble and move to follow buffalo or avoid danger. White traders' excursions into the area brought guns and disease to the people, and sport hunters exterminated most of the herds of bison until the people were finally forced onto government-run reservations.

Bison, deer, sheep, and antelope were abundant in numbers on the plains and the most important part for the life of the people, providing food and hides for their shelter, clothing, and other necessities. The thick, heavy buffalo skins were valuable as blankets in the cold winters, while the lighter weight and thinner deer and antelope hides were used for clothing. To make anything from the hides was difficult and complex. The men were the hunters, following the herds and bringing back the animals, and the women prepared the hides.

The women work to prepare the hides by removing the hair and tanning the skin. It is messy, hard work and requires muscles and brains—the muscles of the women, and the brains of the animal! In one tanning method, the hide is first soaked in water mixed with ashes for several days. Then it is put on a wooden frame and the hair is scraped off. Next, cooked brains of the animal are applied to the hide in order to soften it. The hide is then rinsed and stretched and pulled until—as one dressmaker says—your arms are "so tired, they feel like they will fall off!" This process is referred to as "brain-tanning" and is still done today to prepare hides that will be made into dresses, shirts, jackets, purses, and other items.[6]

The people of the plains regions have a history of decorating their clothing and other articles. Before the Europeans brought glass beads, they used paints, natural minerals, and fat from the plentiful bison. They found the hip bone in the bison very porous and able to hold paint, a useful tool along with grasses. Porcupine quills could be dyed for color, and other animal bones, teeth, or claws made attractive decorations or supported ritual meanings.

Made from native-tanned leather, the Sioux dress (Figure **4.7.12**) was probably made for ceremonial purposes. The elaborate glass beading forms a bright blue background with meaningful symbols in green, yellow, red, and black beads across the top. The fringe was cut in small strips from leather as part of the sleeves and bottom and added to the dress, giving the woman another movement.



Figure **4.7.12**: Sioux dress (1800s, tanned leather, glass beads, 144.8 x 124.5 cm) Public Domain

After the hide was cleaned and tanned, women adorned the clothing with sacred designs or symbols of life using paint or beads and porcupine quills. The robe (Figure **4.7.13**) was tanned and painted with a traditional Arapaho design, a box-like structure in the middle filled with precisely painted triangular shapes. The outside edge is bordered by white and red lines reflecting Arapaho's use of dynamic colors.



Figure 4.7.13: Arapaho robe (c. 1875, tanned skin, paint, (140 × 157.5 cm) Public Domain

All types and styles of bags were made and used throughout the different regions. The parfleche bag (Figure 4.7.14), made from hide, was shaped like an envelope used by men and women to carry pemmican or other dried foods. Each bag was decorated in an abstract style to symbolize the natural landscape of the plains, rivers, or hills or a family symbol. A hide was cleaned, tanned, and stretched into shape, then soaked and dried over a smoky fire to make the hide very hard. To make the design, the hide was incised, painted, and fringed.



Figure 4.7.14: Comanche parfleche (1850, bison rawhide, pigment, tanned leather, 83.8 x 29.2 cm) Public Domain

The tobacco bag (Figure 4.7.115) was also made from hide and was used by males to transport pipes and tobacco for ritual ceremonies. The highly decorated bag was painted, then the hanging strips were covered with beads and horsehair.



Figure 4.7.15: Cheyenne tobacco bag (ca 1870, tanned leather, pigment, glass beads, metal cones, horsehair, (19.1 × 68.6 cm) Public Domain

GREAT BASIN AND PLATEAU

The people of the Great Basin (Shoshone, Paiute, Ute, etc.) lived in frequently barren areas and moved from place to place to forage. Their settlements were small, and housing was made from trees and brush, easily made and destroyed to move again. Horses from the Europeans gave them more mobility for a while; however, the discovery of gold and silver forced the people onto reservations.

The Plateau region was smaller, less populated, and people (Klamath, Nez Perce, Flathead, etc.) lived in villages by rivers and streams. Natural resources provided food, and they did not have to travel far to survive. When horses came to the area, they expanded their territory; however, when the Lewis and Clark expedition arrived in 1805, other white settlers followed along with diseases. After a gold rush, the government took over six million acres of land. It moved the Nez Perce to a reservation triggering further battles to retake their land, only to be pushed and shoved into smaller areas, losing their homeland. At the end of the 1800s, the people were removed from their lands onto small reservations.

As with other native people in the plains and plateau regions, the Nez Perce who lived in the plateaus fashioned their lives after the same types of natural resources as those from the plains. The invention and use of the blanket strip occurred during this period. The changes started on the plains and moved to the plateau, demonstrating the creativeness of the women. The giant bison was heavy and hard to manipulate when the women tried to cut the skins from the carcass that lay on one side. They learned to cut the skin along the backbone and remove the one side before rolling it over and removing the hide from the other side. When they were ready to tan the leather, they sewed the two pieces together to make a robe. However, this left them with a seam that showed, so they designed a blanket strip (Figure **4.7.16**) to cover the seam. The blanket strip was decorated and was so popular; other ornamented strips were added even if they didn't cover a seam. The designs on the strips were symbolic, generally holding a sacred significance.



Figure **4.7.16**: Blanket strip (ca 1850, tanned leather, glass beads, horsehair, porcupine quills, dye, wool cloth, brass bells, 160 x ¼ cm) Public Domain

SOUTHWEST

Some of the native populations in the area were farmers (Hopi, Zuni, Navajo, and others) who lived in permanent settlements and farmed crops of corn and squash. They used the resources of the landscape and built multistory pueblos and ceremonial centers. Others like the Apache were nomadic, moving around the region, hunting and invading their neighbors' crops. The Spanish were the major European power in the region and exterminated many people in wars or enslaved them. Eventually, most of the remaining population was resettled onto reservations.

Native Americans in the Southwest have a long tradition of art, masters of weaving and pottery. The Pueblo people grew cotton and began weaving with a backstrap loom around 700 CE. The people stayed in the area, developing their skills based on the different natural resources available. Historians believe Hopi and Navajo weavers learned the skills from the Pueblo people around 1650, and each of them perfected their patterns, colors, and styles. Pottery was another art form highly developed in the area created on long traditions of techniques passed through the generations. Clay was abundant, and natural materials for paint were made by grinding rocks or using a wide variety of plants.

Kachinas were a specific form made by Hopi for use in religious practices, icons made from the indigenous root of the cottonwood tree. The Kachinas, used for generations, were carefully painted to resemble figures representing different aspects of mythology and religion. Kachina figures (Figure **4.7.17**) are small. They resemble the shape of a human, carved, rubbed with sandstone to smooth the figures, then painted with pigments made from natural materials, ready to be used in ceremonial activities.

Kachina doll with feathers on its head and a painted body to represent a person

Figure **4.7.17**: Hopi Katsina (Honan or Badger) (ca 1800s, wood, paint, feathers, 27.9 cm) Public Domain

In the southwestern region, cotton was grown and an integral part of weaving to make clothing. When the Spanish came with their sheep, the Navajo adopted the techniques of producing wool, incorporating it as an important source of materials. Weaving traditions and patterns were reflected in the horizontal, diamond, and zigzag themes using vibrant colors. A significant item of clothing was the blanket. The striped wearing blanket (Figure **4.7.18**) was woven with undyed wool, fleece dyed with indigo, and unusual raveled bayeta. During the Navajo trade with Mexico, they obtained a red flannel material named bayeta, a fabric getting its red color from a specific insect species. The Navajo stripped each of the fibers from the bayeta and re-twisted it into new yarn to use the material.



Figure 4.7.18: Navajo wearing blanket (ca 1840, handspun undyed, indigo-dyed Churro fleece, raveled lac-dyed bayeta, 147.3 x 172.7 cm) Public Domain

Later, blankets (Figure 4.7.19) were made with vividly colored yarns and patterns of diamonds, zigzags, and stripes, a contrasting single strand of yarn used to highlight the design.



Figure 4.7.19: Navajo wearing blanket (1860-1870, wool, 175.3 x 121.9 cm) Public Domain

Zuni women generally made the pottery, gathering clay, sifting it to remove impurities, and mixing the powdered clay with water. They used the coil method to shape the pots (Figure 4.7.20) and smoothed the sides with a handmade tool. The designs were based on clan designations and events in their life, painted with natural dyes and brushes created from the yucca plant, then fired in kilns. Firing the pottery followed a ritual, using respectful, soft voices or even silence; the women carefully placed the pottery on the fire, allowing the voice of the clay to emerge.

A water pot made of clay and painted with pigments in geometric designs

Figure 4.7.20: Zuni water jar (1825-1850, ceramic, pigment 31.5 x 33.5 cm) Public Domain

The Apaches moved throughout their region, not building permanent housing in the area, requiring lightweight and portable methods to store food and other items. They perfected basket making; a tradition passed from mothers to their daughters. Regional natural materials in trees, grasses, and roots were common to use in a basket. The large jug-shaped storage basket (Figure 4.7.21) could be waterproofed with resin from pine trees to hold liquids, or it might be used to store food or firewood. The basket was made from the shoots of the willow tree, root of the yucca, and a plant called the devil's claw, forming the intricate pattern based on symbolic beliefs. Frequently, the basket was carried on a person's back with a large strap across their forehead.



Figure 4.7.21: Apache storage basket (1890, willow shoots, devil's claw, yucca root, 52.1 x 41.3 cm) Public Domain

NORTHWEST COAST

The climate of the Northwest coastal region was mild, and natural resources were abundant, especially from the ocean. Although they were hunter-gathers, they did not have to travel from place to place to survive; water sources provided a constant supply of fish, seals, and shellfish. They built permanent structures forming large villages and broad social networks. Europeans did not inhabit this region in large numbers until the late 1800s, so the native populations (Tlingit, Penutian Chinook, etc.) maintained their traditions until then. With the influx of Europeans, new diseases, and suppression of their social structures, the societies became fragmented.

The native people from the Northwest are known for their artistic traditions, design, and artistry. Many practices are formalized, and the "formline" became the primary design element that defines outlines and colors. The colors of formline painting were based on black lines, red lines, and additional blue and green tones. The different color pigments were mixed with dried salmon eggs as a fixative, and their brushes were usually made from porcupine hairs.

Artwork frequently defined kinship, spirit powers, or territories. Potlatches were ceremonial events to display objects of art and value. The crest had significant meaning, similar to heraldic art of England, portraying real and imaginary animals. The crests were added to totem poles, house fronts, or ceremonial clothing, a legacy from ancestors to descendants; the crest was a sacred object.

Most of the art was made by men who formed in groups and were supported by patrons. They made the crests, totem poles from the abundant trees; carved from whalebone, ivory from the walrus, or wood from the trees, natural materials were available everywhere for the artist. Natural forms of whales, eagles, bears, or other animals and spiritual or legendary creatures were used as patterns for their designs.

The grip of the Tlingit dagger (Figure 4.7.22) appears as an animal, staring with one eye made from a stone. The wooden carved face has deep ridges reflecting the early form line style. The techniques to forge iron are not documented; however, historians believe native smiths developed metalworking techniques well before the Europeans arrived. This dagger was generated from a whole piece of iron using the hot chasing process. Holes along the top of the head were pierced, and the eyes and spaces were between some teeth. Many historians believe the dagger was made by the female metal smith Saayina.aat because of its proportions and signature design. Most of the daggers had long blades, however, the blade of this one is broad and short, with two ridges down the sides, reflecting her style.[7]



Figure 4.7.22: Tlingit dagger (ca 1780, iron, tanned leather, wood carving (46.4 x 7.9 cm) Public Domain

One of the unique styles for weaving blankets was done by the Salish, who lived along the coast of British Columbia. Robes were made with a process called twining. In the usual weaving process, the single thread of the crossing or weaving weft stays perpendicular to the installed warp. Twining has a pair of weft threads that switch back and forth as they move along the warp threads, twisting the warp and creating the diagonal slant. The warp thread had to be sturdy to survive the twisting, and the Salish used nettles or the bark inside the cedar tree. The Salish robe (Figure 4.7.23) is made with natural dyed material of reds, blues, black and brown along with undyed yarns, all made with patterns of checkerboards, zigzags, geometric shapes, and lines.



Figure **4.7.23**: Salish blanket (woven fiber, dye) Public Domain

The Tsimshian lived in British Columbia and Alaska, a matrilineal society with a clan system based on four different totems; the eagle, a wolf, a raven/frog, or the orca. A person belonged to their mother's clan, and the ceremonial chief could be male or female. The raven rattle (Figure **4.7.24**) was a standard instrument for shamanic rituals, so the beak pointed towards the ground to guide the shaman. The figure has the face of the wolf, perhaps identifying the owner of the rattle. The rattle was carved in two different pieces, filled with seeds or pebbles, joined with wooden pegs, and then painted in traditional colors. An artist might adorn the rattle with feathers, beads, or other natural decorations.



Figure **4.7.24**: Tsimshian rattle (19th century, cedar, pebbles, polychrome, 31 x 10.3 x 10.5 cm) Public Domain

CALIFORNIA

In the late sixteenth century, it is estimated California had over 300,000 people with many different groups (Miwok, Pomo, Serrano, etc.), all speaking different dialects. The population was one of "the largest and most diverse in the Western hemisphere is exhibited by the no fewer than sixty-four distinct languages they spoke…Before white contact, California had more linguistic variety than all of Europe."[8] Despite the diversity of languages, most native Californians practiced similar live styles, organized around small groups as hunter-gathers who traded with each other. As the Spanish colonized California, they brought disease, forced labor, brutal religious practices, and nearly exterminated the native populations.

Basketry was the primary art form of the Native Californians, each varied according to the local group with different designs and uses. Baskets were used for "gathering food, sifting acorn meal, storing tobacco, gambling, cooking, and even transporting water. Native Californians could weave so tightly that their baskets held boiling water—heated by hot rocks—without leaking."[9]

The Chumash, who lived in the southern part of California, made the tray (Figure **4.7.25**) of sumac shoots and juncus stems, forming a set of concentric circles of geometric shapes, alternating with a triangle pattern and parallel bars. The Miwok extended from the valley to the mountains through the state's middle and had many types of natural materials for their baskets. They could split small sapling trees into strips or use grasses like the carex barbarae root for the lighter colors. Baskets were so well made and so familiar; making pottery was very rare.



Figure 4.7.25: Chumash Basket Tray, Early 1800s. CC BY 1.0

A basket (Figure 4.7.26) incorporated dark brown or black using ferns or dyeing material with ashes, pulverized manzanita, or the bark of the black oak. The primary tool was an awl made from bone to pierce the material while making the tightly coiled basket.



Figure 4.7.26: Miwok basket (natural material, dye) CC BY 1.0

The Pomo basket (Figure 4.7.27) from the northern part of California followed the tradition of including multiple patterns in the basket. A substantial portion of the design is the dau or spirit door to allow good spirits into the basket, made by leaving a small opening or turn in the stitching. The Pomo also had many natural materials available, and willow shoots, river canes, and sedge roots were the most common. The materials were cleaned and dried and, if needed, split or dyed. Males constructed baskets for fish and bird traps, while women made the baskets for food storage and religious rites.



Figure 4.7.27: Pomo basket (ca 1880, sedge root, willow shoots, glass beads, abalone shell, 11.4 x 25.4 cm) CC BY-SA 2.0

By the end of the 1800s, most of the tribal lands were taken, and the Native Americans who lived on those lands for centuries were moved to reservations, splitting up tribal groups and customs.

Chief Joseph said in the famous statement attributed to him; …My people, some of them, have run away to the hills and have no blankets, no food. No one knows where they are—perhaps freezing to death. I want to have time to look for my children and see how many of them I can find. Maybe I shall find them among the dead. Hear me, my chiefs! I am tired. My heart is sick and sad. From where the sun not stands, I will fight no more forever.[10]

The traditions of Native American art changed, and their art became a commodity, sold to outsiders and tourists, divorced from the people and its meanings. Many works by Native people were meant for sacred ceremonies, not displayed in museums. Today, in both the United States and Canada, a few museums are starting to honor these beliefs and remove sacred items or grave goods from their displays. There is still a market for different groups to recreate the art of the past for sale. However, today there is a resurgence in their artistic traditions by Native Americans in North America, bringing their cultural backgrounds into their modern styles.

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4.8: CONCLUSION

During the 17th century, the different European countries engaged in warfare about territory and religion, but by the end of the century, the concept of Christendom brought a type of unity. Intellectual ideas proliferated, and monarchies consolidated local territories while wars and pestilence decreased populations. Trade was expanded throughout the world facilitated by trading companies, new oceanic routes, and broad routes through the Ottoman Empire, opening up more trade for Asian countries. European expansionism and colonization began to upset the natural balance of the indigenous populations worldwide as the natural resources of other countries were plundered and shipped to Europe.

The most onerous circumstance of this period was the trade and exploitation of slavery as millions of Africans were purchased and sold in the foreign territories of the Americas. The Islamic world expanded into the Indian subcontinent, becoming one of the major economies. In Asia, the Ming dynasty collapsed to be replaced by the Qing dynasty, yet as China retained its open trade policies, Japan began its policy of long-lasting isolation.

European art was dramatic, the tenets of chiaroscuro dominating the visual arts, the focused light, and deep, dark shadows found in the Baroque period. Art was dominated by the requirements of the Catholic church and the newfound wealth of merchant classes. Immense religious altarpieces, demure still life, and realistic portraits were the main themes of the artists.

In China, the change from the Ming dynasty to the Qing dynasty forced artists to look inward as the world changed. Painting and calligraphy became a method of how artists could express themselves, moving from traditional to new techniques. In India, artists focused on miniature paintings recreating scenes of the ruling class's activities. Korean folk art and the independence from Chinese influence became the inspiration.

Native American art was generally based on portable art; baskets, clothing, blankets, sculptures, and moveable architecture. Most indigenous people did not believe they owned the land and easily moved throughout a region, carrying their art.

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CHAPTER OVERVIEW

5: THE EFFECTS OF COLONIZATION (1700 CE – 1800 CE)

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5.2: Akan and Kuba (1700 – 1900)
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5.5: Ukiyo-e (1636 - 1911)
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5.8: Conclusion

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5.1: INTRODUCTION

INTRODUCTION

In 1794, the world map in the format of a double hemisphere (Figure **5.1.1**) and made by the mathematician Samuel Dunn of England included all the lands discovered by the European explorers. The map was surrounded by scientific calculations, star charts, a presumed moon and solar system map, a seasonal chart, and other miscellaneous concepts. Little was known to the European mapmakers about the geographic extent of North America; however, Captain Cook had explored some of the northwest and mapped his concept of the coastline. The area west of the Mississippi remained unknown, especially the massiveness of the Rocky Mountains, as explorers continued to search for the elusive river passage to the west, into the Pacific, and across to Asia. Little was known about the interior of South America, although the eastern coastline was well mapped. In the Pacific Ocean, a few islands were noted on the map. Oddly, the map did not include Antarctica; although the region was designated on earlier maps, the area was still speculative and had not been explored. Exploration and colonization created a global geographic knowledge of the general outline of the world during this period.

Population movement changed the societies of the old world as new cultures were established, causing massive upheaval among indigenous people throughout the Americas. People had traversed Europe and Asia for centuries, fighting wars, trading, and continually realigning borders. However, the intrusions of Europeans during exploration and colonization into the new continents were devastating to the indigenous populations. The Europeans brought different concepts of ownership, destructive weapons of war, and new types of materials. Many of the local people in the Americas were forced into servitude or slavery, converted to new religions, their land and wealth confiscated.

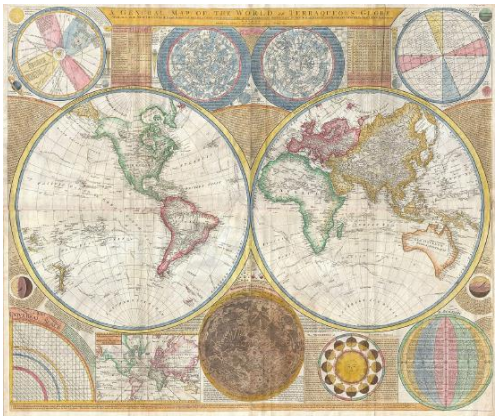


Figure **5.1.1**: Map of the World, 1794, Public Domain

AFRICA

Africa, through ancient times, had developed different and successful civilizations and societies. On the vast and varied continent, some governments were small, village-based structures. In contrast, others were large kingdoms ruled by kings, all with governmental organizations, societal rules, economic systems, religious beliefs, and artistic establishments. Initially, each diverse culture utilized the region's natural resources, ultimately expanding into trade partnerships along the trade routes within geographic areas and then into Europe and Asia. Slavery, as in many other civilizations, was frequently part of different African cultures. Slaves, usually captured by skirmishes during regional warfare, built pyramids, harvested crops, and mined for gold. Starting in the 1500s and reaching its peak in 1800, the transatlantic slave trade devastated African societies, depopulated large swaths of the countries, disrupted trade and societal structures. The addition of the European's intrusive colonization, colonial rule, and ignorance of African history, cultural standards or institutions, brought widespread disruption to most African countries, a problem still existing today.

Slavery among African regions had long been practiced; however, it was not based on race. They captured people in wars or who committed crimes. Slaves were used for the local agriculture or industry and frequently a specific term, not a lifelong sentence. As the European need for labor in the new colonial regions grew, the impact on western and central Africa was significant. Leading African rulers captured neighboring populations in large-scale raids, trading the humans for textiles, food, or tobacco, and especially access to guns and alcohol.

> *"The transatlantic slave trade can also be understood through its sheer magnitude: for 366 years, European slavers loaded approximately 12.5 million Africans onto Atlantic slave ships. About 11 million survived the Middle Passage to landfall and life in the Americas."[1]*

The excessive profits made from the slave trade by Americans and Europeans propelled the exceptional economic growth in those regions. The trade was highly organized; Spain controlled all the slave imports into Spanish America and the Caribbean; France, England, and the Netherlands controlled North America and other regions. Major ports were constructed, and ships were built to import slaves and export back to Europe luxury goods, manufactured textiles, armament, and liquor; excessive profits were made on the imported slave and the slave's labor.

European intrusions and disruption were also devastating to African art. Europeans viewed art as something unique and irreplaceable. Non-Western art was judged as just utilitarian, simple, not unique, and therefore, not art. The Europeans took African artifacts to Europe, souvenirs of their trips, objects for natural history museums. The "other people" were not considered civilized and did not create "real" art, only curiosities. In the twentieth century, "other art" became classified as art and moved to galleries and museums. Although much of the art was confiscated, melted, burned, lost, or decomposed by nature, art was a meaningful and vital part of African culture's economic and social histories. The medium applied, how much decoration was involved or how it was used might define its economic importance; if ivory was a valuable medium, it generally was made for and operated by a ruler or elite person. If art was mainly located around a religious building or statehouse, the place was influential in the social structure. Personal art, whether clothing, a hat, or a mask, defined social mores and economic status. The artwork was not only something of beauty and creativity but "ultimately art history is relevant to general history because of two special properties: the concrete character of works of art and the fact that trends in art directly document meaningful change at large."[2]

EUROPE

Europe was in continual upheaval from battles for territorial and expansion rights. At the beginning of the 1700s, Charles II of Spain died without an heir, leaving the Spanish Crown's possessions to the French Duke of Anjou and grandson of Charles II's half-sister, Marie-Thérèse. However, Charles II was a Habsburg, and the Austrian Habsburgs believed they should inherit the domain of Spain and started the long war of succession against the French. In Russia, Peter the Great took territory from Sweden, including the region of St. Petersburg. Prussia and Austria had their battles of succession. Near the end of the century, the concepts for the French Revolution were beginning to foment, leading to the turmoil in France and followed by the rise of Napoleon.

While the competition for territory increased across Europe, the battle for trade routes and foreign territory also expanded. Portugal and Spain invaded and colonized parts of the Americas, the coasts of Africa, ports in India, and some of Eastern Asia in the 17th and 18th centuries. Spain rigidly controlled their colonies sending all treasures and profits back to Spain. When the French, Dutch, and English saw the success of Spain, they also entered into the lucrative business, establishing trade organizations in India and China while sending waves of people to colonize and live in the Americas. The Europeans practiced settler colonialization by moving their citizens into territories and decimating, resettling, or enslaving the indigenous population, or they entered into a form of exploitation colonialization, using military force to control the population and extract the natural resources.

By the middle of the century, the Europeans shifted from the concept of importing foreign products to markets, now needing to import large quantities of raw materials to feed the demanding industrialized manufacturing processes. The European entities controlled both the colonial and indigenous populations with superior armaments and advanced transportation. Near the end of the century, the French were defeated by the British. France lost most of its colonies, leaving England and Spain as the major powers in the world. Britain was now in the position to control most of India, defeat the indigenous populations of Canada and move across the rest of the globe, a concept first upset by the revolution in the American colonies.

In Europe, refined young men embarked on the Grand Tour as their rite of passage, traveling through Europe and especially Italy to study art and antiquities. As they toured, purchasing a painting, Venetian glass, or a Greek vase became part of the attraction and education. In France, art dealers or *marchand mercier* and the *commisseur-priseur* or auctioneer gained prominence and more influence than the salons. Until the 18th century, England was not a primary art market. In 1735, they enacted a new intellectual property ruling protecting visual arts, a law already applied to literature. Auctioning art developed into a new market and the beginning of major auction houses of Sotheby and Christie. Art was an investment for those with flexible incomes, selling when they needed money or purchasing in better circumstances. Using art dealers and auction houses brought flexibility into the art world.

INDIA

India had long been in the middle of the trade routes between Asia and Europe, although it had maintained its governmental structures and controls. At the beginning of the 18th century, the Mughal Empire collapsed, leaving multiple weak Indian states headed by individual leaders. As control of the trade in the region among the European powers grew, the desire and ability to dominant led to military intervention and eventual control by the British. England used India as a trading post in the 1600s. By the beginning of the 18th century, under the power of the British East India Company, they established forts, manufacturing sites, shipping ports, and settlements in Kolkata (Calcutta), Mumbai (Bombay), and Chennai (Madras). While trading in cotton and silk materials, they also started to compete with the Dutch control of the spice trade. Throughout the 1700s, England increasingly expanded control as a ruling power of India and Burma along with the lucrative ports of Singapore and Hong Kong. In India, at the end of the 1700s, they ruled most of the southern part of India.

By the mid-1760s, the East India Company used private armies. It became the principal ruler in India until the English government took control, exploiting and taxing the people, controlling them with military force. Trading documents recorded sales of textiles from India, accounting for sixty percent of the East India Company, a company that grew rich on the backs of the low-paid workers.

> *"The company purchased many fine Indian textiles, including muslins, painted or printed chintz and palampores, plain white baftas, diapers and dungarees, striped allejaes, mixed cotton, and silk ginghams, en embroidered quilts. Indian craftsmen were masters of colour-fast dyeing techniques and many fabrics showed wonderful designs and colour combinations produced by hand-painting and wood-blocking."[3]*

Under the imperialism of Britain, artists came from multiple European countries not to embrace or study the art they found in India; native art was generally not considered proper art. Artists who came started a new genre of art, watercolor painting, illustrating scenes of life in India of ordinary people working in the fields to activities of the court. The market for this genre was outstanding in Europe, and some artists successfully painted the local culture and sold their work in Europe.

JAPAN

Japan, in the 1700s, continued the Edo period under the control of the military Tokugawa shogunate feudal government. The government continued the policy of isolation while growing the economy within the country. Strict codes of law were enacted, defining all types of conduct from how marriages were performed, the appropriate dress, how many castles could be constructed, and the weapons style. Trade was constricted to specific ports, and European Christian religions were banned. The societal structure was established on rigid and stylized inherited positions with the emperor, court nobles, and the powerful shogun considered the elite and ruling class. The second level was held by the formidable samurai, the military might of the country. Below them were peasants, craftsmen, and merchants. Each group understood and lived within the rules governing their position. Buddhism and Shinto were the prevailing religions; however, during this period, neo-Confucianism re-emerged, influencing the laws.

The role of women was also defined; married women managed the home, love was not part of the requirement. The shoguns were surrounded by wives and concubines, daughters and mothers, and female servants, all part of the household. Other men generally found sexual or romantic friendships with courtesans who lived in specified areas outside the home. During the 18th century, the pleasure centers became entertainment arenas, and the new, specialized geisha profession began. Initially, the geisha were males who entertained the men waiting for a courtesan; then, the word geisha was adopted by females. The geisha was skilled in singing and dancing, working as entertainers instead of just prostitutes, wearing specified fashionable clothing.

The arts and entertainment became an essential part of the Japanese lifestyle. Along with the geisha, kabuki theater, puppet theaters, and literature, painting and woodblock prints were a significant form of art. Ukiyo-e was the genre of printmaking responsible for the immeasurable diversity of images from this period in Japan, illustrating all aspects of life; landscapes, ordinary people, folklore, military scenes, or nature itself. Ukiyo originally was based on the early Buddhist meaning – "world of sorrow"; however, by the Edo period, the word represented "the floating world" and a more hedonistic attitude, perhaps both have applied to the feeling of a need to escape. In the book *Tales of the Floating World*, Asai Ryoi wrote:

> *"living only for the moment, savouring the moon, the snow, the cherry blossoms, and the maple leaves, singing songs, drinking sake, and diverting oneself just in floating, unconcerned by the prospect of imminent poverty, buoyant and carefree, like a gourd carried along with the river current: this is what we call ukiyo."[4]*

MEXICO

Mexico continued under the calamitous control of the Spanish in the 1700s as a part of the grand Spanish Empire, La Nueva España (New Spain). The indigenous population was decimated, in poverty, and continually controlled by the clergy and the increasing numbers of people born in Mexico of European descent – the *criollos*. The *encomienda* system, a land grant defined by the king of Spain, gave the colonists the property right and forced labor from the native population in the area. The king in Spain oversaw economic activities, took its twenty percent of mining activity, determined trade policies, and forced conversion to Catholicism. The Spanish had to import African slaves to rectify the labor shortage. Jesuits, an order of Catholic priests, held significant power, almost operating as a separate state within the overall governance structure. The Spanish Crown had them expelled from Mexico, causing unrest from those who believed the Jesuits were special protectors of the people from the whims of the crown. Both the indigenous and criollo populations were supported by the Jesuits during the hard times and resented the expulsion. In this period, Spanish territories also produced the same amount of silver as all the world combined.

The incredible output came from native labor who worked excessive hours with a high death toll, adding to the unrest in the countryside. The colonial control by Spain lasted until 1810, and the revolution came.

By the end of the century, a significant and established caste system was in place and enforced by the laws. The highest level were those from Spain (*peninsulares*) who usually traveled back and forth, the only people who held controlling positions. Below them were the descendants of Europeans who were born in Mexico (*criollos*). They did not hold office, were generally prosperous, and could wear silk clothing. Other levels were defined by a complex combination of ethnic backgrounds of European, native, and African slaves. For example, a *mestizo* had one European parent and one native parent, a *castizo* had one mestizo parent and a criollo parent. Other people were classified as *cholo*, *mulatos*, or *zambos*, depending on their parental identities. Society was further divided by predominant physical characteristics. The lowest levels were slaves owned by another person and the indigenous people, who were considered wards of religious organizations and the Crown.

By the beginning of the 18th century, most artists were now born in the new world or indigenous and they began to diverge from the traditional European standards as images of the brown Virgin of Guadalupe became a central theme in paintings. Artists also incorporated the history of the Aztecs or native heroes. Wood carvings of saints and religious figures were an important art model and movement to counter European classicism with excessively ornamented and excessive church façades and interiors.

NORTH AMERICA

North America was dominated along the east coast by settlers from England and France, while Spain moved from Mexico into the southwest. In some regions, France and Spain maintained their control of territories while in the late 1700s, the colonies unrest with English rule grew into a revolution and the establishment of the United States, a conflicted association with some of the states and their major landowners. The north was populated with larger cities and small farms as the southern states' economy was based on great plantations dependent on slave labor.

Native peoples had no concept of land ownership; they believed the land and its resources were available to all, living in areas with sufficient water and food sources, moving when necessary. The Europeans believed the land belonged to an individual, and as they established colonies, they built houses, defined fields, and erected fences, demarcating the property as belonging to them. Native tribes no longer had freedom of movement, causing conflicts with the settlers. By the 1700s, the native populations in the colonies began to lose control of their territories and way of life. European commodities flooded the regions, and native people adopted the textiles, utensils, and even the flint and steel to start a fire. Weapons brought a significant change to the practice of war as imported metals made stone arrow points and axes obsolete; the prized possession became the musket or a long-barreled pistol. Access to weapons changed the traditional balance between tribes, weaker or unarmed groups almost eliminated.

In the early 1700s, many colonies existed in segmented populations, whether controlled by England, France, or Spain. The new territories brought land and space to grow crops highly valuable on the trade routes, particularly sugar, tobacco, and cotton, all requiring labor. In England, most of the labor was based on the concepts of a low wage servant, however, even when they imported indentured servants to the colonies, the demand for workers exceeded the availability and they quickly turned to imported slaves from Africa. Between 1600 to 1800, over nine million slaves[5] were brought from Africa to North and South America and the Caribbean, around 500,000 to the United States, the biggest forced migration ever recorded.

MUSEUMS IN EUROPE

The word museum derives from the nine Muses of Greek mythology, the deities who inspired creation in philosophers and writers as they traditionally appealed to the Muses before they started to write. The Muses were not absorbed in human activities; instead, they dedicated their lives to the arts. A few museums were established through the early centuries as conquerors displayed their plunder or a few prosperous people collected artefacts and displayed them in private cabinets. The earlier established museums included the early Capitoline Museum constructed in 1471 to hold a collection of ancient Roman art and archaeological finds followed by the Vatican Museum in 1506 to contain the vast collection of the Catholic Church, including many from the Renaissance.

The modern museum concept blossomed in the 18th century in Europe, a time of enlightenment for them as they colonized other parts of the world, finding new ideas, new cultures, new animals, and plants. However, what were the real ramifications of objects exhibited in the new museums? The British Museum started in 1750, based initially on specimens from colonies in Western India, expanding to incorporate materials and artefacts taken from other territories. In Rome, the expanded Capitoline Museum opened in 1734, originally to house the Roman statues collected by Pope Sixtus IV. After Louis XIV moved to Versailles, the Louvre Palace held the royal art collection. With the advent of the French Revolution, the building became a national museum opening in 1793, exhibiting the works confiscated from royals and the church. Other museums were opened; the Museo del Prado in Madrid (1785), the Hermitage in St. Petersburg (1764), the Uffizi Gallery in Florence (1744), as well as those in other cities.

Previously, the elements considered art was not made for display in museums; they were created for religious institutions, the personal use of the wealthy, or confiscated artifacts from other places. By moving the original location, museums became filled with paintings, sculptures, furniture, or architectural elements. Museums became repositories, collections of cultures and their histories and structures,

arranged and divided by movements or national definitions. Museums became influencers in art and the art market; what is art or the perception of art, and what should be included. Fortunate was the artist whose work was hung in the museum.

KENTE CLOTH IN AFRICA

Although the origins of Kente cloth and its narrow patterns are unknown, legends passed through the generations about the original inspiration. The most popular legend described two brothers who observed a spider weaving a web and wanted to recreate the pattern. Whatever the inspiration for Kente cloth, the process and definitions are a special part of the textiles and clothing of the region, a practice continuing today. In the 18th century, the cloth was made from silk or cotton with unique patterns and colors, the woven cloth reserved for the royal families during special ceremonies. Silk fabric was imported; however, the plain patterns were unacceptable. The women took the fabric, carefully unraveled the silk threads on the looms, and made Kente cloth.

Kente cloth is woven with a narrow horizontal loom about four inches in width to create a thin fabric band. On the loom, the rows of warp thread (vertical) are crossed with the rows of weft thread (horizontal). Each loom has two to six heddles (loops to hold thread) to control the warp threads. The weaver uses foot pedals and a shuttle to weave the thread. Both the weft and warp thread colors are used to create the patterns. Every pattern has a name, usually assigned by the weaver or a head person, and a name might signify any special event, values, achievements or ideals. Colors and their symbolic meanings are a vital part of the cloth. When a very long piece of fabric was completed, it was cut into pieces at specific intervals and sewn together with the selvage edges. Some of the pieces might be turned at a right or mirror angle, producing the various Kente cloth.

WOODBLOCK PRINTS IN JAPAN

Producing the ukiyo-e woodblock prints was a complex process with multiple steps, each generally completed by a different skilled person. The process started with the artist (credited with the work) and a contract with the publisher. As in any artistic endeavor throughout time, sometimes the artist worked for a single publisher, a publisher may discover an artist or artists freelanced. Artists started the process by making a sketch (*gako*) and adding details in some critical areas. If any additions were made, the artist glued paper on the area and redrew the corrections. When the artist completed his work, a copyist created a perfected black and white drawing which the censors reviewed before going to the carver. The carver used a block of aged cherry wood and pasted the drawing face down on the block; the paper was removed, leaving the lines as the guide for carving. The block carver had to create one block per color, and an ordinary print may have over a dozen colors. The master carver finished any detailed patterns. A key block defined the registration marks for each block. Printers were the third set of artisans, grinding pigments, mixing with water to produce ink, and applying the ink to the block. Generally, several sheets of paper were printed before moving to another color in a fixed sequence from light to dark and at the end the blacks, any shading applied with a brush or cloth. Each impression of the print varied on a single run, and a print may have two hundred or a thousand copies.

CHURRIGUERESQUE IN MEXICO

Churrigueresque is an elaborate architectural Mexican Baroque style of sculptural ornamentation in architecture resulting in no wasted plain space. Named after Jose Benito de Churriguera, an architect and sculptor in Spain who obsessively filled in any space of a façade. The flat surfaces of the outside facade, columns, or altar in the church became canvases for artists to fill with elaborate ornamentation. The decorative work was molded, painted or gilded stucco or tiles forming shells or garlands, rolling cornices, or revised volutes. When the style was imported to the new world, the Churrigueresque column or *estipite* became the standard motif. It was shaped like an inverted cone with a wide shaft through the middle and adorned with ornate vegetative embellishments.

MEXICAN BAROQUE ARCHITECTURE IN MEXICO

Interactions between the Spanish European design aesthetics and the traditional native design concepts became the mixture leading to the hybridized ideas and structures of new architecture, particularly in cathedrals. The church was integral and the center of a community, partly representing the Catholic church's influence and the identity beliefs of the population, "the Baroque style in Mexico evolves according to its own particular nature."[6] The excessive adornment and new methods became the standard, especially the use of plasterwork combining curved, straight and intermixed lines covering columns and altars with exaggerated tiny carved motifs whether angles or Aztec gods, scrolls, arabesques; no space left unfilled. The raised plasterwork is generally made from lime plaster; lime was transported from mines in Hidalgo by mule and boat along the lakes. Mixed with water, lime created a relatively dry mixture; sometimes, the lumps were left as an aggregate to hold the plaster.

COLONIAL ART IN AMERICA

Early colonists had little time for art, survival, and religion dominated the lives of the people. As soon as the colonies stabilized and more settlers came, craftsmanship developed, and artistry grew. Large, ornate churches and palaces did not exist; outsized marble sculptures were unimportant in the small, plainly painted churches. The new colonists turned their skills to smaller, portable endeavors; portrait painting, silversmithing, furniture making, proper outlets for creative people. Hundreds of silversmiths flourished, turning useful everyday items into elegant works of art, hand designed and crafted. Furniture craftsmen were found in every town, making furniture that fit into the culture and

surroundings of the new lands. Much of the work was simple for their local village, however, some of the work moved into the category of fine art made by professional artists, usually created for a wealthier clientele.

Painting portraits became one of the first major artist roles, a luxury item and reflecting a person's economic or religious status. A person usually posed with a favorite possession, further developing their position in the community. As the interest in portraits grew, training for artists increased, no longer the purview of an iterant folk-art painter, the education and skills of artists flourished, and portraits became a significant art form for the new colonies.

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5.2: AKAN AND KUBA (1700 – 1900)

INTRODUCTION

The Akan were composed of different chiefdoms, loosely associated within an overall confederation, who lived in the area of the current country of Ghana. The area encompassed great forests and natural resources; the people recognized their rich culture and artistic traditions, especially wood and gold. Each group was ruled by a chief and a hierarchy of organizations below the chiefs, frequently linked to family groupings for generations.

> *Because of its influential role, the chief's court has exerted a magnetic pull on craftspeople, … attracting some of the best skilled artists and artisans. This has resulted in a critical mass of creative talents. The Akan consider art associated with the courts to be communally owned property.* [1]

Art was therefore valued, especially when a ruler wore it. Each chief possessed a stool, jewelry, headgear, shoes, and textiles. The rank and prestige of the chief were reflected in how elaborate and valuable the different materials were and the quality of the artwork. By the middle of the 18th century, the different chiefdoms organized into a larger centralized government, expanding into other territories. From the 1450s, when the Portuguese established trading ports with the region, European intrusion grew, continually developing alliances, building forts, and eventually shifting the Akan chiefdoms from gold as the major financial export to exporting slaves.

The Kuba came to the area currently called the Democratic Republic of Congo in central Africa during the 16th century, living in relative isolation until the late 1800s when the Europeans came. Initially, they were an assemblage of multiple chiefdoms until they were unified under one king. The Kuba people were ambitious, constantly aware of their status and how to display their position and wealth to others through art. They supported specialized carvers, weavers, and others to create artworks portraying their status.

AKAN GOLD

The attraction of gold is unlike any other mineral because of the perceived value from even early times; a valuable commodity from the beauty it adds to ornamentation or significance as currency. Located in the current country of Ghana, gold mining has been an essential industry for several centuries. When the Portuguese came to the region in 1471, gold mining was a standard industry; gold was found in streams between the hills. Gold washed down from the hills to the estuaries along the coast in the rainy season, where people panned for gold after each heavy rain. Gold was also found at the base of waterfalls. Young boys dove under the water and scooped the sediment from the bottom. The research found the most effective way to reach the gold was for "women and boys to scoop holes in the alluvial earth or gravel on the river banks or in whirlpools on the shallow sides."[2] Generally, panning for gold was done by family groups of women and young boys, and occasionally, older males. The work was laborious, requiring repeated washings, shaking, and examining the debris in the trays they used to find the small nuggets of gold.

However, large deposits of gold were hidden in the mountainous areas, the origin of the fragments washing down the rivers. Discoveries of the large veins of gold were accidental at first; nevertheless, people in the area learned to follow a particular type of plant or the colors of the soil to lead them to veins of gold. When a vein was discovered, they dug shallow holes from three to six feet deep, finding a large deposit of gold hidden under the layers of gravel and clay. Short tunnels were dug and supported with bamboo and local wood; however, these were finite shafts, abandoned when they became too deep or flooded. Today, much of the gold is mined with high-tech, scientific methods, although the small, family-based mining process still is in place.

Gold was the trading commodity for the Akan and a significant representation for the kings, a symbol of status and ornamentation. "Aside from bringing enormous wealth to the Akan kingdoms through trade, gold was considered the earthly counterpart to the sun and an incarnation of *kra*, or life force, and was incorporated into a wide spectrum of courtly paraphernalia."[3] To standardize the measurements for gold, the Akan made weights cast from brass in all types of decorative designs. The unique forms of the Akan weights portrayed humans, animals, plants, objects, or just geometric shapes and represented ordinary activities and elements of life. The brass weights were only as large as a few centimeters and scaled to the Islamic ounce. Each weight is based on a designated amount for the traders and merchants establishing a standard method to weigh gold, the currency of the time. About 300,000 figurative weights survived from an estimated total of 3,000,000.[4] The first weight (Figure **5.2.1**) was decorated with geometric lines, perhaps representing someone's name or a word.



Figure 5.2.1: Gold weight: Geometric (18th century, brass, .08 x 2.9 x 3.2 cm) Public Domain

The seated male (Figure 5.2.2) was harder to cast, tiny in size with well-defined features.



Figure 5.2.2: Gold weight: Seated Male (18th century, brass, 2.5 x 3,1 cm) Public Domain

The mudfish (Figure 5.2.3) is encircled with small lines of geometric designs. A man often gave a complete set of weights for a wedding present, supporting his becoming a merchant or trader.



Figure 5.2.3: Gold weight: Mudfish (18th century, brass, 4.5 cm) Public Domain

The Akan people did not have a history of written traditions, and knowledge was passed through oral stories and sayings recited by the local leaders and conveyed to the people. The court counselors and historians were honored people and carried a staff representing their office and expertise. The staff (Figure 5.2.4), made from wood and covered in gold foil, has two figures on either side of the spider web and spider, a reference to their saying, "No one goes to the house of the spider Ananse to teach him wisdom," Ananse was the spider who originated folk tales and was linked to linguists.



Figure 5.2.4: Gold staff (19th century, wood, gold foil, nails, 156.5 x 14.6 x 5.7 cm) Public Domain

AKAN RULER'S ART

The most prized possession of the chief was his seat, a sign of leadership and the central position of his political life. After a chief's death, 'the stool has fallen' was associated with his demise, and the next leader took his place when he touched the stool. The ceremonial seat or stool (Figure **5.2.5**) on a raised platform is curved and supported by four legs and an ornate column in the middle. The stool is all carved from one piece of timber and decorated with incised designs and inlaid metal. The unusual five-legged form is referred to as *kontonkrowie*, or "the circular rainbow" based on the Akan proverb "the rainbow is around the neck of every nation," calling to mind the king's role in uniting and controlling the kingdom.[5]



Figure **5.2.5**: Prestige Stool (19th century, wood, 36.8 x 29.9 x 52.7 cm) Public Domain

The statues of a ruler (Figure **5.2.6**) were representative of the regalia important to the office. The appearance was essential, and the figure appears to have a robust figure indicating good health. He wears a headband, probably faced with gilded squares of wood, and a necklace that would have been made from cast gold. Sitting on his five-legged stool, he held the curved sword with gold gilding, representing the importance of his office. On his feet are the crucial sandals; once he became a chief, his feet were not supposed to walk on the ground, or sickness and famine would occur throughout the region. Made from wood, the artist used white kaolin to coat the sculpture indicating spiritual devotion.



Figure **5.2.6**: Seated Male with Sword (19th century, wood, kaolin, 48.3 x 18.1 x 20.3 cm) Public Domain

After being blessed by a religious leader, the *akua ba* was carried by a woman who wanted a child. The flattened, round head symbolized beauty and rings around the neck represented fat rolls, a common theme demonstrating health and prosperity. The mouth on a figure was small and delicate and set low on the face. The details of the sculpture were varied; the most common style is seen in Akua ba 1 (Figure **5.2.7**), more abstract, with horizontal arms, the torso shaped like a cylinder, and small suggestions of a naval and breasts.



Figure 5.2.7: Akua ba 1 (19th century, wood, beads, fiber, 32.4 cm) Public Domain

Akua ba 2 (Figure 5.2.8) is rarer; the body has more significant arms and legs yet still follows the akua ba style. The small statues were kept as family treasures and beautiful representations of a loved child.



Figure 5.2.8: Akua ba 2 (19th century, wood, beads, string, 27.2 x 9.7 x 3.9 cm) Public Domain

AKAN TEXTILES

The textile arts were highly developed, and kente cloth, woven material of multiple designs and colors, had specific meanings for the Akan people. Legends say the spider Ananse was spinning his web, and the people wanted to recreate the beauty of the web. The early cloth was made of cotton and colored with dye made from a local tree. Each square on the fabric was woven with different designs, each design holding a special significance. It was commonly believed that a woman's menstrual cycle interfered with the weaving of the cloth, so the fabric was only woven into textiles by men (Figure 5.2.9).



Figure 5.2.9: Narrow Kente cloth loom, Rachel Strohm, CC BY-ND 2.0

Kente cloth (Figure 5.2.10) developed into a vibrant, colorful textile filled with symbols and color to represent different proverbs, embedding the cultural mores into the cloth and the people's relationship with their ancestors.



Figure 5.2.10: Kente cloth, CC BY SA 3.0

KUBA FIGURES

The art of the Kuba was very sophisticated and an essential part of the culture, the most well-known type of artwork are *ndops*, images of royal figures. The figures were carved from hardwood, covered with palm oil, and measured from 48 to 55 centimeters high. The carver used a small ax and knives to create the statue, sculpted to represent the actual features of the king. The importance of the ndops was reflected in the belief that whatever happened to the ruler would also happen to the ndop figure. Following tradition, the ndop (Figure 5.2.11) portrayed the king sitting on a pedestal with his legs crossed, his left hand holding a dagger, the right hand resting on his knee, his headdress a decorated board. Each of the ndop sculptures was identified to a specific royal and might include some of his particular objects as part of the statue; the small drum decorated with geometric designs and a severed hand, the bracelets, belt, and headdress reflecting his royal status, and his personal *ibol* or emblem on the base. The figure was also associated with the king's fertility, and the figure was kept in the women's living quarters. When one of the king's wives was having a child, the figure was placed next to her, safeguarding a good delivery.



Figure 5.2.11: King Mishe miShyaang maMbul (ca 1760-1780, 49.5 x 19.4 x 21.9 cm) CC BY 3.0

The different subgroups in Kuba society all had their own internal and important hierarchy status, forming an elite class within each community. An alcoholic drink, tasting both sweet and sour, was the favorite beverage for men of high positions. The drink was made from the raffia palm trees, which provided multiple materials for artwork and a relaxing brew. The status people wanted to ensure others knew their position and used custom prestige vessels made by master sculptors to imbibe the palm wine. The vessels were generally *skeumorphic*, a realistic version of another image, frequently depicting something about the owner's occupation or possessions.

KUBA DRUMS

Drums were standard in Kuba society, often connected to royalty and used for rituals and festivals. The drum-shaped drinking vessel (Figure 5.2.12) stands on four arched legs and one central leg in the center. The handle is shaped like a hand with a mask on top; the fingers face outwards, precisely carved with appropriate ridges. The wooden vessel is carved with lines and zigzags, following a pattern found in baskets and textiles.



Figure 5.2.12: Drum shaped vessel (19th century, wood, braided fiber, 21 x 10.2 x 8.9 cm) Public Domain

The breasted drum (Figure 5.2.13) depicts a perfectly formed vessel with two breasts out of wood with a leather top. The drum is held in place with sticks embedded into the sides at a 45-degree angle and rope is used to secure it in place. Drums were an important part of Kuba cultures and were used for music, dancing, and ceremonial purposes.



Figure 5.2.13: Breasted Drum (19th century, wood, 62.8 x 22 cm) Public Domain

KUBA LAKETS

Kuba men also wore hats to display their position and leadership. The *laket* or hat was small, shaped like a dome, and ranging from simple to ornate. All of the hats were made from raffia fibers in the coiled style of making a basket. Inserted on the crown of a man's head, a hat pin was inserted from the front to the back of the hat to hold it in place. Some of the hats were plain without ornamentation, and the raffia formed in some sort of pattern. If the person had a special status, the hat might be decorated with cowrie shells (Figure 5.2.14).



Figure 5.2.14: Hat 1 (19th century, raffia palm fiber, cowrie shells, 16.5 cm) Public Domain

A high-level person wore a laket (Figure 5.2.15) embellished with the cowrie shells, glass beads, and oversewn with rows of raffia thread.



Figure 5.2.15: Hat 2 (19th century, raffia, cotton cloth, cowrie shells, glass beads, 17.8 cm) Public Domain

The ruler demonstrated his status with an elite hat (Figure 5.2.16) embellished with elaborate shell and bead ornamentation.



Figure 5.2.16: Hat 3 (19th century, raffia, glass beads, cowrie shells, cotton cloth (20.3 x 17.8 cm) Public Domain

KUBA BOXES

The Kuba artists made carved ornate wooden boxes or containers to hold personal items or *tukula* powder made from the red heartwood of a tree and ground into a powder for dyes, paints, or cosmetics. Red color represented beauty, and the powder was made into a paste to decorate the face and chest for ceremonies. The surface of the boxes was carved in low relief enhanced with symbolic and geometric patterns. The first container (Figure 5.2.16) has four sections divided by raised bands of zigzagging lines and a diamond pattern based on the tangled vines growing in the area and shaped comparably to baskets with a cylindrical body and square bottom.



Figure 5.2.17: Lidded Vessel (19th century, wood, camwood, palm oil, 26 x 19.1 x 19.1 cm) Public Domain

The crescent or the half-moon-shaped box (Figure 5.2.17) also is elaborately carved from wood, demonstrating the wide variety of shapes and styles of these boxes.



Figure 5.2.18: Lidded Box: Crescent (19th century, wood, camwood powder, 7 x 10.8 x 30.8 cm) Public Domain

KUBA MASKS

The Kuba specialized in mask making and had over twenty varieties, each one created with specific meanings and uses, especially during celebrations and masquerades with dances. The helmet style was the most common, highly textured, and decorated with various materials, including shells, beads, feathers, raffia, or animal fur. One of the important masks was for *mwashamboy* (Figure 5.2.19), representing Woot, a cultural hero. The mask made of animal skin with wooden eyes, nose, and ears had added ornamentation with shells, beads, and cowries. The eyes are affixed to the outside of the mask without any viewing holes, so the dances were relatively slow. An elaborate mask like this one might be the king's mask, although worn by the chosen dancer, not the king himself.



Figure 5.2.19: Helmet mask (mwaashamboy) (19th century, cotton, leather, shells, beads, wood, string, bone, raffia, pigments, 52.1 x 27.6 x 39 cm) Public Domain

The character *bwoom* was believed to be a prince or a commoner depending on interpretation and a mask standard for masquerades. A mask for *bwoom* (Figure 5.2.20) always had a protruding forehead and accented nose and was found frequently at funerals, an important secondary use for the mask. The mask was embellished with a specific pattern of beads to give meaning to the mask.



Figure 5.2.20: Helmet mask (bwoom) (19th century, wood, beads, cloth, leather, copper, cowrie shells, 35.2 x 27 x 29.9 cm) Public Domain

KUBA TEXTILES

Kuba textiles were woven from pieces of palm leaves or palm raffia and enhanced with elaborate geometric embroidered patterns giving the textile depth and the appearance of smooth velvet (Figure 5.2.21). Men used the palm raffia to weave the cloth on small looms forming a basic cloth for the foundation of any design. Because the raffia created a very coarse fabric, the woven piece had to be pounded to soften the

texture and feel, ready for the female members of the clan to complete the cloth. They used *twool*, a dark red material from one of the tropical trees growing in the region, to create the dye. Using needles and raffia strands, the women embroidered different geometric designs, lines, and textures.



Figure **5.2.21**: Kuba textile (raffia cloth, 20.3 x 85.7 cm) Creative Commons Attribution 3.0 Unported

The Akan people have a rich set of creative traditions fostered by the king and royalty. Art was part of their visual and verbal customs helping to bring prosperity to the area and a strong sense of identity. The kings were responsible for supporting artistic innovation through new ideas, balanced by tradition and the resourcefulness of the artists' use of natural resources for the Kuba people. Artworks in both areas were an integral part of the people's lives, and the artists formed an important part of their societies.

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5.3: ROCOCO (1715-1789)

INTRODUCTION

Derived from the French word *rocaille*, Rococo is based on scrolling lines, curves, and counter curves in changing directions. A sensuous format filled with fantasies, Rococo was started in 1715 as a rebuff of Versailles's overly elaborate and gaudy yet dark Baroque style. Although Rococo is ornate, the form and colors are lighter, focusing on the elements of nature and the details found in the scene, the aristocrats and their fashion instead of the darker Baroque based on symbols of the powerful church. Light in the paintings was scattered with images of a frolicking society in pastures or forests and frequently hidden sexual innuendos.

The trend started in France and quickly spread to England by the court painter for the Prince of Wales. As the aristocrats in France moved from Versailles back to Paris, they created salons or large central spaces for entertainment. The Rococo style was found in the sculptures, specialized furniture, room décor, and paintings and focused on pleasantry and light-heartedness instead of the austere Baroque standards. Pastels and gold were the predominant color palettes, mahogany the primary wood type, and oversized mirrors to reflect light. The ceiling in a salon at a hotel in Paris (Figure **5.3.1**) demonstrates delicate curves forming shapes sculpted on the walls and ceiling, pastel green color reflecting the light from the chandelier and mirrors mimicking the windows, a place of carved wood gilded in gold.



Figure **5.3.1**: Salon de la Princesse, Hotel de Soubise, CC BY-SA 3.0

The chest of drawers (Figure **5.3.2**), made by Charles Cressent, exhibits the Rococo furniture, complex sculptured forms, gilded and applied to the chest. Small cherubs, a standard feature, languish on the tree branches with vines and flowers intertwined.



Figure **5.3.2**: Chest of drawers (CA 1730, veneered with gilt-bronze mounts and marble top, 91.1 x 158.1 x 66.0 cm) CC BY-SA 4.0

During this period, the Salon grew from Paris to become the prestigious and official arbiter of acceptable art, holding the most prominent annual shows in the Western art world. To be considered a successful artist by the early 1700s meant acceptance into the Salon. By 1725, the performances were held in the Louvre, and paintings hung in every space. The printed catalogs provide accurate records of the works of the day, and the descriptions of the paintings mark the start of the art critic. Other salons were organized and held exhibits; to be worthy of acceptance into the salon, the artists had their work juried following the standards of acceptable art.

The Rococo painting was playful, full of mythical scenes and extravagant landscapes or interiors, ornate with 'cotton-candy' colors, celebrating love, and life outside of mythology. This period also illustrated the influence and competence of female painters.

ELISABETH LOUISE VIGÉE-LE BRUN

Elisabeth Louise Vigée-Le Brun (1755–1842) was considered one of the most significant 18th-century painters and achieved success throughout Europe. Her husband was a Parisian art dealer, yet she was denied access to the Academie Royale de Peinture et de Sculpture because of his occupation. With the help of Marie Antoinette, at the young age of 28, she was admitted, one of the fifteen female members. During the French revolution, she had to leave France, working in Italy, Germany, and Russia, painting images of the multiple royal families and their associates.

In the original painting, *Marie-Antoinette with the Rose* (Figure **5.3.3**), the queen wears one of her casual muslin dresses, considered inappropriate as she was not dressed in her formal clothing based on her rank. Vigée-Le Brun made another portrait with the queen in the

same pose, wearing an elegant silk dress. The blue-grey color of the dress and pale skin color stands out against the darker background of a garden in Versailles where the queen selected a rose from a bush in the foreground. The pose of her neck, delicate lace, shiny satin material, powdered wig, and feathered hat all reflect the wealth of her royal position. The queen loved roses and had over two thousand roses planted in one of the gardens. Vigée-Le Brun developed a close relationship with the queen, painting over twenty-five different portraits of the queen before the revolution.



Figure 5.3.3: Marie-Antoinette with the Rose (1783, oil on canvas, 113 x 87 cm) Public Domain

Vigée-Le Brun's painting of herself (Figure 5.3.4) has a simpler look, a jaunty appearance with the straw hat, and her unpowdered, loose hairstyle and less ornate image. The light shines on the part of her face and the pale skin of her neck as she faces forward, her eyes looking at the viewer, confident in herself. Her clothing is simpler in style yet still demonstrates elegant silk and lace. At the same time, she holds the palette and brushes casually in her hand, her skill in painting apparent in the precise detail and beauty of the portrait.



Figure 5.3.4: Self-portrait in a Straw Hat (after 1782, oil on canvas, 97.8 x 70.5 cm) Public Domain

MARIE-SUZANNE GIROUST ROSLIN

Orphaned early in her life, Marie-Suzanne Giroust Roslin (1734-1772) was born in Paris and stayed there throughout her lifetime, residing with relatives and studying art with well-known teachers. After marrying another artist, she had six children, continuing as an artist and one of the fifteen women ever accepted into the Academie Royale de Peinture et de Sculpture before the revolution. For her work, she used pastels and was considered one of the most extraordinary talents, although historians believe she made under thirty works. "While her earlier work is not of uniform achievement, the final pastels have a virtuosity…, limited only by the restricted palette she seems to have chosen."[1

The portrait of the sculptor *Jean-Baptiste Pigalle* (Figure 5.3.5) in pastels on blue paper was Giroust's reception piece for the Academie, highly praised for its spectacular colors. The portrait is smaller than the oil paintings in the Academie, probably because the paper was more fragile than canvas. The components of the work were standard, a person considered a gentleman with a properly combed wig, sitting against a plain background with a small sculpture nearby.



Figure 5.3.5: Jean-Baptiste Pigalle (1770, pastel on blue paper, 91 x 73 cm) Public Domain

Marie-Joseph Peyre was an architect, and his small portrait (Figure 5.3.6) is a testimony to the ability of Giroust. The sheen of his blue coat and the elaborate, decorative lace and trim were hard to produce with pastels. His pale face and powdered hair bring light to the portrait against the dark background.



Figure 5.3.6: Marie-Joseph Peyre (1771, pastel, 63.5 x 55 cm) Public Domain

ANNE VALLAYER-COSTER

Anne Vallayer-Coster (1744-1818) worked with oils on canvas, painting still life instead of the more traditional portraits. Women were not allowed to draw nude models, a skill needed for the higher genres, and still life, considered a lower level of art, was appropriate for women artists. Vallayer-Coster perfected her talent in the format using detailed brush strokes. One art historian stated, "bold, decorative lines of her compositions, the richness of her colors and simulated textures, and the feats of illusionism she achieved in depicting a wide variety of objects, both natural and artificial."[2] She was accepted by the Academie and a painter for the queen, earning her an apartment in the Louvre.

Her painting, *The Attributes of Music* (Figure 5.3.7), is a composition laid on a diagonal plane, moving from the violin to the horn; some of the instruments are flat, others round, all of them laying in different positions though spontaneously assembled. Vallayer-Coster uses a broad palette of colors, the light sheet of music to accent the background, and the blue ribbon to continue the movement.



Figure 5.3.7: Attributes of Music (1770, oil on canvas, 88 x 116 cm) Public Domain

Vase of Flowers with a Bust of Flora (Figure 5.3.8) displays her color and precision to unite a group of objects onto one canvas. The Louis XVI desk and the marble top are the base for the arrangement, while the parted drapes bring light and depth to the painting through the white curtains. The bust of Flora sits slightly behind the celadon vase adding width and completeness to the overall image. The white

flowers in the vase are precisely arranged as the darker background flowers seem to wilt. Fruit and branches are casually strewn across the desk, bringing the painting a mixture of the formal and rustic.



Figure 5.3.8: Vase of Flowers with a Bust of Flora (1774, oil on canvas, 154 x 130 cm) Public Domain

ADÉLAÏDE LABILLE-GUIARD

Although Adélaïde Labille-Guiard (1749-1803) married young, she also separated from her husband to begin her studies in art, a complex path for a female artist. She first learned to paint miniatures before moving to large portraits using both pastels and oils, and she was admitted into the Academie Royale de Peinture et de Sculpture at the same time as Vigee-Le Brun. *Self Portrait with Two Pupils* (Figure 5.3.9) is considered Labille-Guiard's most important work. In the life-sized painting, she is sitting in front of her easel, two students standing behind her eagerly learning how to paint. The light blue dress and matching ribbon on her hat portrays her as a successful artist while the students are clothed in simpler garments. The faces of all three women stand out against the dark background, an example of Labille-Guiard's skill with color.



Figure 5.3.9: Self-portrait with Two Pupils (1785, oil on canvas, 210.8 x 151.1 cm) Public Domain

Princess Marie Adélaïde was one of the daughters of Louis XV. The purpose of life for the girls was to marry someone from another country who would help the king expand or maintain his status. The king's oldest daughter married at twelve; however, most of Europe was Protestant. Few Catholic royalty were left as suitable matches for the other girls, so Princess Marie Adélaïde never married and languished at Versailles. When her nephew became king and married Marie-Antoinette, the princess gained an enemy. Labille-Guiard portrayed the older princess, *Princess Marie Adélaïde of France* (Figure 5.3.10), as she painted a medallion of her late parents and brother, brush in one hand and towel in the other. Her elegant red robe highlights the center of the painting, with the green chair in the background as the perfect sparring colors. The detailed silver and gold dress and white lace demonstrate Labille-Guiard's talent in precision painting. The background is lighter than most paintings, and the details of the walls and columns are visible.



Figure 5.3.10: Princess Marie Adélaïde of France (1787, oil on canvas, 271 x 194 cm) Public Domain

JEAN-ANTOINE WATTEAU

Jean-Antoine Watteau (1684-1721) was a French painter credited for starting the move to a style called Rococo. He shifted from the darker, severe Baroque paintings to lighter colors, playful and more naturalistic. He also moved to the different subject matter, focusing on comedic figures and dancers of the ballet. The genesis for *The Clown* (Figure 5.3.11) is unknown; was it a friend of Watteau, Watteau himself, or simply an imaginary person. The painting was large, and the expressionless clown Pierrot, standing outside, fills most of the canvas as the familiar characters of the Commedia dell'Arte are hidden in the bushes. His use of light color for the clothing and the slightly darker blue of the sky made the painting unusual and set the tone for his pastels of Rococo.



Figure 5.3.11: The Clown (1718-1719, oil on canvas, 184.5 x 149.5 cm) Public Domain

Watteau's major painting, *Embarkation for Cythera* (Figure 5.3.12), took five years to complete and became his 'reception piece' submitted for entrance into the Academie. The concept of the subject matter was new – lovers sailing for Cythera or perhaps returning from the island of freedom and love – and it generated a new category, *fete galante*, or courtship party where amorous, elegantly dressed figures cavorted in rural or park-like settings. Cythera was a Greek island, home to Aphrodite, the Greek goddess of love, so the couples were going to the island or returning (historians still do not know which direction). Watteau painted each of the couples in different positions with cherubs everywhere symbolizing love. He used vibrant pastel colors to create the background and the ship, departing from the dark Baroque backgrounds.



Figure 5.3.12: The Embarkation for Cythera (1719, oil on canvas, 1.2 x 1.9 m) Public Domain

FRANCOIS BOUCHER

Francois Boucher (1703-1770) studied multiple types of art, traveling through different countries to understand those who mastered Baroque, how the Dutch painted landscapes, and the beauty of the Italian countryside. He returned to France and built his reputation, becoming the king's painter. Boucher was accepted into the Academie, fortunate to have Madame de Pompadour as his patroness whom he painted multiple times. He reinvented a specific form of a pastoral landscape with shepherds and girls in silk dresses erotically cavorting around the countryside.

The Toilette of Venus (Figure **5.3.13**), Madame de Pompadour is painted in the dressing room; her soft body forms the focal point emphasized by the supple cherubs. The room is decorated with silks and velvet, with blue drapes framing the landscape in the background. A few reviewers of the time thought the colors were dull, and Madame de Pompadour was lifeless.



Figure **5.3.13**: The Toilette of Venus (1751, oil on canvas, 108.3 x 85.1 cm) Public Domain

An Autumn Pastoral (Figure **5.3.14**) depicts the shepherdess ignoring her sheep to lie with her paramour, lighter in color than the background, moving them central to the composition. He exhibits excellent details in the cracks of the pedestal or leaves on the trees. A small girl adds suspense as she is hidden in the sheep, unnoticed by the couple. However, Diderot reviewing the painting at the Salon in 1765, stated:

"What a misuse of talent! How much time has gone to waste! You could have had twice the effect for half the effort. With so many details all equally carefully painted, the eye doesn't know where to look. No air. No rest. And yet, the shepherdess does have the right face for her station. And this bit of countryside surrounding the vase does have the delicacy, a freshness, a surprising charm. But what does this vase and its pedestal mean? What's the meaning of those heavy branches on top of it? When one writes, does one have to write everything? For pity's sake, leave something to the imagination. But if you say that to a man who has been corrupted by praise and who is convinced of his own talent, he'll just nod his head in disdain; you'll say your piece and we'll move on. *Jussum se suaque solum amare* [Condemned to love nothing but himself and his own works]. It's a shame nonetheless."[3]



Figure **5.3.14**: An Autumn Pastoral (1749, oil on canvas, 259.5 x 198.6 cm) Public Domain

JEAN-HONORE FRAGONARD

Jean-Honore Fragonard (1732-1806) worked as a printmaker and a painter producing over five hundred original works plus numerous etchings and drawings, making him a very prolific artist of the period. Fragonard's subject matter of eroticism and playfulness were well suited to the Rococo ideals. He studied in Italy and France and preferred to build a large number of private clients instead of working to the standards and demands of the salons. Fragonard's painting, *The Swing* (Figure **5.3.15**), is studied as a masterpiece representing the Rococo era. An admirer or husband pushes the young woman on the swing while another one hides in the shadows, peeking under her dress as she swings forward, a triangle of romance reflected in the lines of the painting. Sitting on the red velvet swing, her excessive pink dress billows into the middle of the image, flipping her shoe, watched by cherubs and her dog amid overgrown roses, a scene full of sexual innuendos.



Figure **5.3.15**: The Swing (1767-1768, oil on canvas, 81 x 64 cm) Public Domain

The Stolen Kiss (Figure **5.3.16**) was painted during the later period of Fragonard's career, and he used a smoother surface with the brush marks carefully blended to give an enamel-like look to the work. Other people appear through the open door, perhaps a party, as the woman moved into the small room to meet someone. The beautiful golden dress of the girl, her bodice displayed with the removal of the scarf, sets the scene for the stolen kiss by the man hidden in the room. Every detail in the room, the patterned rug, the paneled doors, and the small table, are carefully painted into this work.



Figure **5.3.16**: The Stolen Kiss (1780s, oil on canvas, 45 x 55 cm) Public Domain

THOMAS GAINSBOROUGH

Thomas Gainsborough (1727-1788) was born in England and started as an apprentice to a silversmith, later studying under a French artist. By the time he moved to London, he was known for his portrait paintings while maintaining the preferred landscape painting out in the quiet of nature. He became a favorite painter for royalty and society in London, first exhibiting in the newly formed royal academy until he disagreed with how they hung his paintings and set up his exhibition studio. His most famous painting is *Blue Boy* (Figure **5.3.17**), the portrait of an unknown person. Painted in contrapposto, the young man stands in blue; every crease is depicted, his feathered hat and the decorative shoes. The background appears as a landscape, and the small dog hides at the bottom by his left foot.



Figure 5.3.17: Blue Boy (ca 1770, oil on canvas, 178 x 122 cm) Public Domain

Mr. and Mrs. Andrews (Figure 5.3.18) was a portrait of newlyweds who wanted to celebrate their marriage and demonstrate their financial status. A small group of people sitting in an outdoor setting was a typical English theme. Gainsborough positioned the couple to the left of the painting instead of the center and focused on the expansive English countryside with wheat fields and sheep. Although Gainsborough painted in the Rococo style, he was more reserved, and the dress, done in pastel colors, is simpler than the frothy dresses of the French. Oddly, the area around her hands is not painted, and the reason is still unknown. Mr. Andrews stands casually, well dressed, holding his gun, ready to hunt game, not a person who has to toil on the land.



Figure 5.3.18: Mr. and Mrs. Andrews (between 1748-1750, oil on canvas, 69.8 x 119.4 cm) Public Domain

JOSHUA REYNOLDS

Joshua Reynolds (1723-1792) was the other prominent portrait painter in England, although, unlike Gainsborough, the king did not favor him. He spent his early years in Europe studying before returning to London. Reynolds was a very prolific painter creating full-length portraits as well as more minor works, especially children. *Age of Innocence* (Figure 5.3.19) is an image of a small girl in a natural setting and is his most well-known work. It was painted over an earlier work of a child with only her hands remaining from the original picture.



Figure 5.3.19: The Age of Innocence (1785 or 1788, oil on canvas, 76.5 x 63.8 cm) Public Domain

Commodore the Honourable Augustus Keppel (Figure 5.3.20) was painted in the newly adopted captain's uniform, sporting his hair instead of a wig. Reynolds went on the ship with the commodore to the Mediterranean, where he probably painted the picture. He became friends

with Keppel, accompanied him multiple times, and painted several works of Keppel over the years. Reynolds liked to pose his subjects similar to the old masters he studied as a young man, and his style was thought to be a modern method.



Figure 5.3.20: Commodore the Honourable Augustus Keppel (1749, oil on canvas, 127 x 101.5 cm) Public Domain

The Age of Enlightenment brought an end to the excessiveness of the Rococo period as the old order was begin challenged with ideas of liberty, tolerance, and constitutional government. The believers of enlightenment condemned the monarchies and the art of the time, wanting more morality and portrayal of the common man and their fundamental rights. The French Revolution in 1789 brought an end to the monarchy in France, and the ideas spread throughout Europe, ending the Rococo style of art.

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[1] Jeffares, N., *Dictionary of Patellists Before 1800*, retrieved from http://www.pastellists.com/Articles/RoslinMS.pdf

[2] Michel, M. R... "Vallayer-Coster, Anne". *Grove Art Online. Oxford Art Online*. Oxford University Press. Retrieved from https://en.wikipedia.org/wiki/Anne_Vallayer-Coster

[3] Retrieved from https://ascenlightenmentsalon.omeka.net/exhibits/show/arts/paintings/pastoral

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5.4: NEOCLASSICISM AND ROMANTICISM (1760-1860)

INTRODUCTION

Neoclassicism and Romanticism crossed the late 18th and 19th centuries, developing into opposing styles. Neoclassicism developed first after the excesses of the Rococo and Baroque periods, bringing a more classical restraint and resurgence of Greek influence. During this period, some classical Greek sites were under excavation, providing additional inspiration for classical images. Neoclassic artists used sharply defined lines and brushstrokes, creating smooth areas. Other artists wanted different expressions of emotion and defined Romanticism based on historical events and natural landscapes using visible brushstrokes, less restrained. The concept of a public museum was founded where paintings and sculptures were available for the general population to view. Napoleon established the Louvre in France as one of the first major public museums, incorporating a majority of the art from previous kings, hung in the old palace, and now a place of the people.

The process of painting was also revolutionized in this period. Making and storing paint was laborious; each color mixed by hand with the appropriate raw materials, a struggle to keep the mixed paints from drying before the artist could use them. The primary method of storing their mixed paint was in a pig's bladder. The artist stuck a pin in the bladder to squeeze out the paint; however, the hole was difficult to cover, and the bladder tended to break when moved. Artists drew sketches outdoors and returned to their studios to paint the actual image. John Rand, an American painter, experimented with forming tin into the shape of a tube and adding a screw cap. Now his paint could be stored and easily reused. Acceptance of the tube concept was slow until the Impressionist period, when the ability to purchase paint in tubes allowed artists to move outside and paint the world in place.

NEOCLASSICISM

Neoclassicism paintings contained clean, well-defined lines of heroic figures, especially those of ancient classics. They believed classical Greek artwork displayed the proper techniques and followed the Greek standard for human proportions. The Neoclassicism artists were also enamored with the political philosophies from ancient cultures and used them as a guide. Artists used chiaroscuro techniques, contrasting light colors against dark tones to add drama, controlling the minimal amount of color. The paint was applied with a smooth surface, brushstrokes seldom seen, blended into the painting.

JACQUES-LOUIS DAVID

Jacques-Louis David (1748-1825) was the champion of the Neoclassicism style, an influential painter who supported "…rigorous contours, sculpted forms, and polished surfaces…intended as moral exemplars."[1] He painted for royalty as well as revolutionaries and brought many well-known artists under his tutelage. His early paintings were historical, based on ancient civilizations, the style usually supported by the French Academy with an austerity not found in the Rococo style. After the revolution and the rise of Napoleon Bonaparte, David became the primary painter for the emperor. David and his students painted the exploits of the emperor and his empire, the artwork full of textural elements of lace, fur, or satin; all painted without any visible brushstrokes, a smooth polished surface.

Napoleon Crossing the Alps (Figure **5.4.1**) depicts an idealized version of the mighty Napoleon at Saint Bernard Pass in the Alps, leading the army through the rocky mountains. David painted five different paintings of the same scene with slight variations of color in the background, the horse or the rider. Napoleon appears to sit easily on the horse, rearing up on the small rocky ledge. The wind seems vigorous as the cape and the horse's mane are blowing in an unusual direction. The red cape centers the image and gives movement, pointing upward in concert with Napoleon's hand. The horse is posed in a classical style of ancient statues, helping to enhance Napoleon's power and strength. In reality, mules were used to cross the Alps, and Napoleon would have worn a heavy coat; any horses were led across the challenging rocky terrain, but David was not paid for reality.



Figure **5.4.1**: Napoleon Crossing the Alps (1802, oil on canvas, 273 x 234 cm) Public Domain

Historians believe *The Death of Marat* (Figure **5.4.2**) to be the finest work of David. Marat was a physician, a leader in the revolution, and a paper writer for the people who helped ferment the revolution. While Marat was in the bath, he was murdered by a woman who supported the aristocracy. The painting appears to happen minutes after the murder; Marat's head and arm have become lifeless as one hand still holds the paper he was writing. "Scholars have seen this vision as a revolutionary pietà because of the repose of the corpse, so different from that of a normal body in a stage of rigor mortis."[2] The arm also hangs down, very similar to Michelangelo's *Pieta*.



Figure **5.4.2**: The Death of Marat (ca 1793, oil on canvas, 162.5 x 130 cm) Public Domain

JEAN-AUGUSTE-DOMINIQUE INGRES

Jean-Auguste-Dominique Ingres (1780-1867) was born in France, his father was an artist. Ingres first studied art in one of the academies before becoming an apprentice to David, the most famous artist in France at the time, learning classical literature, mythology, and archaic art. After two years, his talent for Ingres was acknowledged, and he went to the prestigious Ecole Des Beaux-Arts, becoming a portraitist and entering several paintings into the Salon. Ingres became known for the details and textures in his painting, eventually experimenting and moving from classical Greek subject matter to more contemporary themes. He still maintained his focus on the importance of the drawn line instead of the power of color.

Oedipus and the Sphinx (Figure **5.4.3**) portrayed a story of Greek mythology when Oedipus was confronting the Sphinx, who is seen as a part woman and part lion with the wings of a bird. Oedipus answers the question the sphinx asked all travelers who want to pass through the land, the bones of unsuccessful travelers seen at the bottom. Near the entrance is another traveler who waits in fear, the city of Thebes dimly depicted. The background is dark with muted light on the central figures, composed in a classical Greek story. I



Figure **5.4.3**: Oedipus and the Sphinx (1808, oil on canvas, 189 x 144 cm) Public Domain

ngres used a live model who posed in the same posture as *Hermes Fastening His Sandal* (Figure **5.4.4**). "It is a pose which accentuates the musculature of the model's body, making him appear strong and determined. His body, limbs, and the javelins that he is holding all form geometrically harmonious shapes."[3]



Figure 5.4.4: Hermes Fastening His Sandal (2nd century, marble, 1.61 m) CC BY-SA ...

The Grand Odalisque (Figure 5.4.5) represents a change in the artwork of Ingres from Neoclassicism. However, the nude female figure is classic, especially those of Aphrodite, and he used a contemporary subject matter for his painting. The work is known for its unusual and unrealistic proportions. The *odalisque* (concubine) has a small head with overly elongated arms and legs, the body so distorted a figure would need extra vertebrae to achieve the pose. Although the figure is oddly elongated and twisted, it still appears sinuous yet slightly eerie. The detailed curtains, soft fabrics, jewels, turban, and hookah pipe all surround her, unusual accouterments adding to the exotic look of the painting.

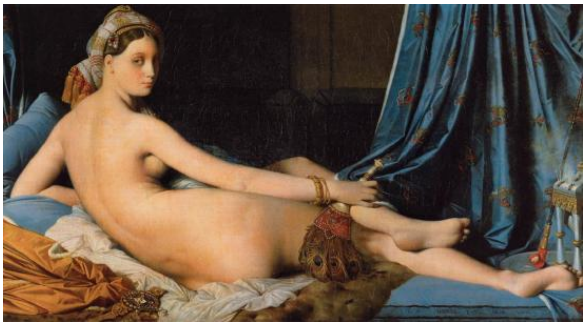


Figure 5.4.5: The Grand Odalisque (1814, oil on canvas, 91 x 162 cm) Public Domain

ANGELICA KAUFFMANN

Angelica Kauffmann (1741-1807), daughter of a muralist, was a natural painter at an early age and traveled with her father to other countries as an assistant. She learned about the old master painters and met people of the new style under development – Neoclassicism. In Italy, Kauffmann started as a portraitist and returned to England with a solid reputation, quickly establishing a portfolio of patrons. Although twice married, she did not have children, focusing only on her career and building her reputation.

She helped found the Royal Academy of Arts in London, one of the two women accepted (Mary Moser, the other woman). They were both restricted from attending any meetings or celebrations. Females were not allowed to paint nudes, so Kauffmann could not participate in painting classes with nude models. After the death of the two women, no other female artists were members of the academy for 168 years until 1936, when Dame Laura Knight was elected to the academy.[4]

The Earl of Derby and his wife were wealthy and are seen with their first son, *Edward Smith Stanley, 12th Earl of Derby, with his First Wife, Elizabeth Hamilton, and Their Son* (Figure 5.4.6) seated on a sofa for the family portrait. The couple was dressed in Van Dyck's style of clothing popular a hundred years earlier. The earl's red suit has slashes of blue inserts and a white-collar embellished with lace. The countess's upswept hair is adorned with feathers complementing the white bodice and sleeves, her blue gown trimmed in gold. In a family portrait, the participants are supposed to face each other and appear relaxed and engaged with each other. However, the countess seems remote, uninterested, perhaps a reflection of her unhappiness as after three children and four years of marriage, the countess left her husband for another man.



Figure 5.4.6: Edward Smith Stanley, 12th Earl of Derby, with his First Wife, Elizabeth Hamilton, and Their Son (1776, oil on canvas, 127 x 101.6 cm) Public Domain

MARIE-DENISE VILLERS

The art societies in England and France were the predominant venues for artists to display their work, especially young artists cultivating patronage and advertising their work. The art salons held shows and the Salon show of 1801 in Paris is where Marie-Denise Villers (1774-1821) hung her work and created a mystery still hazy in today's world. Villers was a young painter who married an architecture student. Fortunately, he supported her career as an artist when many women were forced to stop after marriage. The first time she exhibited in the Salon was in 1799, followed by the painting in 1801, known as *Marie Joséphine Charlotte du Val d'Ognes* (Figure 5.4.7) or *Young Woman Drawing*.

At one point, the painting was attributed to Jacques Louis David; however, over time, researchers studied the provenance of the work and finally believed it was the work of Villers. A study of the entries in the Salon show of 1801 defined the work by Villers as "*Etude d'une jeune femme assise sur une fenetre*," a show in which David did not have any entries, eliminating his attribution. Since 1955, the work has been credited to two other artists until 1996; with further study, the portrait is now believed to be Villers. The young woman in the portrait, clad in white, appears to be staring at the potential viewer. The painting is backlit, the light shining on her dress and hair, her face in the shadows, an unusual pose.



Figure 5.4.7: Marie Joséphine Charlotte du Val d'Ognes (1801, oil on canvas, 161.3 x 128.6 cm) Public Domain

ANTONIO CANOVA

Antonio Canova (1757-1822), born in Italy, was the son and grandson of stonecutters. Early in life, his talent was recognized, and he became an apprentice in the workshops of different sculptors, opening his first studio when he was eighteen, following classical style. Canova was hugely prolific and preternaturally proficient, the most celebrated sculptor and perhaps the most renowned artist of his time.[5] He produced hundreds of sculptures, frequently repeating a previous image, further improving the feeling of the sculpture. In his studio, Canova used assistants to carve the basic rough structure from the life-size plaster models, a departure from most sculptors' small-size models. He always finished the plaster model before moving to the marble. The classical artist perfecting his work, suggesting the purity of antique forms, combined with subtle, naturalistic qualities, demonstrated his technical virtuosity.

Cupid and Psyche (Figure 5.4.8) was a complicated sculpture with the wings of Cupid extending upward, his protracted legs, and the movement in the arms. Canova made two very similar statues, first creating the life-sized plaster sample then using metal pins inserted in

the marble to define the pathway for carving. Canova was known for his large public monuments; however, this sculpture demonstrates his ability to create tender yet sensuous figures of Cupid awakening Psyche with his kiss.



Figure 5.4.8: Cupid and Psyche (1794, plaster, 134.6 x 151.1 x 81.3 cm) Public Domain

Perseus with the Head of Medusa (Figure 5.4.9) is the second version of the same image; Canova refined this statue with additional details, streamlining the body shape, a more classical view. Perseus, the son of Zeus, stands holding the head he severed from the gorgon Medusa who turned people into stone if she looked at them. Perseus wore sandals from Mercury for speed, a winged cap from Hades to make him invisible, and the sword from Zeus helping him find and slay Medusa. Perseus is looking at the head; her power to turn a man into stone is eliminated.



Figure 5.4.9: Perseus with the Head of Medusa (1804-1806, marble, 242.6 x 191.8 x 102.9 cm) Public Domain

LUIS EGIDIO MELENDEZ

Luis Egidio Melendez (1716-1780) is considered the supreme still life painter from Spain in the 18th century. He started painting miniature portraits and changed to still life later in his career. He originated from a family of painters, his father, brother, and sisters; his father helped found the Royal Academy in Madrid. However, after the father disagreed with the academy, the family split, and Luis went to Italy. A successful income was difficult without royal patronage, and Melendez began to paint still life, work to be sold to the general public. He did receive a commission from a Spanish prince to paint every type of food produced in Spain.

Melendez focused on how light, texture, and color affected the combinations of fruits and vegetables and how different objects enhanced the look of a composition. Unlike earlier still life painters, he worked in close-up view allowing the lighting to bring out the color or form shadows. *Still Life with Pumpkins* (Figure 5.4.10) demonstrates Melendez's ability with lighting and texture. The light shines on the end of the pumpkin, revealing the intricate webbing, illuminates the towel and its texture, and reveals the color and flaws of the bowls.



Figure **5.4.10**: Still Life with Pumpkins (1765-1775, oil on canvas, 46.5 x 59 x 9 cm) Public Domain

ROMANTICISM

Romanticism was a movement starting in France and England before moving to other countries. The uncontrolled and unpredictable side of nature and the human struggle in the elements were significant in Romanticism. The heroic man was no longer the center of the painting; the natural events dwarfed the man. People were portrayed in different states of behavior and sanity, no longer the perfect posed image. The movement artists painted in layers with heavy, thick brushstrokes to depict emotions and broad brushstrokes of backgrounds, skies, or landscapes, maintaining tight lines for humans in the foreground. Color was another critical element to help portray emotions. Colors were bold, backgrounds dark or shadowed, red common in clothing or sunsets.

FRANCISCO GOYA

Francisco Goya (1746-1828), considered the premiere Spanish artist of his time, started early painting lighthearted images ending with the unusual paintings of his later life. As a teenager, he was an apprentice to one of the Spanish masters before becoming a court painter, a position he held through multiple monarchies. He became deaf from a severe illness in mid-life, fueling his pessimism and bringing darkness to his paintings. Many believe Goya may have suffered from lead poisoning, causing his illness. During this period, artists made white paint with lead carbonate, a common cause of lead poisoning for artists.

In the late 1790s, the Catholic church and the Spanish monarchy suppressed and punished sexual themes, emboldening some artists, like Goya, to embrace the forbidden ideas. *La Maja Desnuda* (Figure **5.4.11**) was "the first totally profane life-size female nude in Western art without pretense to allegorical or mythological meaning."[6] The model for the painting is unknown, and the work was not publicly shown at the time. The nude woman is lying comfortably on a bed covered with pillows while looking suggestively at some unknown person.



Figure 5.4.11: La Maja Desnuda (1795-1800, oil on canvas, 98 x 191 cm) Public Domain

La Maja Vestida (Figure 5.4.12) depicts the same person fully dressed; however, she fills more of the frame, making the nude painting appear almost timid. During the Spanish inquisition, the paintings were seized, and Goya was charged but not sentenced for moral depravity.



Figure 5.4.12:La Maja Vestida (1800-1807, oil on canvas, 95 x 190 cm) Public Domain

Goya maintained a country house called La Quinta del Sordo. Inside, he painted fourteen murals on the walls using dark pigments of blacks and browns, focused on human suffering, pain, and rituals, murals known as the black paintings. In 1873, a wealthy patron purchased the house and removed the murals by transferring them onto canvas. The process was poorly executed, and large amounts of the images crumbled, capturing only partial images of each original mural. *The Witches Sabbath* (Figure 5.4.13) depicts a large crowd of people, presumed to be witches or warlocks, gathered together for their rituals. The silhouetted dark goat, perhaps Satan, is standing on the right while the seated woman on the left seems to be waiting. Initially, the woman was in the center of the mural; however, the left side was lost when removed from the wall. Goya used thick brush strokes to apply the paint, building layers for depth and muted colors to portray the poorly lit space.



Figure 5.4.13: Witches Sabbath (The Great He-Goat) (1821-1823, oil on canvas, 140.5 x 435.7 cm) Public Domain

EUGENE DELACROIX

Eugene Delacroix (1798-1863) became the leader of the Romanticism movement in France. Early in his life, he was recognized for his ability to draw and trained in the prevalent Neoclassicism style of David. His early paintings demonstrated he did not follow the Neoclassicism methods. His use of brushstrokes and unusual colors gave expressions and movement to his works, forming the basis for future trends, and he was considered one of the few remaining old master painters. He used color and the way light interacts with color to paint movement into his work. He liked drama and romance as subject matter instead of the classical Greek and Roman themes. Cezanne

said of Delacroix, "Delacroix is Romanticism…he still has the most beautiful palette in France, and no one else in this country has managed the calm and the moving at the same time, the vibration of colour. We all paint in his shadow."[7]

Delacroix's most influential and famous painting is *Liberty Leading the People* (Figure **5.4.14**), with Parisians fighting for liberty under their new red, white, and blue flag (liberty, equality, fraternity). Delacroix witnessed the *Trois Glorieuses* (three glorious days) as the uprising was known and instilled his emotions about the event into the painting, believing it was his patriotic duty. He made multiple sketches of different scenes, deciding to use the scene of the crowd pushing down the barricades to reach the enemy.

The female, dressed in ordinary clothes of the people from the street, centers the painting as she honorably stands and holds up the flag in triumph, fighters for liberty lying dead at her feet. Delacroix used tones of reds, blues, and greens highlighted by white to create drama in the painting. The glow of the setting sun and smoke from the cannons illuminate the panorama, providing the atmosphere of liberty. In a letter to his brother, Delacroix wrote, "I have undertaken a modern subject, a barricade, and although I may not have fought for my country, at least I shall have painted for her. It has restored my good spirits."[8]



Figure **5.4.14**: Liberty Leading the People (1830, oil on canvas, 260 x 325 cm) Public Domain

Instead of traveling to Italy, the classic venue for artists to gain inspiration, Delcroix went to North Africa, where he believed he found enough material for generations of artists. In Algiers, he gained permission to visit a private harem, the space in a house where the women lived, off-limits to most people. There he made his sketches for the painting *The Women of Algiers* (Figure **5.4.15**). Three women agreed to pose for him as they sat grouped on the floor with the brazier and hookah nearby. The woman who is standing was believed to be a servant. The women are dressed in traditional clothing made from rich fabrics and embellished with gold thread, beads, and braids, demonstrating their wealth. Delacroix used brushstrokes and color, dabbing the paint to produce the textual elements of the clothing. He used reflective light to create the rhythm in the painting.



Figure **5.4.15**: The Women of Algiers (1834, oil on canvas, 180 x 229 cm) Public Domain

THEODORE GERICAULT

Theodore Gericault (1791-1824) was a French painter and a pioneer at the beginning of the Romanticism movement. Trained in art from an early age, he became a student at the Louvre, copying paintings of the masters and studying the configurations of horses in the nearby stables, which he used in multiple paintings. He did not follow the precise lines and smooth finish of Neoclassicism; instead used paint and a brush to develop texture and the details of the muted background.

In 1812, the Napoleonic wars were underway, and Gericault loved the military's impressive uniforms and powerful horses. One of his early paintings to enter the Salon was *Charging Chasseur* (Figure **5.4.16**), portraying the chasseur with his sword ready, the powerful horse showing aggression, a horse prepared for war. This was the image of bravery, and the painting was well received in the Salon.



Figure **5.4.16**: The Charging Chasseur (1812, oil on canvas 349 x 266 cm)
Public Domain

By 1814, the war was waning, and Napoleon was losing when Gericault painted *Wounded Cuirassier* (Figure **5.4.17**). Most paintings covered an entire battle scene and the mastery of a leader or the exploits of a single horseman; however, this one focused on a single soldier and his injuries. The horse's power is visible by its stance, the body painted with obvious brushstrokes, not the smooth look of Neoclassicism. The rider seems unsure of what he should do next, limping on along the battlefield. This image was not well received in the salon.



Figure \(\
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{17}\):
Wounded Cuirassier Leaving the Field of Battle
(1814, oil on canvas, 358 x 294 cm)
Public Domain

Why was one image of the rider and horse accepted and the other one harshly criticized? One art historian stated:

> *…In 1812 success was still in the air, whilst in 1814 everyone knew they were facing defeat……The echoes of the cries of distress from our suffering armies on the plains of Russia resounded through the lands. Hearts were full of fear and terror. It is this universal feeling which Géricault expressed in his painting and explored in the Wounded Cuirassier…...He painted two pictures, the first about glory and the other about faded glory…[9]*

The Raft of Medusa (Figure **5.4.18**), an exceptionally large painting (5 x 7 meters), depicted the survivors of a shipwreck off the coast of Senegal. The ship, filled with soldiers, ran aground, and with few lifeboats, some of the men constructed a raft with room to hold only ten of the soldiers. The corner of the raft is located at the front of the painting, looking like the viewer could step into the painting and move upwards into the terror of the situation. Gericault brings the emotions of Romanticism with fluid brushstrokes giving diagonal movement. He made multiple sketches and wax figures, used live models, and studied cadavers to recreate the disastrous scene realistically. The painting received mixed reviews; some critics thought the pile of corpses was distasteful, and others liked the political theme.



Figure **5.4.18**: The Raft of the Medusa (1818-1819, oil on canvas, 491 x 716 cm) Public Domain

CASPAR DAVID FRIEDRICH

Caspar David Friedrich (1774-1840), born in Germany, studied art as Romanticism was growing in Europe with less materialism, and a focus on spirituality. He became Germany's leading Romanticism painter, painting landscapes without biblical images, statuary, or artificial symbols. Instead, he tried to incorporate the natural world united with solitary figures, night skies, or the mystery of morning mists, bringing spiritual and emotional feelings.

The Wanderer Above the Sea of Fog (Figure **5.4.19**) depicts a man standing on a rocky precipice looking over the landscape below him filled with fog, the mountains distant in the background. One historian described the painting as "suggesting at once mastery over a landscape and the insignificance of the individual within it. We see no face, so it's impossible to know whether the prospect facing the young man is exhilarating or terrifying or both."[10] The painting is vertical instead of the usual horizontal for landscapes. Friedrich uses the very dark color for the foreground and light colors with different sizes of brushstrokes to achieve the variety in other parts of the landscape



Figure **5.4.19**: The Wanderer Above the Sea of Fog (1817, oil on canvas, 98 x 74 cm) Public Domain

JOSEPH MALLORD WILLIAM TURNER

Joseph Mallord William Turner (1775-1851), defined as J. M. W. Turner, was an English painter who used color to produce expression in his landscapes and marine paintings. Born in London, he was considered a child prodigy and even studied at the Royal Academy of Arts as a teenager. A private person, he remained unmarried although he had two children with his housekeeper. He was a prolific artist as a young man; however, he became depressed as he aged and died in squalor.

Turner frequently painted ships from many parts of Europe throughout his career; this painting was completed late in his life. The HMS Temeraire was a warship for the English navy and was known for bravery in the Battle of Trafalgar. However, the painting, *The Fighting Temeraire* (Figure **5.4.20**), depicts the ship after its days of glory, a tugboat taking the old ship to be turned into scrap; sailing ships were no longer used as steam-powered crafts replaced them. Some historians believe Turner wanted to depict the sense of loss, the setting sun dominating the painting, perhaps the sunset image on the old-style boats. He used thick paint in yellows and reds to portray the sun's rays and the reflection in the water. Detailed components on the old ship, combined with visible brushstrokes, are painted in pale colors, looking ghostly.



Figure **5.4.20**: The Fighting Temeraire (1839, oil on canvas, 90.7 x 121.6 cm) Public Domain

JOHN CONSTABLE

John Constable (1776-1837) was born and resided in the English countryside of Suffolk, a place he often sketched and painted in his studio. He learned most of his skills independently, only attending schools for short intervals, yet influenced by the Romanticism movement. Constable valued the area around Suffolk, and most of his landscape paintings were based on the local panoramas. He did not achieve much success in England; however, the French embraced his work.

The Hay Wain (Figure **5.4.21**) is an image painted where Constable stayed as a child, and the district still endures, a place to visit, remaining in the past with the millpond, cottage, and trees. Constable's father owned the mill seen on the far-left side of the painting. Constable used coarse and clumpy brush marks representative of the Romanticism style. He studied the clouds, and instead of perfect billowing clouds, he painted them the way nature produced them, snowy through dark gray. Constable loaded a big brush with pigment for the leaves on the trees to create a natural look. He painted a bright green field, then used half-dried green and lumps of yellow on his brush over the underpainting. The standard method of depicting a garden included classical ruins with antique statuary strewn about the garden. The academy criticized the Constable for his lack of classical elements in the landscape.



Figure **5.4.21**: The Hay Wain (1821, oil on canvas, 130.2 x 185.4 cm Public Domain

Two artists dominated the art scene of competing movements, Ingres, the Neoclassicism, and Delacroix, the Romanticism. Artists painted in the style of calm, grandeur with carefully defined noble subjects as expressed by Ingres or the emotional, color-laden, and turbulent works constructed by Delacroix. The dispute between the two painters and their styles continued throughout the many schools, academies, and salons.

A critic in one of the salons wrote an article in *L'Artiste* in 1832 about the two men and thought their work should not be shown together because their different styles brought forth too many clashing views. He stated:

It's the battle between antique and modern genius. M. Ingres belongs in many respects to the heroic age of the Greeks; he is perhaps more of a sculptor than a painter; he occupies himself exclusively with line and form, purposefully neglecting animation and color […] M. Delacroix, in contrast, willfully sacrifices the rigours of drawing to the demands of the drama he depicts; his manner, less chaste and reserved, more ardent and animated, emphasizes the brilliance of colour over the purity of line.[11]

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[1] Retrieved from https://www.metmuseum.org/toah/hd/jldv/hd_jldv.htm

[2] Retrieved from http://chnm.gmu.edu/revolution/d/632

[3] Retrieved from https://www.louvre.fr/en/oeuvre-noti....-enigma-sphinx

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[6] Licht, F. (1979). *Goya: The Origins of the Modern Temper in Art*. Universe Books. Retrieved from https://en.wikipedia.org/wiki/Francisco_Goya

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[11] Shelton, A. C. (December 2000). *Art History*, Ingres versus Delacroix, 23/5, pp. 731-732. Retrieved from https://www.academia.edu/28541045/In....rsus_Delacroix

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5.5: UKIYO-E (1636 - 1911)

INTRODUCTION

In 1615, the Tokugawa clan consolidated their power in Japan. It moved the central government to Edo (modern Tokyo), the Edo period (also known as the Tokugawa period), and relative peace for the next 250 years. In contrast to the previous Momoyama period, the Tokugawa shogunate maintained stability, allowing for sustained prosperity based on an agrarian economy.

Prosperity and stability led to the growth of cities and sophisticated urban culture with a thirst for diversions from the mundane.

> *Theaters, tea houses, bars, and brothels were diversions for the popular cultures of the era. For taxation and control, the shogunate confined these activities within a few blocks in the city to an area known as the pleasure quarters. Cities such as Edo, Kyoto, and Osaka developed pleasure quarters, the centers of popular entertainment. The participants of Edo popular cultures were chōnin (townspeople), comprised primarily of merchants and artisans.[1]*

In the hierarchy of Tokugawa society, merchants occupied the lowest rung, while samurais occupied the highest. Ironically, the merchant class gained the most financial power. Sumptuary laws and rigid stratification meant *chōnin* were unable to improve their social standing despite their education, skills, and wealth. As a result, they spent their leisure time and disposable income in literary and artistic pursuits while indulging in the pleasure quarter: theater, women, food, drinks, dancing, music, and sightseeing. These activities led to the rise of arts and cultures of the commoners (the middle class) as an alternative to the arts that high-ranking samurais patronized. The pictorial expression reflected this world of popular entertainment in these urban centers known as *ukiyo-e*.

"*Ukiyo*" (浮世) means the "floating world" while "e" (絵) means "picture(s)." The idea of the "floating world" is related to an older Buddhist concept of melancholia from the impermanence of human life on earth. Both concepts highlighted the fleeting, untethered existence where nothing lasted – fashion, beauty, seasons, a night of passion. The entertainment world of the pleasure quarter thrived on novelty and ever-changing trends. In the Edo period, the term "floating" emphasized savoring the present moment in a carefree realm, forgetting the mundane constraints of everyday life. Pictures of the floating world – ukiyo-e -- were visual records of the activities of the *chōnin* and the people who worked to entertain them.

HISHIKAWA MORONOBU

The series *The Appearance of Yoshiwara* (Figure **5.5.1**) by Hishikawa Moronobu (1618-1694) shows a brothel interior. (Yoshiwara was the pleasure quarter of Edo). The patrons sat down towards the right, just in front of a tree. They enjoyed a dance by a courtesan while musicians accompanied her with samisens and a drum; attendants on the side waited, and served food and drinks. In addition to genre scenes of the pleasure quarters, subject matters of ukiyo-e include beautiful women (often courtesans), kabuki actors, scenes in kabuki plays, erotica, ghost stories, and folk tales. In the 19th century, as domestic travel and tourism increased, landscapes (images of beautiful places) also became popular.



Figure **5.5.1**: Interior of a Brothel from the woodblock series The Appearance of Yoshiwara (1678, monochrome woodblock print, ink on paper, 31.5 x 147 cm) Public Domain

Although the term "ukiyo-e" today is synonymous with Japanese woodblock prints from the seventeenth to the nineteenth century, representations of the floating world first appeared in paintings in the early seventeenth century. Since paintings could not keep up with the insatiable demands for such images, woodblock prints became the primary medium for ukiyo-e starting in the second half of the seventeenth century. With woodblock printing, multiple editions of the same image were inexpensively reproduced to satisfy the masses. Japanese woodblock printing was essentially a collaborative process between a publisher, an artist/designer, a block carver, and a printer. The artists

drew or painted an image in consultation with the publisher, who determined whether mass production of the image would be profitable. The publisher also gathered the funds and set up all personnel involved in the production of the prints. The block carver transferred the artist's drawing onto a block of wood (typically cherry wood), and the printer applied the dyes to the printing surface and created the print. Unfortunately, the names of the last two professionals were not recorded for posterity; the print only stated the name of the publisher and the artist. The names discussed here are the names of the artists/designer of the prints.[2]

SUZUKI HARUNOBU

Initially, prints were only black and white, as seen in Hishikawa Moronobu's print above. As printing techniques evolved, polychrome prints appeared in the middle of the eighteenth century. The influence of *chōnin* in this development cannot be understated; Suzuki Harunobu (1724-1770) created the first multicolored calendar in 1764 under the private commission of a group of wealthy upper-class *chōnin* and samurai. With the financial support from his patrons, he experimented with color dyes, woods, and printing techniques to achieve a print with ten colors. Such a print was unheard of at the time, but it quickly became the inspiration for other artists and publishers.

Harunobu mainly represented beautiful women or women with their paramours. Both males and females have slight figures; the outdoor settings are sparse yet idyllic. *Lovers Walking in the Snow* (Figure **5.5.2**) portrays a romantic scene of two people sharing a large umbrella as they walked in the snow. The contrast between the man's black attire and the pale snow centers the composition. The man turns solicitously towards his companion as she demurely looks down and leans her head towards him. This subtlety and lyricism make Harunobu's prints so appealing.



Figure **5.5.2**: Lovers Walking in the Snow (1764-72, polychrome woodblock, ink, and color on paper with embossing, 28.6 x 20.6 cm) Public Domain

Night Rain at the Double-Shelf Stand (Figure **5.5.3**) shows a simple yet delightful indoor scene; a young lady falling asleep in front of a water boiler set on a double-shelf stand when a mischievous boy attempts to insert something in her hair. Harunobu's detailed rendering of furniture, tea utensils, room partition, and windows gives his viewers s a glimpse of the interior of a Japanese house in this period.



Figure **5.5.3**: Night Rain at the Double-Shelf Stand (ca. 1766, woodblock print, ink, and colors on paper, 28.6 x 20.3 cm) Public Domain

TORII KIYONAGA

Images of beautiful women is a category in ukiyo-e knowns as *bijinga*. The subject was mainly courtesans of the pleasure quarters, although some artists also represented local beauties outside the red-light district. In some ways, Harunobu popularized this category by rendering lithe frames in colorful outfits and tranquil backgrounds. Another artist considered the next master in this category is Torii Kiyonaga (1752-1815). In contrast to Harunobu's slender figures, Kiyonaga's women are tall and statuesque; they fill their space with grace and confidence. Kiyonaga also dealt with complex compositions by having more than two characters in a diptych or a triptych.

Enjoying the Evening Cool on the Banks of the Sumida River (Figure **5.5.4**) is a diptych; however, each image can exist independently without the other. The left image depicts three women enjoying the breeze by the river while sitting and standing by a bench. The seated lady in the darkest outfit is the most captivating as she takes in her surroundings -- the breeze and the view -- with joyful abandon. She pushes her face and her torso forward, demonstrating her keenness; Kiyonaga further accentuated her, providing an unmistakable silhouette of her profile against the negative white space. Following her gaze and posture, viewers can see a row of houses across the river, adding depth and an overall riverine atmosphere to the image.



Figure **5.5.4**: Enjoying the Evening Cool on the Banks of the Sumida River (1784, diptych of woodblock print, ink, and color on paper, 38.1 x 25.4

KITAGAWA UTAMARO

Kitagawa Utamaro (1753-1806) added another level of excitement to the *bijinga* category by depicting beautiful women close-ups, showing their heads and torsos only. *Hanamurasaki of the Tamaya*, (Figure **5.5.5**) from the series *Seven Komachi of the Pleasure Quarters* is an example of this format. Utamaro captured the celebrated courtesan Hanamurasaki poised with her brush, wetting it on her lips just before she was about to write her letters. The close-up format gives the artist ample opportunity to lavish details on the elaborate coiffure of the courtesan and the exquisite patterns of her kimono.



Figure **5.5.5**: Hanamurasaki of the Tamaya from the series Seven Komachi of the Pleasure Quarter, (ca. 1790s, woodblock print, ink, and color on paper, 36.8 x 25.1 cm) Public Domain

Utamaro's primary interests were not in patterns and decorations; he was interested in depicting the many daily activities of Edo period women. For example, an intimate portrayal of motherhood can be seen in *Midnight: Mother and Sleepy Child* (Figure **5.5.6**) from the series *Customs of Beauties Around the Clock*. Other activities portrayed include women doing their hair and make-up, reading books and letters, observing insects, or watching themselves in a mirror. Utamaro's keen eyes and genuine interest made him the foremost artist in representing Edo's beauties.



Figure 5.5.6: Midnight: Mother and Sleepy Child from the series Customs of Beauties Around the Clock (ca. 1790s, woodblock print, ink, and color on paper, 36.5 x 24.4 cm) Public Domain

> *Kabuki was -- and still is -- an exciting performance; actors' gestures and expressions are exaggerated, and stages have trapdoors and rotating mechanisms to facilitate a dramatic entry and swift character transformation. Interior of a Kabuki theater (Figure* 5.5.8*) demonstrates the details of the theater.*

Kabuki theater and the woodblock printing industry were interdependent. The theater industry relied on inexpensive printed brochures, playbills, and posters to promote their plays. At the same time, Kabuki actors provided the subject matter for *yakusha-e* (actor prints), a source of creativity and income for the ukiyo-e industry. Actor prints were similar to posters of movie stars today; adoring fans purchased and collected them. Efficiency in printing and competition among publishers kept the price low enough for everybody to own a print at the cost of a bowl of noodles. *Ichikawa Danjūrō V as Hannya no Gorō in Shibaraku* (Figure 5.5.7) was an advertisement for the theater.



Figure 5.5.7: Ichikawa Danjūrō V as Hannya no Gorō in Shibaraku (1776. Woodblock print, ink and color on paper, 31.9 x 14.9 cm) Public Domain



Figure 5.5.8: Interior of a Kabuki theater (1770s, woodblock print with color, 25.6 x 38.6 cm) Public Domain

KATSUKAWA SHUNSHO

Katsukawa Shunsho (1726 -1793) was known as a prominent artist from a well-known school, and he studied with two famous ukiyo-e artists. Shunsho was celebrated for his depictions of Kabuki theatre actors. Kabuki was -- and still is -- an exciting performance; actors' gestures and expressions are exaggerated, and stages have trapdoors and rotating mechanisms to facilitate a dramatic entry and swift character transformation. *Interior of a Kabuki theater* (x.x) demonstrates the details of the theater. Kabuki theater and the woodblock printing industry were interdependent. The theater industry relied on inexpensive printed brochures, playbills, and posters to promote their plays. At the same time, Kabuki actors provided the subject matter for *yakusha-e*(actor prints), a source of creativity and income for the ukiyo-e industry. Actor prints were similar to posters of movie stars today; adoring fans purchased and collected them. Efficiency in printing and competition among publishers kept the price low enough for everybody to own a print at the cost of a bowl of noodles. *Ichikawa Danjūrō V as Hannya no Gorō in Shibaraku* (x.x) was an advertisement for the theater.

In *yakusha-e*, an actor appears in his role. The actor Ichikawa Danjūrō V (x.x) was captured in his role as Hannya no Gorō in the play *Shibaraku*; for this role, he wore an elaborate wig, and his face was painted in red and white. He cut a menacing figure with one arm, lifting his sword and sporting a dramatic frown. Shunsho was known for creating more realistic portrayals of actors and close-up portraits consisting of the heads and torsos of actors.



Figure **5.5.7**: Ichikawa Danjūrō V as Hannya no Gorō in Shibaraku (1776. Woodblock print, ink and color on paper, 31.9 x 14.9 cm) Public Domain



Figure **5.5.8**: Interior of a Kabuki theater (1770s, woodblock print with color, 25.6 x 38.6 cm) Public Domain

TOSHŪSAI SHARAKU

Toshūsai Sharaku (active 1794–1795) designed the most expressive depictions of Kabuki actors in the head-and-torso-only format. With realism unusual for the time, Sharaku managed to capture the personality traits of Kabuki characters. The print of *Ōtani Oniji III as Manservant Edobei* (Figure **5.5.9**) is iconic among Sharaku prints. Sharaku utilized hand gestures and facial expressions to indicate Edobei's wicked dramatis persona. Edobei was about to rob someone; Sharaku accentuated this impeding action by showing him leaning forward with his two hands opening wide, ready to grab its prey. Already unattractive with his oversized, hook nose, evil Edobei is glowering with an exaggerated frown and an upturned mouth. Sharaku used only three lines to represent the pent-up tension of the moment. One curving line indicated his taut jaw, and two "S" shape lines on Edobei's temple indicated two strands of hair escaped from his otherwise pristine coiffure. The lines are so fine that from afar, viewers may have mistaken them for trails of sweat. Capitalizing on this visual ambiguity, Sharaku managed to represent both signs of stress with an economy of lines.



Figure 5.5.9: Otani Oniji III *as* Manservant Edobei in the Play The Colored Reins of the Loving Wife (1794, woodblock print, ink, color, white mica on paper, 38.1 x 25.1 cm) Public Domain

Very little is known about Sharaku. Only around 140 prints by him were produced in the ten months between 1794-95. After that, the name and the stark realism *a la* Sharaku disappeared. Some experts believe that Sharaku's prints were too unflattering, closer to caricatures than portraitures, and thus, they lost their customer base. As for the artist, some speculated that the name is an alias of another artist, and it ceased to be used once people lost interest in Sharaku-style prints.

In the early 19th century, landscape prints became popular due to the rising interest in travel and tourism. People wanted to learn about other parts of Japan beyond their domain. Landscape prints functioned as souvenirs for travelers who had visited a site, or the prints reminded people of places to stay in the future. Two of the most significant landscape print artists were Katsushika Hokusai (1760-1849) and Utagawa Hiroshige (1797-1858). The prints of both artists are well known in the Western world, inspiring modern artists such as Monet, Whistler, Degas, and, Van Gogh in the second half of the nineteenth century and beyond.

KATSUSHIKA HOKUSA

The challenge in creating prints in a series is creating variations around a theme, variations intriguing enough to keep customers buying from the same series. What makes *36 Views of Mount Fuji* interesting is the variety of human activities set against different landscape views in each print. In *Nakahara in Sagami Province* (Figure 5.5.10), the main interest is people from different walks of life converging around a bridge over a small river, some locals and others travelers. The fishermen on the left, the woman with a baby and round tray on her head, and the peddler near her were local people, while others were travelers; generally, pilgrims as the area is near a religious pilgrimage site. Mount Fuji -- visible at the center – does not provide a stage for a more exciting composition as in *The Great Wave*. In this print, the joy stems from learning about the slice of life in everyday nineteenth-century Japan.



Figure 5.5.10: Nakahara in Sagami Province from 36 Views of Mount Fuji (ca 1830-32, woodblock print, ink and color on paper, 25.4 x 37.5 cm) Public Domain

Hokusai's *The Great Wave of Kanagawa* (Figure 5.5.11) is arguably the most iconic, well-known ukiyo-e print in the world. With limited colors and shapes, Hokusai created a masterpiece of composition. The print came from a series of *36 Views of Mount Fuji*, and although the mountain is barely visible in the background, Hokusai ensured that the viewers would not miss it. The giant swirling wave is a half-circle that, if completed, frames the mountain. The stylized fringes of the waves form menacing claw-like talons that threatened the boats yet also pointed towards Mount Fuji. The larger triangle created by the wave in the foreground mimicked the small triangle of Mount Fuji. The primary color in the print is Prussian blue, a synthetic pigment recently introduced in Japan. Hokusai was one of the first artists who embraced this color; it appeared on almost every print in this series.



Figure 5.5.11: The Great Wave off Kanagawa from 36 Views of Mount Fuji (1830-32, woodblock print, ink, and color on paper, 25.7 x 37.9 cm) Public Domain

UTAGAWA HIROSHIGE

In the Edo period, Kyoto and Tokyo were connected by two roads. Utagawa Hiroshige (1797-1858) traveled through the Tōkaidō road in 1832, making notes and sketching sceneries along the way; these became the basis of *53 Stations of the Tōkaidō*. This is arguably the only series that can match the virtuosity of Hokusai's *36 Views of Mount Fuji*. Both series tell the stories of human lives in landscape settings, and both demonstrate compositional mastery. Hiroshige's series is more lyrical, representing different weathers and various times of the day, and changing seasons factors influenced the mood of the print. The frenzy in *Sudden Shower at Shōno* (Figure **5.5.12**) is palpable; people are running up and down the slope to avoid the summer downpour. Multiple diagonals – some as shapes and others as lines – in different directions add to the frenetic energy of the moving bodies.



Figure 5.5.12: Sudden Shower at Shōno from the series 53 Stations of the Tōkaidō (1833, woodblock print, ink and color on paper, 24.8 x 36.2 cm) Public Domain

In contrast, calm and stillness pervade *Evening Snow at Kanbara* (Figure **5.5.13**). Hiroshige prioritized mood over objective veracity in depicting this site as Kanbara is a coastal town in Shizuoka Prefecture, and it rarely snows there.



Figure 5.5.13: Evening Snow at Kanbara from the series 53 Stations of the Tōkaidō (1833, woodblock print, ink and color on paper, 22.5 x 34.9

UTAGAWA KUNIYOSHI

Utagawa Kuniyoshi (1798-1861) is considered to be one of the last ukiyo-e masters and portrayed not only *bijin-ga* and kabuki actors, but a wider set of samurai heroes, cats of all types, and mythical animals, frequently including satire in his images. He learned to draw at an early

age and quickly became an apprentice of one of the masters in the Utagawa school. He studied European art and regularly arranged his images in landscape orientation.

Onmayagashi in Edo (Figure **5.5.14**) depicts three men struggling to stay dry under one umbrella passing the fisherman casually walking in the rain who is trailed by a single man carrying three umbrellas, rain splashing everywhere. Kuniyoshi often added subtle humor to his works. He used muted colors of the shadowy background and boats, bringing the activity of the scene to the foreground.



Figure **5.5.14**: Onmayagashi in Edo (1830-1844, woodblock print, ink, color on paper, 25.7 x 37 cm) Public Domain

A Lovely Garland (Figure **5.5.15**) is based on the story, *The Great Woven Cap*, the adventures of an ancient courtier. A diver recovered jewels from the dragon king who lived in the sea and with a dagger in hand, battles the octopus. Kuniyoshi uses tones of blue for the background to set off the ongoing battle, contrasting the diver's elegantly patterned robes.



Figure **5.5.15**: A Lovely Garland (1845-1846, woodblock print, ink, color on paper, 36.5 x 25.1 cm) Public Domain

Ukiyo-e prints were very popular, a small piece of art available to all classes of people, not restricted as expensive paintings. Thousands of prints were made; however, the survival rate is limited because of the materials used to make the prints. The dyes faded from exposure to light and the paper deteriorated from handling, poor storage, or contact with acidic materials. The term ukiyo-e translates into 'pictures of the floating world', and the surviving prints give an insight into the Edo world, environment, and lives of the period; the samurai warriors, the kabuki theatre and actors, the rise of the courtesans and the engaging landscape of Japan.

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[1] Lower ranking samurais did frequent the pleasure quarters, associated with merchants and artisans, and participate in these activities. However, the term *chōnin* typically refers to non-samurai participants of urban popular cultures.

[2] Regarding artist names: Full name will be used for the first time. After that the artists will be referred to by their first names according to the typical convention of referring to Ukiyo-e artists.

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5.6: MEXICAN BAROQUE (LATE 15TH CENTURY - 1868)

INTRODUCTION

The devastating decline of the Indigenous people still occurred throughout the seventeenth century. Governmental conflicts developed among the Spanish Crown, the clergy, and the Criollos (European descent born in the Americas). The competition among the imported Jesuits, Franciscans, and the Dominicans religious orders continued during the Spanish Crown. The Crown imposed high taxes on silver mining and invested control of the lands in the hands of natural-born Spanish citizens. The Criollos were taxed at a higher rate than Spanairds. During the eighteenth century, discontent and riots led to changes in the government and cultural behaviors.

Changes were also reflected in the arts with competition between artists. Guilds were set up in the middle of the 16th century, and although regulations did not allow Indigenous artists, many Spanish artists used them as apprentices. European artists began to travel to Mexico and Peru. As the immigrant's identity with the Viceroyalty of New Spain increased, the influence of the miraculous Virgin of Guadalupe expanded into visual art. The addition of artists born in Mexico of European and Indigenous descent changed art and the concepts of beauty. Art transformed from the lingering Renaissance styles to a unique style of Mannerism and Baroque art. A cultural identity grew from the style, blending traditional, new, and ethnic diversity.

Oversized altarpieces were created by woodworkers and craftsmen, assisted by Indigenous locals to add paintings and sculptures. Although altarpieces were found all over Europe, Spain began the tradition of large retablos late in the middle ages. In colonial Latin American, the patrons of retablos took advantage of Indigenous artists' skill of woodcarving for the altarpieces. Unfortunately, since earthquakes are common in Latin America, many of the original retablos were destroyed while other works of art have been moved or stolen.

Paintings were often completed in the European Mannerism and Baroque styles, both altered for the New World. For example, Mannerist art in Europe focused on complex subjects and visual artifice (elongated proportions of bodies). The unorthodox Mannerist style was simplified for the Indigenous people, including changing the Mannerist icy colors to the Latin American earthly colors.

Andres de Concha (1554-1612) contributed several paintings to the altarpiece of Santo Domingo Yanhuitlan; notably, the *Adoration of the Shepherds* (Figure 5.6.1) on the far-right lower level, a common European subject. The painting has Mannerist tendencies, with elongated figures. The Christ child is presented facing outward rather than towards the adoring Magi to make the image more easily understood. The facial view emphasized the importance of Christ and identified him as the central figure.



Figure 5.6.1: Andres de Concha, Adoration of the Shepherds, (1575, oil on canvas, size unknown) by Catedrales e Iglesias, CC BY 2.0

In South America, Italian immigrant Bernardo Bitti (1548-1610) created the central panel of *The Virgen and Child* (Figure 5.6.2) in the altarpiece for the Church of La Compaña, Arequipa, Peru. Mannerism style is evident in the icy blue and pink colors, the elongation of the human form, and the emphasis on hand gestures. However, the Virgin and Child are directly facing the viewer.



Figure 5.6.2: Virgin and Child (1580, oil on canvas, 2.13 x 1.21 m) by A.Davey, CC BY-NC-ND 2.0

The next generation of artists incorporated some Mannerist tendencies with an ordinary, prosaic style to create more approachable Christian themes. Artists were impacted by famous artworks (via black and white prints) from Flanders in Europe. Traditionally, Flemish art was realistic and detailed. Flanders was under control by Spain at this time. Many ships left the port of Antwerp for the Viceroyalty of New Spain, bringing the influence of Baroque art and architecture to enhance Catholic religious ideals.

MEXICAN BAROQUE ARCHITECTURE

Baroque style is often seen through elaborate ornamentation and ostentatious display of subject matter to capture the religious fervor in art. Church altarpieces become more extensive and ostentatious, as well. Additionally, architecture, and specifically cathedrals, became a representation of mixing cultural and racial beliefs as "religious edifices were the *axis mundi* of the community, embodying not only the hegemony and influence of the Catholic Church but also the ambiguous and complex identity of its people."[1] Although European Baroque influenced artists in Mexico, the style was transformed; more ornate, the use of specialized *azulejos* (tile), unique plasterwork, specific local images, and the use of Churrigueresque.

JERÓNIMO DE BALBÁS

Jerónimo de Balbás (1680-1748) was born and trained in Spain, an architect, and sculptor. He designed the main altar for a cathedral in Sevilla using estipite columns. The columns are generally decorative because their construction with inverted cones, multiple sections, or curved intersections is not substantially weight-bearing. The estipite columns were used for framing and outlining facades, niches, or altars to enhance the architectural components. Balbás embellished his columns with elaborate plasterwork and tumbling angels, all examples of the ornate Churrigueresque style he brought to New Spain in 1718 and started designing the altar in the cathedral Mexico City. Though Balbás is credited with importing the Churrigueresque style, estipite columns can be seen in buildings all over Mexico, including the late 18th-century façade of Iglesia de San Diego in Guanajuato, Mexico (Figure 5.6.3). The estipite columns on either side of the door are notable for their vertical upward flaring and decorative design.



Figure 5.6.3: Mexican Churrigueresque style facade of Templo de San Diego (1663, with façade carvings 18th century) by greenleaf 80, CC BY-ND 2.0

When the Spaniards arrived in Mexico, they planned to recreate their churches based on the architecture of Spain. However, the new land required new ideas, a hybridization of the beliefs and concepts of the colonizers, and the integration of views and opinions from local people. Earthquakes were prevalent in the area, and buildings had to be designed differently; outside attacks required thick, less penetrable walls, the changing hydrostatic pressure in the water table, and the local building materials were different, more colorful.

The major church in Mexico is the Catedral Metropolitana de la Asunción de la Santísima Virgen María a los Cielos (Metropolitan Cathedral of the Assumption of the Most Blessed Virgin Mary into Heaven) (Figure **5.6.4**). The immense cathedral was started after the original Spanish conquest of the region in 1573 and was not completed until 1813. The early conquistadors destroyed the Templo Mayor of the city of Tenochtitlán to build the main square and a new church in its place. Throughout time, different sections of the cathedral, artwork, and ornamentation followed the architectural style of the era, from Gothic to Baroque to Churrigueresque. The structure also incorporated views from different master builders, architects, religious groups, government leaders, and local people as it developed into an important societal influence. The cathedral is immense, about 59 meters wide and almost 128 meters long. With the addition of the two bell towers and twenty-five bells, the cathedral stands 67 meters high.



Figure **5.6.4**: Catedral Metropolitana de la Asunción de la Santísima Virgen María a los Cielos, CC BY 2.0

The cathedral has five major large altars; two of the altars were designed by Jerónimo de Balbás. The massive Altar de los Reyes (Altar of the Kings) (Figure **5.6.5**) forms the altar wall on the east end of the cathedral interior and soars 25 meters high. With a depth of 7.5 meters, the altar resembles the feeling of a grotto, its nickname *la cueva dorada* (the golden cave). The structure of the altar is based on four massive estipite. The columns have narrow, squared bottoms tapering upwards into sections with capitals and ornamentation of vines and foliage, abstract designs, and multiple cherubs. It is all carved from wood and covered with gold gilt, the ultimate in Churrigueresque style. In between are numerous niches are filled with sculptures depicting different royalty and saints in polychromed wood. The top portion displays figures of the holy family. *Retablos* are large paintings mounted in wooden frames on the sides; the retablos became a ubiquitous element throughout churches in Mexico. The ornate, leave no blank space style became a standard concept for other Mexican Baroque artwork.



Figure **5.6.5**: Altar de Los Reyes, CC BY-SA 4.0

The Altar del Perdón (Altar of Forgiveness) (Figure **5.6.6**) is positioned in the central nave and the first altar seen when entering the cathedral, a stopping place for people to pray. Jerónimo de Balbás designed the second altar for the main cathedral. In Europe, stone was the primary material for columns; however, the estipite, molding, and other surfaces were covered with elaborate plasterwork using the

technique *yeseria* of geometric patterns. Yeseria was used extensively in Spain by the Moors, who had controlled large portions of Spain for hundreds of years in the middle ages. The concepts were brought to Mexico as a significant part of the new designs.



Figure **5.6.6**: Altar of Forgiveness, by delso.photo, CC BY-SA 4.0

La Capilla de Nuestra Señora del Rosario (The Chapel of Our Lady of the Rosary) (Figure **5.6.7**) displays the excessive ornamentation found in late colonial churches. The chapel was constructed next to the Church of Santo Domingo in Puebla as a place of worship and method to convert and educate the Indigenous population. Although Baroque in style, the chapel's interior displayed the extreme details illustrated by the polychrome plasterwork covering most of the interior of the chapel.! It has been described as "one of the most outstanding features of Latin American architecture […] an obsession with integrating the harmonious fusion of the visual arts […] with the spatial qualities of architecture."[2]



Figure **5.6.7**: La Capilla de Nuestra Señora del Rosario, CC BY-SA 3.0

The chapel's interior (Figure **5.6.8**) is swathed in carved plaster designs, gold leaf, and tiles, reflecting diverse images and ultra-Baroque.



Figure 5.6.8: La Capilla de Nuestra Señora del Rosario, CC BY-SA 4.0

JOSE RODIGUEZ CARNERO

Along the side walls of the nave are immense canvases (Figure 5.6.9) painted by Jose Rodiguez Carnero (1650-1725) based on themes of the Virgin Mary, memorial events in her earthly life. The somber chiaroscuro tones of the paintings are highly contrasted with the opulent, gilded plaster surrounding the images. Under the paintings, the walls are covered with a sumptuous row of gilded plaster cherubim and the coat of arms representing the Dominican order of priests. \ was based on highly repetitive patterns found in Islamic or Portuguese tile work.



Figure 5.6.9: Side wall paintings in chapel retablos (paintings of saints set in wood frames), CC BY-SA 4.0

Under the gilded cherubim, the façade is lined with panels of Talavera pottery azulejos (Figure 5.6.10). The style of Talavera pottery was brought from Spain to Mexico, where it was widely adopted and used for the walls of many buildings. A specific type of high-quality clay was found in Puebla, creating a significant pottery manufacturing center. Talavera pottery was glazed with a mixture including tin and lead, then colored with natural pigments to make orange, yellow, blue, black, green, or a form of mauve. The azulejos pattern.



Figure 5.6.10: Talavera tiles inside the chapel, CC BY-SA 4.0

Templo de San Francisco Acatepec, in Puebla, was started in 1650 and was not completed until 1760. The Franciscan order came to the region, bringing religion to the local people. The church (Figure 5.6.11) and other buildings in the area are recognizable from the unique and excessive Talavera tile facades, coupled with red brick and topped with a magnificent tower (Figure 5.6.13). The bright polychromed Talavera azulejos were designed and fashioned for the church based on the religious use of blue and white to represent the Virgin and green and yellow for Joseph. The façade of the church is enclosed with the small estipite patterned columns stacked on top of each other. At the top of the façade is an oculus with molded star-shaped cornices. In this case, the azulejery reaches delirium. And admiration for astonishment. The work is a great ceramic toy raised on earth. In front of it, one no longer thinks about whether it is a church or whether it obeys a Borrominian pattern. We are genuinely within the world of whimsical, of dreaming. Everything in it is color and brightness.[3]



Figure 5.6.11: Templo de San Francisco Acatepec, CC BY-SA 4.0

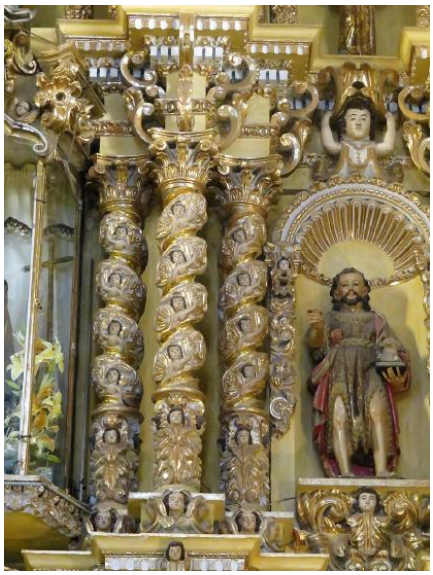


Figure 5.6.12: Temple interior, CC BY-SA 4.0



Figure 5.6.13: Temple tower, CC BY-SA 4.0



Figure 5.6.14: Church estipites, CC BY-SA 4.0

The interior of the church follows the same ornate, (Figure 5.6.12) excessively embellished design as the outside façade. The interior included golden moldings, corbels, Solomonic columns (similar to Bernini's columns on the Baldacchino of St. Peter's in Rome, Italy), and cherubs. Along with polychromy, angels, figures, and faces formed the unique plaster decorations in the space around the altar. Figures of saints carved from wood and enhanced with the technique of *estofado* stand in the niches. The carved statue was covered with gold or silver and color painted or glazed. When the color was dried, different patterns were incised to reveal the underlayer of metallic. These techniques became a standard method to make small statues throughout the country. The work inside was performed by Indigenous workers, and some of the elements found in the ornamentation reflect native concepts. Some headdresses were Aztec in shape, (Figure 5.6.14) placement of hands resembled Indigenous art, and different native fruit was incorporated, all demonstrating the crossover of ideas.

PAINTINGS

By the 18th century, artists were integrated into the society, and known for a large body of work, despite not being of pure Spanish origin. Artist Cristóbal de Villalpando was a Criollo and documented Spanish descendent. Juan Correa was considered a *Mulato Libre*, a free man descended from an African slave in the Americas, and his father identified as a mulatto physician from Spain. Artistic standards during the previous century were based on values from Spain transplanted to the new land and based on accurate drawings, brilliant palettes, or overly expressive faces. Now artists began to use a lighter, reduced palette, less expression in the faces, and simpler folds in the garments. With an assortment of backgrounds and experiences, the artists invented innovative iconographies, started different educational sites, and infused new vigor into the art of Mexico. "Attesting to their extraordinary versatility, the artists who created mural-size paintings to cover the walls

of sacristies, choirs, and university halls were often the same ones who produced portraits, casta paintings, painted folding screens, and finely rendered devotional imagery."[4]

As Criollos began to develop their values independent of Spain, they developed Mexican artistic behaviors. Artists like Correa and Villalpando still maintained enough European Baroque styles and integrated Mexican ideals to satisfy and gain wealthy citizens and clergy patronage. Their large-scale paintings for the churches started the move towards the unique Mexican models.

CRISTÓBAL DE VILLALPANDO

Cristóbal de Villalpando (1649-1714) was a Criollo born in Mexico City and whose family was well connected and influential in the new country. He became a painter when Churrigueresque architecture was evolving, embracing the new ideas instead of the Baroque of the Spanish artists. Villalpando created large luminous paintings to match the elements in the new churches. Influenced by Rubens, his dynamic compositions were often painted with similar loose brushstrokes and ornamental drapery. He incorporated local concepts with anatomical variabilities and expressive positioning of figures, one of his trademarks. Although Villalpando's work relied on standards of Sevillian painting, many areas in his paintings had idiosyncrasies based on Mexican ideas. He is noted for "leaving one of the most abundant, sensual, imaginative, and vital bodies of work produced in New Spain – but also one of the most unequal in quality, perhaps owing to that very fecundity."[5] Villalpando was also one of the first artists in Mexico to sign his work, adding he was not just the painter but also the painting was his invention.

One of Villalpando's early masterpieces included two different scenes; *Moses and the Brass Serpent* at the bottom and the *Transfiguration of Jesus* (Figure **5.6.15**) at the top. The painting is a compilation of a story from the Old Testament and the New Testament, creating an immense image over 8.5 meters high made for the Cathedral of Puebla. The lower section was based on the biblical story of Moses, with his reflective horns, as he used a brass serpent to heal the Israelites. The scene was crowded with contorted people who are the victims, the dark palette reinforcing the agony. The top image depicts the change of Jesus' mortal body into light, highlighting Villalpando's mastery of luminosity. He moved the viewer from the commotion at the bottom of the painting upwards to the explosion of light at the top. His religious paintings were flamboyant with visions of agony, despair, and suffering while still imparting the potential of redemption, forgiveness, and love.



Figure **5.6.15**: Moses and the Brazen Serpent and the Transformation of Jesus (1683 oil on canvas 865 x 550.1 cm) Public Domain

Images depicting the adoration and devotion of Mary were popular in Mexico and supported by the clergy. Villalpando painted *Our Lady of Sorrows* (Figure **5.6.16**) with a dagger in her breast, symbolizing the pain from her sorrows. She sits statically, the angels behind her bringing movement to the painting, their wings projecting in a diagonal, upward motion. Each angel holds one of the sorrows, their faces portraying sadness. Mary wears a dark-colored gown, illuminating her prominence, the angels formed in gold and red to reflect each face's luminosity.



Figure **5.6.16**: Our Lady of Sorrows (c. 1680-1689 oil on canvas 147 x 208.5 cm) CC BY-SA 4.0

In the painting, *The Deluge* (Figure **5.6.17**), God's destruction of the world is represented. Noah's Ark floats in the background, the dark, ominous skies filled with lightning as the people are submerged in the water or furtively trying to flee the scene of death and destruction. Villalpando used the vision of the bronze-hued ark, inaccessible, the possible deliverance from earthly evils to represent Christian salvation for the sinful population.



Figure **5.6.17**: The Deluge (1689 oil on copper 59.1 x 90 cm) Public Domain



Figure **5.6.18**: Adam and Eve in Paradise (ca. 1689 oil on copper 60 x 87.9 cm) Public Domain

Adam and Eve in Paradise (Figure **5.6.18**) also hangs with *The Deluge*, the chapel of the Puebla Cathedral. The painting is also filled with impending darkness of excessiveness, and interest in earthly pleasures instead of heavenly salvation. The garden has become overgrown with dark, foreboding trees as the sky begins to darken, small scenarios of biblical stories interspersed on the canvas. Villalpando masterfully used color on the naked figures bringing dimension and movement as they moved in paradise. These paintings proved the ability of Criollo artists to incorporate sophisticated European iconography. Artists like Villapando were in demand, and his patronage increased. He created a vast body of work throughout his lifetime.

JUAN RODRÍGUEZ JUÁREZ

The work of Juan Rodríguez Juárez (1675-1728) reflected the changes in painting techniques at the beginning of the 18th century, moving from dramatic lighting and bright coloring to a soft luminosity. Juárez was born in Mexico City in a family of well-known Spanish artists. His talent was recognized early in life, and at seventeen, he presented his first major work. Juárez was a master of large, religious altarpieces and individual portraits, especially those of high rank and casta paintings.

His painting, *The Entombment of Christ* (Figure **5.6.19**), demonstrated the brilliant colors he used, especially seen in the variety of blue. The vibrancy of blue shines on the man holding Christ instead of the muted blue of the large bowl. He used dark blue and red on the background figures providing a frame for the seminude light color of the body. The elongated body of Christ filled much of the image and moved the viewer across the diagonal plane.



Figure **5.6.19**: The Entombment of Christ (ca. 1702 oil and gold on copper 25.9 x 19.7 cm) CC0 1.0

Miracles of Blessed Salvador de Horta (Figure **5.6.20**), renowned for performing miracles, depicts the saint healing the sick. He is portrayed as standing and blessing the wounded man seated on the ground. The concepts were probably based on a print by Rubens and similar to a painting made by Juárez's grandfather. Juárez added an image of Mary watching from above. He used loose brushstrokes to define the multiple textual elements; the pale, sickly skin of the injured man, the rough feel of Salvador's robe, or the flatter, distant sky.

a priest holding a cross talking to a lot of people who are sitting in front

Figure **5.6.20**: Miracles of Blessed Salvador de Horta (ca. 1720 oil on canvas 167 x 140.97 cm) Public Domain

The Spanish Crown named a Viceroy to rule over New Spain, a man from a noble family and generally an officer in the military. Fernando de Alencastre Norona y Silva was the 1st Duke of Linares and served as Viceroy from 1711 to 1716. It was customary for an artist to paint the ruling leader. However, to be commissioned to paint the high-ranking Duke of Linares was an honor and only awarded to exceptional artists. Juárez was judged to be an extraordinary portrait artist. Juárez positioned the (Figure **5.6.21**) duke turned ninety degrees in the central axis of the configuration and dressed in the new French style, complete with a blue jacket and Bourbon wig. After the 1700s, a strong French influence was found when the French Bourbon dynasty took the Spanish throne and controlled the colonies of Latin America. The Duke of Linares was the first French-lineage Viceroy to be portrayed in French clothing as the Viceroyalty of New Spain. The figure is imposed against the dark background, and although his clothing is dark blue, the texture of the material is evident.



Figure **5.6.21**: Portrait of the Viceroy, Fernando de Alencastre Noroña y Silva, Duke of Linares, (ca. 1717, oil on canvas, 208.0 x 128 cm) Public Domain

JUAN CORREA

Juan Correa (1645-1716) was born in Mexico, the son of a Mulatto doctor from Spain and a *Morena Libre* (a freed black woman). He was one of the few artists of a racially mixed background to achieve fame. Being a successful artist and painter was generally limited to those from Spain or a Criollo. The Spanish authorities viewed the Criollo sense of identity as a threat. Artists who identified as Criollo were often passed over for commissioned Viceroy portraits. Correa produced a substantial body of work during his career, including immense mural-sized canvases for the cathedral in Mexico City. He incorporated local Mexican concepts in his work, his use of color distorting the anatomy of figures and elements of Indigenous art.

"The image of the Virgin of Guadalupe was a national symbol. Her miraculous appearance identified God's approval of the new nation, of the friars' apostolic missions, and of the deep piety of the colonists."[6] In all of her different forms, Paintings of the Virgin became an important cultural image, a conciliator between God and humans. *The Woman of the Apocalypse* (Figure **5.6.22**) depicts the Virgin based on the standard iconography of Mary found in the bible, "clothed with sun, with the moon under her feet and on her head a crown of twelve stars" (Revelation 12:1). The archangel Michael stands beside her, ready to do battle, and the baby Jesus is carried by two angels.



Figure **5.6.22**: The Woman of the Apocalypse (c. 1689 oil on canvas) Public Domain

La Pascua de Maria (Figure **5.6.23**) depicts Christ, holding the banner of St. George after the resurrection, appearing before Mary. Both images demonstrate Correa's figures with prominent and muscular arms, meticulously detailed hands, and some areas thick with elongated fingers. He also presented the skin with an iridescent look. Correa's portrayal of Mary typically detailed eyelids to appear heavy, eyebrows pitched to represent anguish with a long, straight nose. He gave Mary an entreating position, whether looking down or up. Interestingly, the child held aloft has prominent African features, probably related to the artist's lineage.



Figure **5.6.23**: La Pascua de Maria (Maria's Easter) (1698 oil on canvas) Public Domain

The church in Mexico was the primary source of commissions for art in the grand churches with sumptuous altars. Other artwork was also in vogue; devotional objects for the home, folding screens, portraits, metalworks, and ceramics were all in demand by the elites. Homes decorated with artwork were a demonstration of their wealth. One major element in high demand was the *biombo* (Figure **5.6.24**) or folding

screen similar to those found in Asia. Correa painted a biombo representing four parts of the world; Africa, Asia, the Americas, and Europe, focusing on Europe. Three of the continents have generic figures representing the people, while the figures in Europe are King Charles II and Marie Louise of Orleans. Charles has his back to America, his toe balanced on the word Europa, observing Africa and Asia as the next potential regions to colonize. Asian influence significantly increased at this time.



Figure **5.6.24**: The Allegory of the Four Continents (oil & gilding on panel c. late 17th century 199 x 556 cm) Public Domain

Twice a year, Manilla galleons traveled from the Spanish-controlled Philippines to Acapulco, Mexico. Japanese style folding screens (*byobu*), blue and white pottery, and mother of pearl objects arrived in Mexico. Elite homes often had folding screens made of a different material than the Japanese screens, incorporating local scenes. The *biomombo*, *Folding Screen with Indian Wedding and Flying Pole* (Figure **5.6.25**), portrays Indigenous activities, log juggling, the dance of Moctezuma, and the flyers or *voladores*. Elite Spaniards and Crillos are shown admiring this local village scene.



Figure **5.6.25**: Unknown Artist, Folding Screen with Indian Wedding and Flying Pole (1690, oil on canvas, 167.64 × 295.28 × 5.08 cm) by joel.parham, CC BY-SA 2.0

Most homes had some type of locally made blue and white pottery. The blue and white pottery emulated the Asian porcelain; however, the clay was local to the Americas (Figure **5.6.26**) with different properties than Asian ceramics. Interestingly, Moorish designs are also often incorporated.



Figure **5.6.26**: Chocolate Jar with Iron-locked Lid (1725-1775, tin-glazed earthenware) "Chocolate Jar with Iron-locked Lid, 1725/75, Puebla, Mexico, Art Institute of Chicago, Chicago, Illinois" by Ken Lund, CC BY-SA 2.0

The mother-of-pearl was used in *enconchado* (oil) paintings (Figure **5.6.27**), encrusted with slivers of mother-of-pearl inlay and covered with lacquer. The European medium of oil painting, the technique and material of enconchado from Asia, and the subject matter of the Virgin of Guadalupe, were types of work representative of the synthesis of European, American, and Asian cultures.



Figure 5.6.27: Enconchado of Guadalupe (late 17th century, oil paint, gilding, and mother of pearl on panel, 190 cm high) by lgke, CC BY 2.0

JOSÉ DE IBARRA

José de Ibarra (1685-1756) was born in Mexico and considered one of the most prolific painters, creating mostly religious images for the cathedrals. He was a follower of Juan Correa and collaborated with other painters, especially Miguel Cabrera, becoming part of the artists who advocated for an official art academy as early as 1753. Open spaces and a softer palette characterized his work. Ibarra's version of *Virgin of the Apocalypse* (Figure 5.6.28) portrays Mary holding Jesus, rising above the endless turmoil she leaves on earth. Her dark blue robe twisted vertically and gave her upward movement against the light, luminescent sky, assisted by the angels and God. Those left below are a mixture of dark colors and the contrasting skin of the cherubs who hold different floral representations of the church.



Figure 5.6.28: Virgin of the Apocalypse (oil on canvas 18th century) Public Domain

Our Lady of Mount Carmel of Guatemala (Figure 5.6.29) uses somber colors to depict Mary in her role as Our Lady of Mount Carmel, a notable devotional figure in Latin America. The faces of cherubs appear through the dark background. Ibarra left a significant amount of the canvas simply filled in with a gray-brown color bringing the figures forward in a highly dimensional view.



Figure 5.6.29: Our Lady of Mount Carmel of Guatemala (oil on canvas 18th century) Public Domain

MIGUEL CABRERA

Miguel Cabrera (1695-1768) was born in Oaxaca, a *Mestizo* (a person of Indigenous and European descent) whose parents were unknown. After receiving training, he worked on altarpieces in churches before gaining the support of wealthy patrons and becoming a favorite artist for one of the Archbishops. Although many of his works are religious, he painted his patron's portrait, Don Manuel José Rubio y Salinas, Archbishop of Mexico (Figure **5.6.30**). The archbishop is clad in a muted red *cappa magna* (grand cape) against a dark baroque-style chair; the trappings of his office – a crucifix, miter, and staff – surround him, accenting points in the painting. As his reputation grew as one of the finest painters in Mexico, Cabrera was instrumental in establishing a formal academy in Mexico City. It eventually became known as the Academy of San Carlos when it became fully functional in 1785. Spanish King Carlos III appointed Jeronimo Antonio Gil as the first director.



Figure **5.6.30**: Don Manuel José Rubio y Salinas, Archbishop of Mexico (1754, oil on canvas, 181.9 x 124.9 cm) Public Domain

One of Cabrera's famous religious paintings was the Virgin of the Apocalypse (Figure **5.6.31**), a painting full of dire events described in a biblical story from the Book of Revelation and the world's end. As described in the story, Cabrera included the battle between the dragon and the archangel Michael. The Virgin was dressed in a dark blue gown positioned in the center, the darker blue focal point visible in the lighter sky, her head surrounded by the customary twelve stars. Cabrera's muted palette muted brought a dark, moody feeling to the painting.



Figure **5.6.31**: Virgin of the Apocalypse (1769, oil on canvas 340 cm x 352 cm) Public Domain

SECULAR PORTRAITS

Portraits were very popular in colonial Latin America. Portraits of nobles, other genres, including women, and castas paintings, all communicated information on race, class, and social status. One way to convey status was through dress; for example, white powdered wigs and blue jackets were typical for the French Bourbon dynasty, while the previous Spanish Hapsburg dynasty wore somber black capes. Indigenous individuals are often portrayed wearing a *rebozo* or striped shawl.

The portrait of *Doña Maria de la Luz Padilla y Cervantes* (Figure **5.6.32**) by Miguel Cabrera portrays European Baroque style with her elaborate clothing and various accoutrements displaying her status. Like other European portraits, she stands in front of the drape. The closed fan in her hand symbolized a maiden – a woman who is not married and is available. Her elaborate dress dwarfs her body, demonstrating her wealth and European lineage, especially with the bustier and lace ruffles. A decisive French influence is visible via the beauty mark on her temple, known as a *chiqueadores* – in the stylish mode of the day. These beauty marks were also a European status symbol of the time.



Figure 5.6.32: Doña María de la Luz Padilla y Gómez de Cervantes (ca. 1760, oil on canvas, 109.2 x 83.8 cm) Public Domain

Missing characteristics in *Doña Maria de la Luz Padilla y Cervantes'* portrait are a coat of arms or a cartouche with text. Although artists followed the European style of portraiture, often incorporating coats of arms, more unique to portraiture in Latin Americas was added text in cartouches or text boxes. Miguel Cabrera's portrait of *Don Juan Xavier Joachin Gutiérrez Altamirano Velasco* (Figure 5.6.33) incorporated a lengthy biographical description of the man portrayed directly on the painting in the lower right-hand corner. He stands in a European contrapposto stance, wearing the French and Spanish fashions of the day. However, the textbox places this portrait in the genre of portrait painting in Latin America.



Figure 5.6.33: Don Juan Joachín Gutiérrez Altamirano Velasco, Count of Santiago de Calimaya (ca 1752. oil on canvas, 206.5 x 135.9 cm) Public Domain

RELIGIOUS PORTRAITS: MONJAS CORONADAS

Text and imagery went together and created another critical genre of art often found in the Viceroyalty of New Spain. Popular paintings were portraits of nuns when they took their final religious vows to a convent. By the eighteenth century in Mexico, it was customary for families of Spanish and Criollo women to join local convents to commemorate the occasion by commissioning portraits of their daughters dressed and adorned in a sumptuous Baroque manner. These "profession portraits," called *Monjas Coronadas* (crowned nuns), are striking in their ostentation and material display. Although there are some variations based on the particular order of the convents, most *Monjas Coronadas* displayed the same general features. Portraits of *Sister María Antonia de la Purísima Concepción Gil de Estrada y Arrillaga* (Figure 5.6.34) and *Sor María Ignacia Candelaria de la Santisima Trinidad* (Figure 5.6.35) include lengthy autobiographical information. The nun's name, her parent's name, the convent she confessed to, and her age were all outlined. *Monjas Coronadas* included numerous physical, religious references. One nun wore a striking crown associating herself with the queen of heaven. An *escudo de monjas*, (nun's badge was a sizeable plate-shaped piece of jewelry with religious imagery related to her religious order. The palm frond with flowers

symbolized victory and triumph, and an image of the baby Christ child represented their future husband. Their sumptuous dress demonstrated the relationship to a specific religious order. Nuns who lived especially important lives in the convent or those who rose to the ranks of abbesses were painted in death, adorned in their crowns and flowers.



Figure **5.6.34**: Sor María Antonia de la Purísima Concepción (ca 1777 oil on canvas, 105 x 81 cm) Public Domain

In a parallel fashion, the families of Indigenous women also commissioned portraits of their daughters before the profession of vows. However, there was a noticeable contrast between Indigenous professional portraits and *Monjas Coronadas*. Indigenous profession portraits depicted young women typically dressed just as splendidly as the *Monjas Coronadas* in a different and secular manner. Unfortunately, these portraits are very rare. Both the Spanish and Indigenous profession portraits were created for similar reasons; the differences between the portraits appear inherently linked to issues of race and status in New World society. The markedly different nature and appearance raise the question of why the Indigenous women chose not to represent themselves in the same fashion as the Spanish in the moment of their profession to a religious establishment.



Figure **5.6.35**: Retrato de Sor María Ignacia Candelaria de la Santísima Trinidad (18th century, oil on canvas, 203 x 125.5 cm) by Luis Alvaz, CC BY-SA 4.0

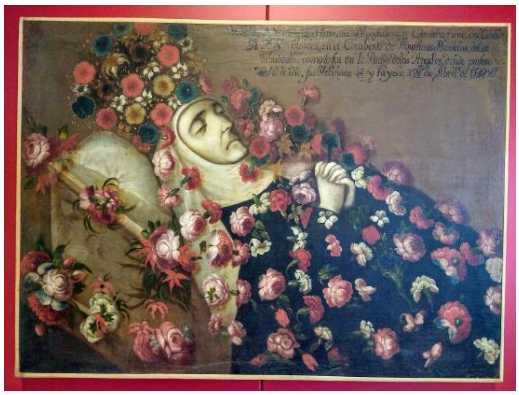


Figure **5.6.36**: Sor Magdalena de Cristo (1732, oil on canvas, 77 x 105 cm) CC BY-SA 4.0



Figure **5.6.37**: Sor Matiana Francisca del Señor San José (1720, oil on canvas, 82.5 x 60 cm) Public Domain

CASTA PAINTINGS

Race, class, and social status in the New World were of great concern and formed another type of portrait painting. Casta pastings were part of a genre of painting popular in the 1700s in New Spain, representing racially mixed categories of people between Spaniards, the Indigenous population, and African slaves. Identification of the mixed-race types was found in official documents, for example;

- *Mestizo* – the offspring of an Indigenous person and a Spaniard
- *Castizo* – from a Mestizo and a Spaniard
- *Mulatto* – from a Spaniard and an African

Multiple other classifications were defined, reflecting the diversity of the population. Historians are conflicted on how rigid the classifications were and exactly how they were used. Casta paintings most notably link the theory of the purity of blood to status in society. Racial status had legal ramifications and social interaction restrictions; however, the system appeared somewhat fluid.

These paintings were made primarily for patrons of the upper class. They were visual expressions of the complex process based on intense cultural and biological mixing in Latin America during the colonial era. Additionally, the Enlightenment fueled casta paintings to find rational explanations for the natural world around them. Great anxiety existed about a person's place in the very complex colonial world. The biological mix or race generally dictated one's place in the social structure. Between the intermingling of various races and the competition between individuals from Spain and the Criollos, historians believe Criollos were the patrons of these paintings to establish their station in the social hierarchy of the Viceroyalty of New Spain. The peninsular Spaniards were considered the most elite in society and tried to limit the Criollos with taxation and government employment. The Criollos saw themselves as superior since they were born in the wealthy and vibrant Viceroyalty – the economy in the Old World was relatively stagnant.

Most paintings were created as sets, on one canvas, or spread out between sixteen canvases. Each image depicted a family group with parents of different races and the biological child of the parents. They are also hierarchically arranged – those of pure race on top and ending with the unconverted Indigenous. As Illona Katzew, the leading expert on casta paintings explained in a 2004 exhibition on Castas paintings, "Spaniards and creoles used the caste system to rank people according to their purported percentage of white, Indian, or black blood, with its goal to show that certain racial mixings were more positive than others. Because Native Indians were considered, 'new Christians' and thus Spaniards' equals, the system contended that if Indians kept mixing with Spaniards, their offspring could become entirely Spanish on the third generation."[7]

The casta painting (Figure **5.6.38**) is a set of sixteen different classifications of racially mixed people, dressed according to their status and performing appropriate tasks. These paintings were common, and the first position belonged to a Spanish man, a purported elite Indigenous female, and their offspring, in this case – a Mestizo, a label under each image stating the lineage and the racial mixture. The images in each square were judgmental, not necessarily an accurate depiction of life. Spanish men were seen as professionals, Mulattas as cooks or seamstresses, or Mestizos as tailors, except those from Spain were the elite in control.



Figure 5.6.38: Casta set of 16 racial combinations (18th century, oil on canvas, 148 cm x 104 cm) Public Domain

One of the well-known artists of casta paintings was Miguel Cabrera. The first 16 paintings (Figure 5.6.39) illustrate a Spanish father, a Mestiza mother (mixed Spanish-Indian), and the Castiza daughter. The clothing demonstrates the couple's status; he is wearing the wig and jacket of a high-placed man, and the woman, although wearing a headband and braided hair, is dressed in a lace and silk dress befitting their financial status.



Figure 5.6.39: Pintura de Castas, de español y mestiza castizo (1763, oil on canvas) Public Domain

The young girl also wears an elegant dress, a child of leisure. In the second painting (Figure 5.6.40), the Spanish man wears the hat of someone in the country; the woman is labeled a Negra in the image, their child a Mulatto. The clothing is simpler in the second painting; the young girl still has ornamentation on her dress, the man has multiple metal buttons on his jacket, still a man of means. The woman is painted in the shadows except for her multi-patterned floral skirt, featureless, status undefined except by the basket she carries. She also wears a rebozo, just under the shawl that covers her head.



Figure
5.6.40
:
Pintura de Castas de español y negra – Mulata
(1763 oil on canvas)
CC BY-SA 4.0

ANDRES DE ISLA

As seen in the lengthy biographical cartouches in secular and religious portraiture, text and imagery also support each other in casta paintings. Sometimes in Casta paintings, fruit is labeled the way people are labeled. Andres de Isla (active ca. 1753-1775) completed a set of casta paintings (Figure **5.6.41**), labeling both people and fruit. In the upper right-hand image (sets of 16 are very rare when they are separate canvases) is a bowl of fruit common to the country with numbers corresponding to the list of fruits at the top of the painting. In the different races, an African woman is shown as a negative stereotype – angry and beating her Spanish husband, as their mulatta daughter intervenes. At times casta paintings depicted racial stereotypes and other times (Miguel Cabrera's set) harmonious unions.



Figure **5.6.41**: From Spaniard and Black, Mulatto (upper right) (1774, oil on canvas, 75 x 54 cm) Public Domain

CASTA-LIKE PAINTINGS IN PERU

Although paintings depicting racial types were more common in Mexico, the Viceroyalty of Peru also demonstrates a racial classification painting. In the painting, *Union of the Imperial Inca Descendants with the House of Loyola y Borja* (Figure **5.6.42**), a couple on the lower left were married. The woman is from Inka royal lineage (shown in the upper left), and the man is related to Saint Ignatius of Loyola and a

conquistador from the Loyola family. Their daughter is getting married (upper right) and posing (the lower right) with her husband, from the Borgia family and Spanish nobility. This painting is an example of one's status – imperial Inka - used to strengthen Spanish control. The text in the cartouche underscores the events declaring the marriages joined the royal Inka to the houses of Loyola and Borja.



Figure **5.6.42**: Union of the Imperial Inca Descendants with the House of Loyola y Borja (1718, oil on canvas, 178 x 171 cm) by pierre pouliquin, CC BY-NC 2.0

VICENTE ALBAN

In Vicente Alban's (1725-unknown) portrait *A Lady with her Black Slave* (Figure **5.6.43**), different races are visible; however, the lady demonstrates her status by owning a black slave dressed in fine clothing. All of the examples depicted display marriages of Spanish and Indigenous figures, the lineage and heritage of each culture in the background. Clothing assists in documenting which race is depicted because clothing and a person's appearance played a considerable role in colonial Latin America.



Figure **5.6.43**: A Lady with Her Black Slave (1783, oil on canvas, 80 x 109 cm) Public Domain

PAINTINGS AS A DOCUMENT

Painting the complex diversity and prosperity of the New World is viewed in images documenting scenes familiar in New World cities as in the *Visit of the Viceroy to the Cathedral in the Plaza Mayor de la Ciudad de México* (Figure **5.6.44**) painting. Along with the Viceroy in his chariot, various classes of society are represented in the marketplace in activities associated with their social status. People are buying goods; others are selling goods in permanent stalls, on the street, or walking around with wares on their backs. Clothing also denotes the Spaniards, the French, the Indigenous, and their various social statuses. The overall image barely focuses on the visit of the important viceroy, documenting commerce, different activities, and the buying and selling of goods in the diverse culture of the Viceroyalty of New Spain. The economy in the Viceroyalty of New Spain appeared to be booming.



Figure **5.6.44**: Visit of the Viceroy to the Cathedral of Mexico (first half 18th century, oil on canvas, 212 x 266 cm) CC BY-SA 4.0

Artists in the second half of the 17th century focused on the past and the conquest of the Aztecs. *The Conquest of Tenochtitlan* (Figure **5.6.45**) is based on a series of paintings titled *Conquest of Mexico*. Although this painting, and the others in the series, are grounded in specifics, people viewed the conquest differently 150 years after the event. Motivated by a romantic view of the conquest, the months-long wars were distilled into a feeling of one event. Hernán Cortés is labeled, and the cartouche or textbox categorizes the labels.



Figure **5.6.45**: The Conquest of Tenochtitlan from the Conquest of Mexico Series (17th century, oil on canvas, 122 x 198 cm) Public Domain

The Indigenous population wore feathered skirts *in the Meeting of Cortés and Moctezuma* (Figure **5.6.46**) painting. However, featherwork was an art of the Indigenous people; they did not wear feathered skirts. However, 150 years after the conquest, Europeans continued to portray Indigenous people clothed in feathered skirts.



Figure 5.6.46: The Meeting of Cortés and Moctezuma from the Conquest of Mexico Series (17th century, oil on canvas, 122 x 198 cm) Public Domain

ANTONIO RODRÍGUEZ

One of the most beautiful and eye-catching paintings was attributed to Antonio Rodríguez (1636-1691) of the colonial period, a painting documenting the great Aztec ruler, Moctezuma II. Although painted long after Moctezuma was dead, this image portrayed him more realistically than other paintings at that time. Here, Moctezuma (Figure 5.6.47) is dressed in an exact depiction of pre-Hispanic attire. Rodríguez used earlier works to document a more realistic appearance of the Emperor. The gold bands on his arms and legs in the portrait are stunning. When the actual painting is viewed in person, the use of two-dimensional flat gold enhances the three-dimensional look of his well-defined body. Interestingly, the back of this painting has text that explains this painting was sent to the Grand Duke of Tuscany – a member of the Medici family and is in Florence, Italy, today.



Figure 5.6.47: Portrait of the Aztec Emperor, Moctezuma II (after 1680-91, oil on canvas, 182 x 106.5 cm) Public Domain

SCULPTURE IN PERU

One notable painting documents a devastating earthquake in 1650, which struck Cusco. The painting illustrated the central plaza in Cusco, Peru, with residents parading a statue from the local cathedral around the city to stop the 400 aftershocks following the major earthquake. In the painting, the actual statue known as *Christ of the Earthquakes* (Figure 5.6.48) (Taytacha Temblored in Quecha, in Inkan) is put on parade annually on Easter Monday. Christ of the Earthquakes is also the patron saint of Cusco; the statue is believed to protect the city from earthquakes. The statute's origin is unclear; however, it is thought the sculpture was shipped from Spain to Peru in the 16th century. In the painting, the statue is clad in a notable dress and red ñuk'chu flowers. Historically, the ñuk'chu flower was sacred and used in religious ceremonies to appease Incan deities and keep earthquakes at bay. In 1950, an earthquake struck Cusco again, damaging Santo Domingo, the Spanish church built above the Qorikancha.



Figure 5.6.48: Christ of the Earthquakes statue, "IMG_5571" by renatezindel, CC BY 2.0

CUSCO SCHOOL

As seen in the Viceroyalty of New Spain, many of the significant developments in the arts occurred in the Viceroyalty of Peru. However, one important historical event occurred in Peru, causing a substantial consequence on art. Just as in the Viceroyalty of New Spain, Peru had a guild of artists. However, Spanish and Criollo artists petitioned Cusco's royal representatives to erect their arch for the famous Corpus Christi procession without the help of the Indigenous guild members. Although the guilds were initially established to be free from racial prejudices, that wasn't exactly the case. The authorities granted the request to the Spaniards and Criollos, which angered the Indigenous artists. Subsequently, the Indigenous artists broke from the guild, identified themselves in local terms, and formed the Cusco School. The Cusco School followed an earlier style of art, something more akin to Indigenous styles.

Statues like Christ of the Earthquakes, when not in procession, are kept in chapels near the aisles in Cathedrals. If these statues were perceived to have miraculous powers, artists wanted to paint the image. They touched the painting against the original figure, thereby transferring the miraculous properties, and shipped the painting and its miraculous capabilities to another town. The Cusco school painting, *Our Lady of Cocharcas* (Figure 5.6.49), is a painting based on the original sculpture. Another characteristic of Cusco school painting is the abundant use of gold, evident in the dress on Our Lady of Cocharcas. The generous use of gold leaf placed over the three-dimensional images is called *brocateado*. The gold leaf flattens those parts of the painting covered in gold, while the other parts of the image look three-dimensional. The gold leaf gives the painting an appearance of a heavenly, mystical effect.



Figure 5.6.49: Our Lady of Cocharcas (1759, oil, gold on canvas, 153.2 × 112.1 cm) Public Domain

One of the more unique paintings of the Cusco school incorporated a famous mountain in the Viceroyalty of Peru, the Mountain of Potosí, where the Spanish mined for silver. The connection between the mining of metal and the Virgin Mary is shown in the painting, *The Virgin Mary and the Rich Mountain of Potosi* (Figure 5.6.50). The Virgin Mary's dress is literally the mountain itself. God the Father and Christ are crowning her; the religious and secular authorities are shown below. These secular authorities underscored their rule over the region and the silver mined in the area. The Cusco School artist, however, may have had alternative intentions. Pacha Mamma was an Incan deity – mother earth. Perhaps, the Cusco artist was performing an act of resistance by engulfing the Virgin Mary in "mother earth." The artist attempted to understand the importance of the Virgin by relating her to their preconquest religious deities.



Figure 5.6.50: The Virgin Mary and the Rich Mountain of Potosi (1740, oil on canvas, 175 x 135 cm) CC BY-SA 4.0

Although artists brought the traditional European ideals of sculpting, painting, and architecture, the different cultural influences of the Indigenous populations and intermarriages, changed the aesthetics of tradition into new models of art, pictorial styles, ornamentation, and structural formats. Local materials added to the mix formed the identity of a new national community, overlapping and integrating artistic techniques and identity still in use today. The Catholic Church and its mixture of different organizations provided the support and inspiration for much of the creative work in Mexico. Distinctive biblical stories or tales of saints and other church heroes brought a wealth of ideas and iconic images for artistic creativeness.

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5.7: AMERICAN COLONIAL (1700 – 1800S)

INTRODUCTION

When the Europeans started to colonize North America, the weather and topography were familiar, a new and unspoiled land where they could begin a different life under new religious laws and governments. Diverse religious groups installed governments according to their beliefs; strict zealots in New England practicing severely restricted concepts or those believing in aristocracy and large estates in the southern territory. Portraits, a primary style of painting in Europe, were imported and became a dominant style in the colonies. Skilled artists moved from Europe to the new land as cities and colonies became economically strong with a growing affluent society. England began to impose additional taxes and new laws. Yet, the colonies had no representation in the English government, bringing the colonists to the brink of war, "no taxation without representation," and finally, the revolution.

The early settlers relied on European art standards, posing the subject, and painting clothing in portraits. Population centers like Boston, Philadelphia, and Charleston became meccas for artists from Europe and those born locally, creating new styles. The Spanish inhabited the coastal areas of the west, and art was based on the Spanish Catholic Baroque; the territory of Louisiana was controlled by the French and Rococo style, while the east coast was under the influence of England and the Dutch aesthetic principles, the strongest and most long-lasting. Art in the northern colonies was structured based on constricted religious beliefs, while the southern colonies built large plantation estates filled with elegant furnishings and paintings. Regardless of location, all of the art was Eurocentric; they had little contact and were not influenced by the traditions and styles of Native American art. Slavery was active in all thirteen colonies, and the people forced from Africa as slaves also brought their art with them. Personal art of vessels, small drums, or baskets survived from early New England slaves onward. Many slaves toiled on public works or large plantations, bringing their craftsmanship as cabinetmakers, ironworkers, or carvers.

By the time the republic grew and became independent, local artists developed and expanded art beyond portraits. One of the favorite subjects for artists were images of the newly emerged military and patriots; Washington, Jefferson, Franklin, and others. Traveling artists painted portraits of ordinary people. Art went beyond painting, creating new styles of furniture, silverwork, and architecture, designing and making artwork for the new country.

FOLK ART PAINTINGS

Some of the early artists in the colonies were considered folk artists, commonly self-trained, acted as an apprentice, or were minimally instructed. Their art was used to decorate homes with single or family portraits characterized by a more straightforward, naïve style and generally, did not follow rules of proportion or perspective. Many folk artists had limited resources and were itinerant, traveling from place to place depending on the location of the individual who wanted a portrait.

RUTH HENSHAW BASCOM

Born in Massachusetts, Ruth Henshaw Bascom (1772-1848) married a minister and spent her time traveling and supporting his religious endeavors, only starting her artwork later in life. She was an avid record keeper. Many of her diaries survived, giving historians a look at her life, the local community, the weather, information about the art supplies she purchased, and how much they cost. Very few notations were written about income from specific artwork; however, her diaries indicate she created over 1400 pieces of art. She lived comfortably on the average income; however, art supplies would be costly; depending on the style of frame and the glass, and she generally charged one to three dollars or bartered a common practice. As she traveled, she painted and believed idleness was not a proper behavior and noted, "I sketched Miss H. Goulding and two images for little S. Booker and L. Jones – for want of other means to employ my leisure."[1]

Bascom used pastels and crayons to create her profile images, generally life-sized from the bust upward for adults and from the waist for children. In the image, *Cynthia Allen* (Figure **5.7.1**) wore a typical hairstyle, a bun on the back of her head and dangling curls in the front (frequently called spaniel curls). The sheer shawl on her shoulders was an ordinary fashion item. The image is a life-like yet straightforward copy of the people and a common technique for the itinerant artists of the time.



Figure **5.7.1**: Cynthia Allen (1840, pastel on paper) Public Domain

RUFUS HATHAWAY

Rufus Hathaway (1770-1822), from Massachusetts, was self-educated as an artist, moving around and working in multiple locations in Massachusetts. In 1796, he studied medicine and became a doctor in a small town in the state. One of his most well-known portraits, the *Lady and Her Pets* (Figure **5.7.2**), is a painting with more detail than most folk art yet flattened in perspective. The bottom of her dress is oddly placed, her shoulders out of proportion, her nose excessively long. As she poses with two birds and her cat, two odd feathers burgeon from her hairstyle. Feathers placed in a woman's hairstyle were common in French painting; however, they were not thrust upwards, instead were elegantly positioned. Hathaway was a prolific artist from 1790 to 1796, painting very little after becoming a doctor.



Figure **5.7.2**: Lady with her Pets (Molly Wales Fobes) (1790) Public Domain

SUSANNA PAINE

Susanna Paine (1792-1862), one of the early painters, was also considered an itinerant artist, traveling around the countryside creating portraits for commissions, a problematic occupation for a single woman. She married and then divorced her husband because of abuse, and to earn a living turned to painting, generally using oils on wood and occasionally pastels. She rented lodging and started to paint, asking her landlady to look at her work; the woman was so surprised she spread the word to others. Paine wrote in her book about the people who came to view the paintings recording, "…They entered my 'sanctum' with eager looks, to see whither [sic] – a woman could paint a likeness? When lo, they all applauded, beyond my most sanguine hopes – or expectations."[2] *Eliza and Sheldon Battey and their son Thomas Sheldon Battey* (Figure **5.7.3**) were painted with oil on a wood background. They are seated on a settee against a backdrop of dark red drapes, dressed in clothing representing his status as a successful businessman. The intricate details of the woman's hat and collar and the ruffles on the boy's collar demonstrate the ability of Paine to paint realistically.



Figure **5.7.3**: Eliza and Sheldon Battey and their son Thomas Sheldon Battey (1830 oil on wood) Public Domain

JOSHUA JOHNSON

Joshua Johnson (c. 1763-c. 1824) was born in Baltimore or the French West Indies, although little is known about his background. The Baltimore County records list the sale and manumission of Johnson as a mulatto, the son of a white man and a black slave woman. After Johnson was freed, he may have worked as a furniture decorator before becoming an itinerant painter of portraits. No records exist of his education; however, he did place advertisements in two papers. He described himself as "a self-taught genius who had experienced many insuperable obstacles in the pursuit of his studies, it is highly gratifying to him to make assurances of his ability to execute all commands with an effect, and in a style, which must give satisfaction."[3] Baltimore was a city with a significant number of freedmen and fewer slaves, an atmosphere helping Johnson succeed.

Johnson did not sign or date his work except for one portrait; however, over eighty works are attributed to him. Johnson followed the same format in painting his images; the faces are stiff, in a three-quarter position, gazing forward. He painted against plain backgrounds with some sort of window. The *Westwood Children* (Figure **5.7.4**) follows the standard methods Johnson used; the children are standing in front

of the bland brown wall, an open door or window on the side revealing the outside. Johnson also added some sort of prop to the figures, and here the children hold flowers and a basket. Their faces have an adult quality as they gaze forward.



Figure 5.7.4: The Westwood Children (1807 oil on canvas 104.5 x 117 cm) Public Domain

SARAH GOODRIDGE

Sarah Goodridge (1788-1853) was raised on a farm with little opportunity for art supplies and learned to draw using sticks in the sand on the kitchen floor. As a teenager, she moved to Boston, studied with a painter, opened her studio, and became one of the most productive miniatures painters. Goodridge developed a friendship with Gilbert Stuart and his daughter Jane, having him critique her work. Goodridge was so successful, that she frequently painted three portraits in a week of many Boston notables. Her preferred medium was watercolor painted on ivory.

One of her favorite customers was Daniel Webster. Historians believe Webster, a politician, who was married and had children, carried on an affair with Goodridge for years. Over multiple years, she painted several portraits of him while they also carried on a correspondence. However, when his wife died, he remarried a wealthy woman, remained a senator, and still continued to visit Goodridge. The painting *Daniel Webster* (Figure 5.7.5) was one of the images she did of Webster, dressed in a typical black coat and ruffled shirt, but whose expressive eyes seem to stare back at the painter as the rest of his face remains stoic.

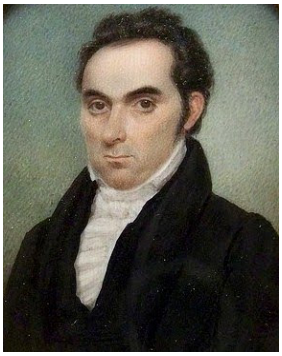


Figure 5.7.5: Daniel Webster (1825) Public Domain

HENRIETTA JOHNSTON

Henrietta Johnston (ca 1674-1729) was believed to be from France initially, and the family migrated to England, where she married. In England, she started drawing with pastels, creating portraits of English society she knew from her husband's family. With her second husband, she moved to the area of South Carolina, becoming the first known female artist and portraitist in the southern part of the colonies. Her work usually depicts the person from the waist upward, the male person in street clothes, and the female in a chemise.

Occasionally Johnston went to New York, and there she completed the portrait of *Anna Cuyler (Mrs. Anthony) Van Schaick* (Figure 5.7.6), the daughter of the mayor of Albany. The image was typical of Johnston; the facial appearance of Anna is vague, perhaps nostalgic, her face and hair unadorned and straightforward. The chemise may have been made of good material; however, it also seems plain, unlike those with elegant lace and satin.



Figure 5.7.6: Anna Cuyler (Mrs. Anthony) Van Schaick (1725 Pastel) Public Domain

FINE ART

Fine art, or what many consider academic art, is usually found in museums, public spaces, books and thought of as "art." Most of those considered fine artists were educated in universities or sophisticated apprentice programs. Fine art brings the prestige of history and quality, supposedly things we should know about and appreciate, and sold at high prices.

CHARLES WILLSON PEALE

Charles Willson Peale (1741-1827), born in Maryland, started as a saddlemaker before traveling to England to study art. In the Continental Army, he served as an aide to Washington and became a prolific painter of Washington images. Of his seventeen children, five were also well-known artists and appropriately named after old master artists. He painted numerous prominent colonial notables and added a gallery to his studio for other art and scientific examples, later including specimens gathered by Lewis and Clark on their expeditions.

The Cadwaladers wanted family portraits for their home and commissioned Charles Willson Peale to paint five different images. Peale had been to England to study for a few years, and when he painted *John and Elizabeth Lloyd Cadwalader and Their Daughter Anne* (Figure 5.7.7), he posed them in the latest trend, people facing each other as though talking instead of looking out at the viewer. The peach John Cadwalader holds in his hand symbolizes one's virtue; his clothing has gold embroidery. His wife wears oversized jeweled earrings and satin clothing, the images signaling the family's wealth.



Figure 5.7.7: Portrait of John and Elizabeth Lloyd Cadwalader and Their Daughter Anne (1772 oil on canvas 128.3 x 104.8 cm) Public Domain

GILBERT STUART

Gilbert Stuart (1755-1828) of Rhode Island was deemed one of the most successful of the early portrait painters in the new colonies. He is a prolific painter of over one thousand paintings and is known for his eccentricity. Because of Stuart's severe depression, he did not finish any painting he didn't like. Despite his success, Stuart was always near bankruptcy. John Adams once said of him, "Mr. Stuart thinks it the prerogative of genius to disdain the performance of his engagements."[4] He studied in England, a supposed prerequisite for success, and returned to the colonies to further his career, landing commissions with influential people, including his multiple portraits of George Washington.

General *Horatio Gates* (Figure 5.7.8) was a hero in the Revolutionary war, and Stuart painted his portrait shortly after the Battle of Saratoga, where the general successfully defeated the British. Stuart displayed the striking uniform and symbols of the rank in detail, including the commemorative medal on his neck and the surrender documents in his hand. The painting followed the British style with a background of the battle, the carefully posed figure looking at the viewer.



Figure 5.7.8: Horatio Gates (1793-94 oil on canvas 112.4 x 91.1 cm) Public Domain

JOHN TRUMBULL

John Trumbull (1756- 1843) from Connecticut was part of a wealthy family, attending Harvard and serving as an officer and aide to Washington in the Revolutionary War. He traveled to England and studied painting and architecture, gaining a reputation as a painter. Known for his portraits of George Washington, in 1817, he received a commission to paint four different large, historical paintings to be installed in the rotunda of the capitol.

The Surrender of General Burgoyne (Figure 5.7.9) depicts the surrender at Saratoga of the English general to American General Gates, a turning point in the war. General Burgoyne would surrender his sword – the familiar symbol of defeat – however, General Gates refused and invited him into the tent for refreshment. The painting displays the dress of each of the various officers and soldiers, the British red coats prominent. The scene is colorful and peaceful, the stance of the men at ease. Trumbull sketched a study of the region, including the large tree on the left to ensure he had the right perspectives, and painted the figures from earlier paintings he had completed.



Figure 5.7.9: Surrender of General Burgoyne (1821 oil on canvas 356.7 x 548.6 cm) Public Domain

JOHN COPLEY

John Copley (1738-1815), born in Massachusetts, rose quickly in the world of portrait painters. Copley was fortunate to have a stepfather with a significant collection of prints from old masters and a perfect tool for his education – copy the old masters. In the colonies, his market grew as the wealthy wanted English-style portraits, and with his talent and education, he knew how to compose their images. As the concepts of revolution grew, he changed his ideas and began to portray his patrons in a setting to display their interests or talents, changing the concepts of overly posed English standards.

John Hancock (Figure 5.7.10) is the portrait of a man with inherited wealth who commissioned Copley to paint his image. By this time, Copley was posing people in more naturalistic settings, and Hancock is sitting in a relaxed position, pen in hand, writing an entry in the book. He is wearing a bob wig, his coat quite detailed, the gold braid and buttons accenting the plain material. The background is not as dark as the English style and is highlighted with the drapery and table holding the book and inkstand.

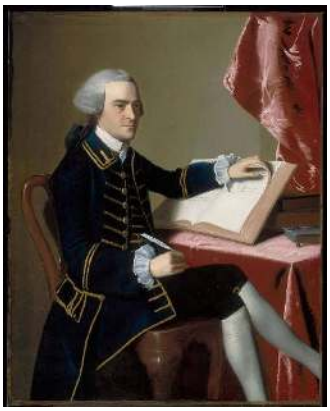


Figure 5.7.10: John Hancock (1765 oil on canvas 124.8 x 100 cm) Public Domain

GEORGE WASHINGTON IMAGES

Initially, Washington retreated from having his portrait painted; however, based on his growing fame in battle and later as the president, he grew more patient and allowed multiple artists to create his image. Over time, paintings and sculptures of his likeness have become the most famous early American works of art. The well-known portrait of *Washington Crossing the Delaware* (Figure 5.7.11) in 1776 is an iconic view of the river and Washington's attack on the Hessians. Leutze did not start the painting, using oil on canvas, until 1849, well after the death of Washington. The painting was destroyed in 1942; however, so many copies by other artists were made, the image of Washington's courage still exists today.



Figure 5.7.11: Washington Crossing the Delaware (1851 oil on canvas 378.5 x 847.7 cm) Public Domain

The only pre-Revolutionary image of George Washington was painted by Charles Willson Peale, who frequently visited Washington at his home and in battle, painting Washington more than any other artist. *Portrait of George Washington* (Figure 5.7.12) depicts Washington as a lieutenant colonel for the Virginia militia, sent by the British general to protect British settlements in Ohio from the French. Washington was tall and looked impressive in the red uniform of a British officer and tri-cornered hat. Around his neck, he wore the silver *gorget*, a metal piece initially worn for protection until the 17th century, when it became a symbol of rank and authority.



Figure 5.7.12: **Charles Willson Peale -** Portrait of George Washington (2019 oil on canvas 152.4 x 127 cm) Public Domain

When Washington worked as an aide to one of the British generals, he was careful to study how the British comported themselves, especially those with high ranks in leadership positions, noting that appearance was important. When the Continental Army was formed, and Washington was named leader, he wanted the organization to be professional and in proper uniform, ordering uniforms with blue coats and white waistcoats. Each state had its regiment with different colored linings and buttons. Additionally, the uniform defined black tri-corn hats, dark shoes, white stockings, and beige breeches. John Trumbull worked on Washington's staff and painted several images. In *George Washington* (Figure **5.7.13**), Washington is standing across the Hudson River with West Point in the background. He is wearing the new Continental Army uniform, standing with authority, his slave in the background. Trumbull used yellow tones as the background to compliment the dark blue coat and buff uniform.



Figure **5.7.13**: **John Trumbull -** George Washington (1780 oil on canvas 91.4 x 71.1

George Washington Before the Battle of Trenton (Figure **5.7.14**) was painted by John Trumbull with oil on canvas. General Washington appears ready for battle the night before the invasion of Trenton, maintaining his stance of authority, his groom trying to contain the energy of the horse. The light-colored uniform stands out against the dark, brooding sky, his face confident, a spyglass in his right hand as he assesses the battle plan for tomorrow. Trumbull later painted different versions of the same setting, a venue used by other painters of Washington.



Figure **5.7.14**: **John Trumbull -** General George Washington at Trenton(1792-94 oil on canvas 67.3 x 47 cm) Public Domain

After a victory at Yorktown, Washington went to Maryland and stayed with the governor, who was impressed by Washington. He requested, "write to Mr. Peale of Philadelphia, to procure, as soon as may be, the portrait of his Excellency General Washington, at full length, to be placed in the house of delegates, in grateful remembrance of that most illustrious character."[5] Peale did the painting *Washington, Lafayette, and Tilghman at Yorktown* (Figure **5.7.15**) and included the figures of Lafayette and Tilghman, adding historical elements of soldiers holding their country's flags.

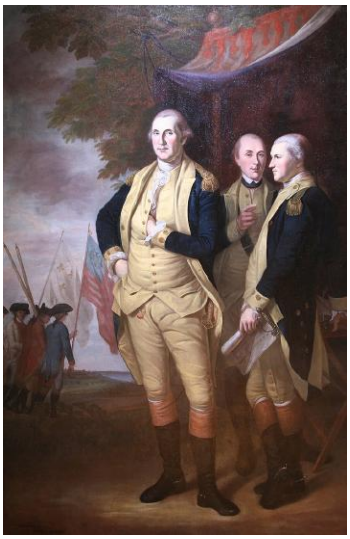


Figure 5.7.15: **Charles Willson Peale** - Washington, Lafayette & Tilghman at Yorktown (1784 oil on canvas 236.22 x 160.02 cm) Public Domain

"I have made in the distance a View of York & Gloster with the British army surrendering in the order in which it happened. And in the middle distance I have introduced French & American officers with Colours of their nations displayed, between them the British with their Colours cased. These figures seem to tell the story at first sight, which the more distant could not so readily do".[6] Washington is seen in his usual confident stance, the powerful general, while Tilghman holds the Articles of Capitulation in his left hand, signed by the British.

In 1814, Dolly Madison heard that British troops were entering Washington, burning the buildings as they marched, and she needed to leave immediately. She quickly secured the official papers and wanted to take the portrait *George Washington (Lansdowne portrait)* (Figure 5.7.16) with her as she fled the White House. The painting was attached to the wall, and with little time left, they broke the frame, extracted the canvas, and fled to safety. Many people painted Washington's portrait; however, this one by Gilbert Stuart remains the emblematic symbol of the president. His sword is sheathed, representing his resignation from the military, and he wears civilian clothing, now the ordinary citizen. The Constitution and laws of the United States lean against the table leg with other books on the table, all demonstrating the new government's support and its constitution. Washington did not pose as himself in the image, only sitting to have his head painted while the rest of the figure was from a model or just created.



Figure 5.7.16: George Washington (Lansdowne portrait) (1796 oil on canvas 247.6 x 97.4 cm) Public Domain

Martha Washington wanted Stuart to paint a portrait of her husband for herself and convinced Washington to sit for Stuart. However, Stuart did not finish the painting, *George Washington (The Athenaeum Portrait)* (Figure 5.7.17), planning to keep it as a reference for other works. The painting is the basis for the one-dollar bill and emblematic of the image of Washington. John Neal, an early-nineteenth-century writer, and art critic, wrote, "Though a better likeness of him was shown to us, we should reject it; for, the only idea that we now have of George Washington, is associated with Stuart's Washington."[7]



Figure 5.7.17: George Washington (Athenaeum portrait) (1796 oil on canvas) Public Domain

The painting, *The Washington Family* (Figure 5.7.18) by Edward Savage has become an icon of the family and Washington. Martha Washington and her granddaughter are pointing to the grand avenue on a map of Washington D.C., now known as Pennsylvania. At the same time, a slave stands behind her, Washington, in military uniform, and his grandson appears to be listening. Savage was known for his ability to paint laces and satins in great detail, as seen in the sheen of Martha's dress and the lace adorning the clothing. However, most historians consider the figures to have a wooden appearance, a little distorted. Each family member seems to be looking at something else in the room, perhaps a result of each person sitting for the painting at different times. In the ample open space in the background, boats float down the river in front of the distant hills, believed to be a representation of Washington's home at Mount Vernon.

According to Savage's own description, the painting combined symbolism with naturalism. Washington's "Military Character" was represented by his uniform, the papers on which his arm rested represented his presidency, and Martha Washington was shown holding "the Plan of the Federal City, pointing with her fan to the grand avenue." The grandchildren were meant to represent the future of the nation. The only figure in the painting not mentioned by Savage was the black servant, perhaps because the presence of slaves was taken for granted.[8]



Figure 5.7.18: The Washington Family (1789-1796 oil on canvas 21.3 x 28.4 cm) Public Domain

SILVERSMITHS

The silversmith in colonial times was respected as an artist, frequently thought of as sculptors. Silversmithing was viewed as a luxury occupation; the general population owned pewter, wood, or other inexpensive materials, and owning silver demonstrated your financial status. Making a silver coffeepot or teapot was complex; silver was melted at a temperature over 2,000 degrees, then poured into a mold producing a block of silver. The silversmith hammered the block into a sheet, and when the sheet was thin enough, the piece was hammered on anvils to start forming the cuplike shape, continually heating the metal and shaping and smoothing it. Any handles or legs for the pot were cast in sand and then soldered to the main piece, designs incised, and the whole pot polished. Originally, most of the silver was imported from England until the trade grew in the colonies. England passed laws that restricted the import of silver to finished pieces making it hard to find raw silver, and silversmiths had to rely on melting down old silver.

PAUL REVERE

Paul Revere (1735-1818) was born in Massachusetts and well-known as a patriot and political figure, also trained as a goldsmith, married twice, and had sixteen children. He worked with his father in gold and silver, a shop that stayed in the family for decades, engraved copperplates for printing, wrote multiple items, and did dentistry. His major political fame started when Revere was part of the Boston committee planning the tea revolt and the famous midnight ride. After the revolution, he worked with copper and the alloy pewter. The tankard (Figure 5.7.19) to hold drinks was a common item in Revere's shop, and the silver tankard had the typical domed top and a band around the middle. This tankard was overly large and monogrammed with SEB.

MYER MYERS

Myer Myers (1723-1795), who lived in New York, became one of Colonial America's best-known and prolific silversmiths. New York had an ethnically diverse population; most people were Dutch, English, and African, with smaller numbers of Germans, Walloons, French, Scots and Irish. In addition to the established religions, minority groups included Huguenots, Quakers, Baptists, and Jews.[9] Although Jews were subject to discrimination, Myers had clients of multiple religions and political beliefs because of his versatility and skill. He also produced the first Jewish ceremonial objects in Colonial America, and some of his Torah bells are still used in synagogues today. The basket (Figure 5.7.20) is an example of Myers' excellent skills and ability to create detailed and complex silver pieces. During the Revolutionary War, he melted down metal items found in houses to make bullets for the soldiers.



Figure 5.7.19: Paul Revere - Tankard (1795, silver, 26 x 21.9 cm) Public Domain



Figure 5.7.20: Myer Myers - Basket (1770-1776, silver, 28.4 x 36.7 x 28.9 cm) CC0 1.0

CABINETMAKERS

In the colonies, the woodworker was an indispensable person making simple furniture, cradles, and coffins, the coopers made barrels, and the carpenters built the houses. Part of the construction relied on mortise and tenon joints made by joiners; however, as a wealthy class grew, the need for expensive and more decorative furniture developed, and the occupation of cabinetmaker became in demand. The cabinetmaker was experienced in the new method using dovetails to construct furniture. In the early colonies, furniture was influenced by the English styles, although more simplistic. As the cabinet makers became more experienced, French designs were followed with ornate legs, curved arms on chairs, or decorative feet. Walnut, oak, pine, and maple wood were plentiful and provided enough d without importing materials.

CHARLES-HONORE LANNUIER

Charles-Honore Lannuier (1779-1819) was born in France, and when he came to America, he promoted himself as the "French Cabinet Maker From Pari," using his French ideas of design. He made elaborately designed furniture with veneers and inlays, one of the preeminent cabinetmakers in high demand from the wealthier citizens. The trictrac table (Figure 5.7.21) of mahogany and rosewood was fashioned for writing or a card or backgammon table. The table had detailed veneer designs adorned with gilded brass and marble inlays.



Figure 5.7.21: Charles-Honore Lannuier - Trictrac table (1810, mahogany, mahogany venner Rosewood, gilded brass, marble inlay) Public Domain

DUNCAN PHYFE

Duncan Phyfe (1768-1854) was born in Scotland and, after coming to America, became one of the most well-known cabinetmakers, influencing the entire marketplace. At first, he was recorded as a 'joiner' and later changed his designation to cabinetmaker gaining clients attracted to his exceptional design and quality. He created a style based on symmetry and balance in any furniture piece, a design that lasted for decades and is still known today. The top of the table (Figure 5.7.22) is hinged and sits on the heads of griffins in each corner. Carved out of rosewood and satinwood, the griffins were perfectly carved with detailed feathers and leg muscles; the tabletop placement seems to float lightly over the griffins.



Figure 5.7.22: Duncan Phyfe - Table (1815-1825, rosewood, satinwood painted and gilded gesso, brass, 74.3 x 91.4 x 45.7 cm) Public Domain

As the colonies became a united country, populations expanded, and the economy's wealth grew, producing demand and support for the new American artistry; still, a mix of Europeans who migrated and native-born. The influence and requirements of the new country expanded the styles and types of art beyond the European standards with new ideas and concepts, blurring the lines of artistry, and opening art to the ordinary person.

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[7] Retrieved from https://npg.si.edu/object/npg_NPGFigure 5.7.115

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[9] Ellenor Alcorn, "*Myer Myers: Jewish Silversmith in Colonial New York*. David L. Barquist , Jon Butler , Jonathan D. Sarna ," Studies in the Decorative Arts 11, no. 2 (SPRING-SUMMER 2004): 112-114.

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5.8: CONCLUSION

The 18th century brought a period of change throughout most of the world. The buildup of navies and military weapons of war propelled the expansion of European countries into other continents, destroying the cultures of many civilizations and decimating the indigenous populations with diseases and guns. In some regions, the natural materials were exploited and exported back to Europe, while others were heavily colonized by Europeans, changing the balance of power. Worldwide trade routes moved goods and people around the world, including the massive and brutal slave trafficking. The century also was punctuated with revolutions against tyrannical rulers by the local people or revolts against long-distance controls.

As trade grew across the continents, the need for art also expanded as the wealthy merchant class had money and interest in art. No longer the purview of the ruling or religious leaders, art began to be defined by what the commonplace person appreciated. Religious or mythological themes did not bind artists. Instead, the artwork started to represent the activities of ordinary people. Museums were formed, moving art from the control of the aristocracy to the broader population. The ideals and definitions of art also changed as mobility throughout the world infused new concepts into local standards and set the stage for expanding unique art movements around the globe.

During the 18th century, paintings followed a specific movement or style and related a story of feeling. Sometimes the information was romantic, other times powerful. Rococo was softer in using paint to establish the sentiment, while Neoclassicism flattened the paint to render explicit details. In both Mexican Baroque and Romanticism, emotional feelings were important. In Mexico, the religious paintings centered around the sacrificial settings of Christ, Mary, or the disciples. In France, the quest for liberty brought forth the partisans who fought for freedom. Both styles of paintings involved death and sadness, deaths that liberated the people. Figures and their positions in any painting bring meaning and action to work. Sometimes the positions are static, and others present some sort of movement. Each of the paintings uses different techniques to show motion. Furniture has always been important, whether the stone bench from the Stone Age or the stuffed lounge chair of today. Generally, furniture is ordinary, made from simpler materials for the average population. However, the ruling or wealthy class wanted something unique, more ornate or decorative, the concept of decoration based on local styles. Sculpture has always been an important part of any culture or movement, telling a story about the mores, beliefs, and people throughout time. Both statues are detailed and ornate, relating information about the culture of a king or illustrating an ancient tale.

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CHAPTER OVERVIEW

6: THE INDUSTRIAL REVOLUTION (1800 CE – 1900 CE)

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6.1: INTRODUCTION

INTRODUCTION

The 1855 Colton's Map of the World on Mercator's Projection (Figure **6.1.1**) was positioned to focus on the Americas while incorporating the entire known world. Originally hand-colored in pastels and bordered with Colton's characteristic spiral motif, the map was a re-engraving. Colton also marked the routes of a few explorers, including Captain Cook. Antarctica is only partially defined, although a note on the bottom noted the recent discovery by Captain Ross of Mt. Terror and Mt. Erebus. Much of Africa was still designated as unexplored regions. The Mercator Projection became the standard methodology for map definitions after the late 1500s, when the concept was defined in 1569 by Gerardus Mercator. The 1500s was the age of exploration and traversing the oceans on the seas; the Mercator style of map embodied any straight line between destinations. However, the projection distorts the shape of the continents and their size.

By the 19th century, the continents were generally known, trade had expanded across the oceans, the balance of power had changed, settlers moved freely from one continent to another, and the industrial age fueled massive economic changes. Power also moved from royalty and the church to wealthy merchants and a burgeoning middle class. The century also endured multiple revolutions and wars, uprisings from slavery, or faraway rulers. Changes in art were evident in this period; technologies invented new products for artists, multiple movements developed and spread across the world, and artists traveled and learned new methodologies. In some contemporary art movements, the general art world became more accessible for female artists and artists of color.



Figure **6.1.1**: Colton's Map of the World on Mercator's Projection (1855, 40.6 x 68.5 cm) Public Domain

EUROPE

In Europe at the beginning of the 19th century, France and Napoleon controlled most of the continent of Europe; his defeat brought significant changes to the countries. After the defeat, the Congress of Vienna, composed of representatives from each region met to redefine the borders of the continent's countries by changing the size of significant areas and balancing power in the desire to maintain peace. Prussia and Austria added territory, and Russia absorbed some of Poland, the neutrality of Switzerland was established, the Papal States were restored, among other realignments. Although there were different local wars, the basic structure of the agreements generally remained in place until World War One. With relative peace, the science and technology of the industrial revolution developed across Europe, and essential concepts developed; Darwin's natural selection, Pasteur's vaccine, theories of heat, energy, atoms, electrical transmission, the induction motor, and other significant contributions.

Europe changed significantly in the 19th century with the collapse of previous empires and kingdoms and the establishment of new power centers. The Russian Empire was geographically immense, extending from parts of Asia, Europe, and North America, third in the world in population with diverse languages, religions, and economic status. The government was based on a monarchy with primarily an agricultural economy and lagged behind Europe in the growth of industrial changes. The empire was also engaged in continual warfare in some parts of its territory, starting with the invasion of Napoleon, a disaster for Napoleon, uprisings within its borders, and wars with other European countries. In 1861, Tsar Alexander II did emancipate the serfs, ending the aristocracy's hold on land and power; however, the serfs now owned a small amount of land and had to pay excessive taxes, keeping them in poverty. By the end of the century, railroads extended trade, and agricultural growth helped improve the life of the peasantry while continuing to enhance the aristocracy. Social and political changes developed with multiple factions and views demanding reforms, sowing the seeds of revolution in the next century.

Although America won its independence from England earlier, in the 19th century, the British Empire was the world's powerhouse, overseeing and controlling extensive territory in Canada, South Africa, parts of Africa, different islands, Egypt, India, and ports in China. When the century ended, the empire exerted its control over a fifth of the world, including twenty-five percent of its population. After Napoleon was defeated in 1815 at the Battle of Waterloo, the British did not have major rivals. The Royal Navy was able to exercise its control of the oceans for trade and supremacy. The navy was so powerful it stopped the slave trade and blocked most piracy. They integrated the entire empire into a global power based on a *Pax Britannica* (British Peace), establishing the empire as the world's arbitrator and controller of the territories. The British ideals of free markets helped spur the industrial revolution and economic growth, developing shipping lines and trading policies with steamships and linking the world with telegraph cables. However, by the end of the century, the old

Ottoman Empire was crumbling, generating the Crimean War. The development and industrialization of Germany and the United States started the decline of British dominance.

As the economies in Europe transformed in the early 19th century to industrialization and revolutions altered the political status, poverty and desperation prevailed. Art moved from romantic portrayals to Realism, depicting the poverty of the people and their hardships. Industrialization also brought new inventions and methodologies, even benefiting the art community, making the materials of the artist portable, and improving printing procedures. Artists moved outdoors, and the naturalistic ideas of the Realistic transformed into the approaches of Impressionism using light, color, and brushstrokes in new and revolutionary methods. The Post-Impressionists expanded the concept of color and lines. The movements brought new ideas about how nudes were portrayed, what subject matter was painted and how emotions were expressed.

AMERICA

America was a fledgling and inexperienced nation at the onset of the 19th century. Expanding westward with the Louisiana Purchase started the movement of people out of the original coastal states and into the Midwestern regions. In 1820, approximately ten million people lived in the twenty-two states and territories; 1.5 million were slaves. There were eleven free states and ten slave states when the Missouri Compromise became law, bringing Missouri in as a slave state; however, no new slave states could be established west of the Mississippi River. Other new eastern states were admitted in pairs, one free and one slave, until 1850, when California became a state under the Compromise of 1850. California won its independence from Mexico in 1848; the gold rush in 1849 brought a surge in population, and the need for an organized government as the state was never a territory. As part of the agreement, the regions of Utah and New Mexico had no slave restrictions, and the Fugitive Slave Law was enacted; now, slaves who escaped to the free states had to be returned. The official institution of slavery remained solidly supported in the south from its beginnings until the end of the Civil War in 1865. With the addition of California, the United States existed from coast to coast.

Major industries developed and grew in the eastern half of the country before the civil war. The large rivers were a primary method of transportation aided by the invention of the steamboat. The telegraph opened up communication across the states, and the sewing machine created the tools for the mass manufacture of clothing. Most of the significant industrial factories were in the northern states. In contrast, the southern states focused on large agricultural plantations supported by slave labor, growing cotton for the mills of the north and tobacco for export. The railroads were one of the integral elements in the expansion of the United States. The railroads also helped accelerate the government's move to confiscate Native American territory. Native people were removed from their natural regions when the original colonists came. As America became an independent country, they moved large numbers of the tribes from eastern and Midwestern states further west. With the opening of the country's western half, the Native populations were again forced onto reservations in undesirable lands.

After the civil war, the transcontinental railroad fueled another industrial expansion, including steel manufacturing, the telephone, and the light bulb. The western states held vast mineral resources transported by the railroads. After the civil war, fourteen million people immigrated to the United States to work in factories by the end of the century. People's lives also changed; craft industries and small shops disappeared as men, women, and children went to work in the factories, a transformation from a rural country to urban centers. Factories were often dangerous and unsanitary places; people were forced into long hours at low pay, and the labor unions began to organize and grow. The industrial revolution helped propel America's growth and economic status, the internal destruction of Native Americans, ending formal slavery, and opening the lands to the world's immigrants, all within one century.

Early in the 1800s, artists were still influenced by European styles, painting portraits, and everyday life until the new ideas of American landscape painting were established and instilled with concepts of the new country and natural wonders, creating a new genre. Artists still went to Europe for training; American Realism painters embodied themes of democracy, heroic American life, and westward expansion instead of religious art or paintings of royalty. After the civil war and the opportunities to move throughout the country, photography, prints, and magazine illustrations became popular art expressions.

COLOR OF IMPRESSIONISM

Before the Impressionists, color was meant to be literal, the authentic color of the actual item in ordinary light. Color might be used from light to dark to develop shadows, folds, and light sources, as the object remains identifiable by its color; the sky is blue, and a cape is red. The Impressionists changed the concept of how color was used based on lighting or elements of nature as the wind blowing the grasses or the sun's position and effect, or weather conditions. The Impressionists sought out the conditions of nature and used multiple colors to create the right feeling and impact of the wide range of colors they found, painting *en plein air*.

Earlier artists usually painted a medium brown or rust color base on the canvas as a base or undercoat, building up to the actual colors. The Impressionists preferred a light-colored background, helping to strengthen the brighter paint colors to develop their light-saturated images. The favorite color of the Impressionists was white, a color mixed with others to create the bright light-reflective colors. They seldom used the darker earthy colors of previous painters, instead preferring the lighter side of the spectrum. The Impressionists also uniquely used complementary colors. Mixing complementary colors produces a dull mud color; however, they placed strokes of complementary colors next to each other, giving each color more intensity. The eye sees a single or local color and knows it is red or blue; however, when the local

color is placed next to another color, the perception of the local color changes. That intensity was essential to achieve the luminous quality of their plein air paintings, capturing the influence of light from the sun, reflections on the water, or the movement of leaves at a point in time. They discovered the two-color were detectable up-close yet farther away; the combination looked as brilliant as the original color.

COLOR OF POST-IMPRESSIONISM

The Post-Impressionists moved from the luminescent quality of paint and light to a color palette of artificial colors and dynamic presentations. Their palette was based on saturated hues of a broad range of imaginative or unreal colors, stressing artificiality. They used intense and seemingly random colors as a symbolic definition of emotions. The vibrant colors were frequently expressed with geometric planes, distorted forms, and more diffused light. The Post-Impressionists were motivated by Asian art, especially the unique woodblock prints, and captured their essence by flattening the geometric planes in their work.

Although the Impressionists used visible brushstrokes to accentuate color changes and movement, the Post-Impressionist went further using broad strokes, sometimes flowing across the scene and other times thick and bold. The type of brushstroke helped create the emotion and feel of the image. They used color and line to depict the image and emotion by symbolic expressions, and although the result may appear distorted, the object had an expressive truth.

LANDSCAPES IN NORTH AMERICA

Although landscapes had long been a subject of art in Asia, it was not an acceptable genre in the European or American tradition until the 1800s. The genre was ignored because landscape painting was not part of any classical or mythological stories and did not include any human anatomy. John Constable, the English painter, started painting the region around his house in the early 1800s, developing the standard for landscapes and an influence on the American landscape painters. As America began to develop westward, artists traveled with the explorers. The breathtaking vistas inspired them they found as they moved further westward, generating a new-style free from European influence.

The composition of the landscape painting was essential; the depth and distance of the horizon, the hazy mountains in the far background, the foreground including a detailed tree or large boulders with deep cracks. Artists also changed some of the elements and might add a small person to demonstrate a person's relationship to the grand, vast landscape. Their encounters led the artists to paint monumental images, light, and luminosity, an essential element of how the sun reflected off the water or created shadows in the trees. Instead, they could not make light; they camped in a location waiting to capture the same light. Whether the sun overhead, a storm on the horizon, or the deep shadows of the sun setting, the light was an important quality and required perseverance to obtain the perfect composition. Color has also developed relationships throughout the paintings. The color of the mountains-- a hazy purple or snowcapped gray-white, how the canyons presented erosion-- yellow-brown cliffs or green and rolling, colors of the sky, shadows, or trees; the color of the elements in the painting created the mood and unlimited vastness of the work. Landscape paintings were an important part of American history, the struggle to destroy nature, and the future of modern environmentalism.

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6.2: REALISM (1848-1880)

INTRODUCTION

During this period, revolutionary changes were happening throughout Europe, bringing an expansion of nationalism and the interest of state borders tempered by the interconnections of the industrial revolution. As the population increased and the cities grew, agricultural production expanded to support the food needs of the people, bringing an increase in the peasant labor and machinery needed to work the fields. Industrial manufacturing and distant trade markets required extensive labor in factories and demands for transportation systems to move raw materials and finished goods. Workers moved from small craft operations to laborers in large factories, an environment evolving into sweatshops. This was the time of the Victorian era, a time of strict discipline and morality, the advent of Darwinism and the theory of evolution, and the concept of an improved society through more democratic principles; free education for all, the vote by a secret ballot, legal trade unions, or a parliamentary form of government. Information was now available to all through cheap daily papers bringing the news to everyone.

Starting in France, Realism artists tried to paint objective views of life around them, frequently coarse and violent. After the French revolution, the people wanted democratic and representative changes in their lives and government; the Realists painted the life of the people around them, scenes of people working, peasants in the fields, life in the cafes, and naturalistic portrayals of the body. Artists were disillusioned trying to adhere to the artificial standards of the different salons and academies. Realism became the forerunner of the Impressionists, moving the standard away from the ideological and contrived works of Neoclassicism and Romanticism into depictions of real people. The dynamic brushstrokes, visible texture are essential in defining the painting. Realism did not mean painting with photographic reality; instead, Realism is determined by the subject matter, life as it happened to ordinary wealthy or poor citizens.

GUSTAVE COURBET

Gustave Courbet (1819-1877) believed he was the "proudest and most arrogant man in France."[1] His showing in the Salon was dramatically different from the prevailing Neoclassicism and Romanticism and completely unacceptable as artwork. Courbet ignored the standards of only painting mythical, biblical or historical works and was continually rejected until he opened the exhibition based on his interpretation of Realistic art. He was a very prolific artist; he painted women in multiple settings, cafes, ordinary people, and landscapes using bold brushstrokes and a palette knife to create his bold images. Some of his work was accepted by the Salon and others were completely condemned; however, he led a movement, inspired and taught others, bringing new concepts to the world of art and creating the momentum for the concept of the Impressionists.

Burial at Ornans (Figure **6.2.1**), depicting the funeral held for his great-uncle, was a significant departure from the accepted Romanticism style and caused an uproar in the art world. Courbet said he just painted the people of the town; the priest, friends, choirboys, and family. Traditionally, the painting would focus on the deceased person, light shining straight from the heavens, perhaps angels, cherubs, or other religious entities. Many historians believe this painting was the end of Romanticism and the beginning of the new concepts of realistic and natural views.



Figure **6.2.1**: Burial at Ornans (btw 1849-1850, oil on canvas, 315.4 x 668 cm) Public Domain

Young Ladies of the Village (Figure **6.2.2**) was the first in a series of paintings Courbet did portray women's lives. In this painting, the three women are walking near their village and appear to be giving money to the young boy who is herding cows. The young women were dressed in ordinary clothing backed by the scene of the meadow and cliffs. "When the work was exhibited in the Salon of 1852, critics bitterly attacked it, finding it tasteless and clumsy and berating the common features and countrified costumes…the 'ridiculous' little dog… the lack of traditional perspective and scale."[2]



Figure 6.2.2: Young Ladies of the Village (1851-52, oil on canvas, 194.9 x 261 cm) Public Domain

Young Ladies Beside the Seine (Figure 6.2.3) was considered scandalous, a reaction Courbet loved. The women were not posed in approved positions; instead, they are lying on the ground, lacy undergarments visible, a seductive gaze, a man's hat in the boat, all very shocking. "… this painting, with all its richness of cloth and decoration, flowers and foliage, and its scarcity of bare flesh was perceived as more sexually disturbing than the nudes of conventional art."[3]



Figure 6.2.3: Young Ladies Beside the Seine (1856, oil on canvas, 174 x 206 cm) Public Domain

JEAN-FRANCOIS MILLET

Jean-Francois Millet (1814-1875) was known for his paintings of peasants who were farmers. He was born on a farm and had to help with chores, building an understanding of how to plow, mow or harvest the crops. After training in Paris, his work was rejected by the Salon, and he turned to portraits to earn a living for his growing family. Millet found a supporter who encouraged him to change the subject matter, freeing him to pursue images of farm life. Millet liked to walk around the fields where he lived, observing local people in the fields. One theme he repeatedly painted was based on the concept of gleaning, the right of people to go to harvested fields and find small pieces of grain, generally done by older women or children. The sky in *The Gleaners* (Figure 6.2.4) is dreary, matching the tedious hard work to find bits of grain laying in the dirt. Poverty is reflected in the colorless clothing, fatigue seen in their hunched over backs, and the feeling emphasized by heavy layers of paint. Millet used the bent posture or lowered and hunched shoulders of his subjects to portray the hardships and poverty of people.



Figure **6.2.4**: The Gleaners (1857, oil on canvas, 83.5 x 110 cm) Public Domain

EDOUARD MANET

Edouard Manet (1832-1883) was supposed to become an officer in the navy; however, after failing the exams twice, he left for Paris to study art by copying paintings at the Louvre. Manet frequently submitted paintings to the Salon, as a way to become known to the public. The majority of paintings sent to the Salon by artists were usually rejected, and Napoleon III formed a new salon named Salon des Refuses. In this new venue, Manet exhibited his highly criticized and shocking painting *Luncheon on the Grass*. He was friends with many other artists in Paris, especially some of the newly famous Impressionists. Within a year of his death, his work was exhibited and ironically became acceptable. Many historians believe Manet to be the founder of modernism.

Luncheon on the Grass (Figure **6.2.5**) portrayed a nude woman in the garden with two fully clothed men, the second woman in the background wading in the stream. The critics wanted to know what kind of debauchery was happening in this painting. Other, older artworks had depicted scenes of naked women; however, these women were in a modern setting, not goddesses or mythological, but maybe even prostitutes. Although the figures are grouped in the center of the painting, each one appears to be looking somewhere else, not interacting with each other. The nude looks at the viewer, smiling. The woman in the stream was looking down at the water, isolated from the others. This painting was Manet's refusal to follow the standards of his time, and many believe it set a new starting point for future art and its modernity.



Figure **6.2.5**: Luncheon on the Grass (1863, oil on canvas, 243.5 x 305 cm) Public Domain

Olympia (Figure **6.2.6**) was considered another radical work; if the nude, reclining woman was a goddess or mythological representation, the image was appropriate; however, in *Olympia*, she was an ordinary person, not idealized, a prostitute, totally scandalous. The woman had common facial features, not the perfection of a goddess, and appears to be looking at the viewer, a daring concept. The maid is holding flowers, presumably from one of the clients, the black cat hidden in the background also staring at the viewer. Manet used bold brushstrokes, a technique considered unskilled by the standard of smooth finishes. His perspective is flattened across two planes, the bright, white body lying casually on the bed against the dark background.



Figure **6.2.6**: Oylmpia (1863, oil on canvas, 130 x 190 cm) Public Domain

Young Lady (Figure **6.2.7**) is an image of a demure woman standing casually in her intimate dressing gown. The woman is the same nude model Manet used in *Olympia* and the *Luncheon on the Grass*. Recently, researchers have defined the painting as an "allegory of the five senses: the nosegay (smell), the orange (taste), the parrot-confidant (hearing), and the man's monocle she fingers (sight and touch).[4]



Figure **6.2.7**: Young Lady (1866, oil on canvas, 185.1 x 128.6) Public Domain

ROSA BONHEUR

Rosa Bonheur (1822-1899), born in France, was one of the most well-known female artists of the nineteenth century. Her father was an artist and promoted art education for his children; all of Bonheur's siblings became artists. She did poorly in school, even failing her apprenticeship as a seamstress when she was only twelve. Art became her life, and animals were the subject matter she loved, sketching animals from books, models, and real life. She had many animals, visited zoos and slaughterhouses, and trampled through forests, learning to draw animals based on their realistic look, forms, and motion, not an idealized vision. She was an early feminist and frequently dressed as a man when she wanted to paint in public places. Bonheur had to obtain a license from the French government, one of a few women, to wear men's clothing. She traveled throughout Europe and America, painting animals and building her reputation, even receiving the Grand Cross of the Legion of Honor.

Bonheur painted *The Horse Fair* (Figure **6.2.8**) based on the frequent horse fairs held on the Boulevard de I'Hopital in Paris, a street lined with trees. Women were not allowed to sketch the horses, Bonheur dressed as a man, only attending twice a week to discourage attention. She captured the way the horses moved, the flow of their manes and tails, and the rippled muscles, all demonstrating her ability to capture the authentic look and feel of each horse. Deep in the shadows, people watched the horses, waiting for the show while the bright white horses move their eye around the painting.



Figure 6.2.8: The Horse Fair (1852-55, oil on canvas, 244.5 x 506.7 cm) Public Domain

Ploughing in Nevers (Figure 6.2.9) focuses on the oxen teams, their light-colored coats shining in the pale sunlight. The painting was a tribute to local agriculture and the difficulty of hands-on labor—the smooth muscles of the cows strain against the plow. The clods of roughly plowed dirt present a contrast across the painting, feeling the pull of the cattle and the exhortations of the herders. The image was a critical success of the time, a salute to the rural countryside instead of the corruption happening in the cities.



Figure 6.2.9: Ploughing in Nevers (1852-1855, oil on canvas, 244.5 x 506.7 cm) Public Domain

WINSLOW HOMER

Winslow Homer (1836-1910) is one of the great painters of the nineteenth century from America. Beginning as a printmaker in Boston and New York, he created illustrations during the Civil War. After the war, Homer traveled in Europe, expanding his use of oil paint while simultaneously working with watercolors. He settled down in Maine along the coast in relative isolation, painting the ocean with its power and beauty. He depicted man's battle with the sea and the textures, look and feel of the seascapes created by the ocean's water. *Breezing Up* (Figure 6.2.10) was a painting Homer created in 1876, the centennial year of America, and the work was celebrated as a demonstration of the young country's spirit and hope. Most of the composition is focused on the left side of the painting, the sail pulling the eye off the edge. Light comes from the backside of the people, perhaps a reflection of the setting sun as the boys and man return, fish in the bottom of the boat.



Figure 6.2.10: Breezing Up (1873-1876, oil on canvas, 61.5 x 97 cm) Public Domain

The *Maine Coast* (Figure 6.2.11) portrays the power of the sea as Homer used thick white paint for some of the waves and smooth texture for others. The dark, blocky look of the rocks contrasts with the white waves, while the muted grays of the sky in the background add to the feel of the tumultuous ocean. One of Homer's biographers described the painting as; The design is of a rigid simplicity. We are looking

seaward from the cliffs at Prouts Neck on a day of storm. At our feet the dark ledges are streaming with milky retreating foam, and just beyond them a monster wave raises its huge bulk as it comes shoreward with an exuberant look of tremendous power. Still further out to sea, in the gray mist, loom the oncoming lines of wave upon wave, until the horizon loses itself in a far turmoil of dimly seen billows.[5]



Figure **6.2.11**: Maine Coast (1896, oil on canvas, 76.2 x 101.6 cm) Public Domain

JOHN SINGER SARGENT

Born in Italy, John Singer Sargent (1856-1925) was descended from a well-known American colonial family. His parents went to Europe, where he was born while they were on tour, and remained in Europe. Initially, he was trained at an art academy in Florence before moving to Paris, the presumed premier location for students of the arts. Sargent traveled to the United States and Europe, painting portraits and local scenery, ignoring conventional posing and treatment. After the total rejection of his painting of Madame X, he went to London to establish himself as a portrait painter. Later, he moved between the United States and England, continuing to paint commissions and gaining a reputation for his watercolor paintings.

Madame X (Madame Pierre Gautreau as the painting was originally called) (Figure **6.2.12**), was taken to Paris by her impoverished mother who arranged a marriage for her daughter with a successful banker. Madame Gautreau became a society figure, wearing lavender powder to maintain her pale appearance and drinking a version of arsenic to drain the color from her skin. Many artists wanted to paint her; Sargent, the up-and-coming artist, was appointed. Her low-cut dress and overly white skin contrasting with the black gown presented a scandalous image to critics who called it hideous, the look of a corpse. Sargent was humiliated and never painted a daring image, holding the painting for over thirty years before it was sold.



Figure **6.2.12**: Madame X (Madame Pierre Gautreau) (1883-84, oil on canvas, 208.6 x 109.9 cm) CC BY-SA 4.0

Mr. and Mrs. I. N. Phelps Stokes (Figure **6.2.13**) is a painting of the couple who originally commissioned the work with the image of Edith as a wedding gift for her husband. Edith planned to wear an evening dress as customary for a painting; instead, she wore everyday clothing. Her Great Dane was supposed to be standing next to her, one hand on the dog's head, however, the dog was not there, and her husband Isaac took the dog's place. It was unusual during this period for the man to be recessed in the portrait, dimly lit with shadows on his face, Edith firmly standing in the light, accented by the white skirt. Many critics thought it was inappropriate for him to be standing behind his wife; others attribute the pose to Stoke's respect for his wife's youthful energy.



Figure 6.2.13: Mr. and Mrs. I. N. Phelps Stokes (1897, oil on canvas, 214 x 101 cm) CC0 1.0

HENRY OSSAWA TANNER

Henry Ossawa Tanner (1859-1937), son of a woman born into slavery, was the first African-American enrolled in the Academy of Arts in Pennsylvania. The school was the first to move from reliance on plaster models to teaching the human figure to use live models, cadaver dissection, and anatomy classes. Although he was successful in school as an artist, he encountered racism and rejection, bringing him feelings of pain and torture. He married an opera singer who was white and experienced additional racism. Tanner went to Paris, where race was somewhat less of an issue, and studied the new Realism painters, an influence translated into his works. After painting several religious works, an art critic offered to pay Tanner to travel to the Middle East and study the places identified in Biblical stories. He lived in France most of his life, occasionally traveling to the United States. In France, he was selected as Chevalier for the Legion of Honor, an event he cherished as a high point in his career.

During a visit to the United States, he painted *The Banjo Lesson* (Figure 6.2.14), the image of an elderly man demonstrating to a young boy how to play the banjo. An African-American man playing the banjo was a typical image in American art; however, Tanner moved outside the typical stereotype and placed the two people in an intimate setting. He used light to enhance the intimacy, a natural blue-white glow from outside and the warmer illumination from the fireplace. The surroundings do not portray abject poverty frequently seen, only a humble home with plank flooring instead of dirt, plastered wall, and small pictures, the affectionate image of a man passing his skills to another generation.



Figure 6.2.14: The Banjo Lesson (1893, oil on canvas, 124.4 x 90.1 cm) Public Domain

Tanner concentrated on accurate depictions of the images in his paintings; his later works focused on religious themes, his most extensive body of work. His father was a minister, and Tanner probably was influenced by earlier teachings. His paintings brought realistic, precise

work sharing the same space with looser areas through his emotional brushstrokes. He also focused on color and how the effects of different tones, hues, and colors changed the mood of the painting. He also moved between palettes of warm colors and cool colors, even developing the well-known "Tanner blues," a combination of turquoise and indigo. *The Annunciation* (Figure **6.2.15**) demonstrates his use of warm colors, reds, and yellows, quieted with tans. Mary sits on the bed; her robes and blanket are exceptionally detailed. The angel appears as a yellow illusion, giving the intensity of a religious experience when the angel speaks to her.



Figure **6.2.15**: The Annunciation (1898, oil on canvas, 144.7 x 180.9 cm) Public Domain

Nicodemus and Jesus on a Rooftop (Figure **6.2.16**) are painted in his palette of blues, a somber image. However, the use of light and shadows bring depth and emotion to the work, making the viewer feel included in the conversation between the two men. The wall and steps anchor the painting, a solid place while the background drops off into the valley's depth, with exceptional differences in height.



Figure **6.2.16**: Nicodemus and Jesus on a Rooftop (1899, oil on canvas, 85.5 x 100.3 cm) Public Domain

JAMES MCNEILL WHISTLER

James McNeill Whistler (1834-1903) was an American artist who lived in Russia, then primarily in England. He was always interested in art from an early age; however, after his father died, the family returned to America, and Whistler was sent to school to become a minister. He performed poorly and went to West Point, where he fought with authority and consistently received demerits, leading to his expulsion after three years. His mother finally sent him to Paris to study art, where he developed his two concepts; lines mattered more than color, and the fundamental and most basic color was black.

When Whistler moved to England, he worked on a set of paintings about the Thames River, the heartbeat of movement through London. He refined his limited palette, heavily based on black and the multiple tones it produced in the series. *The Thames in Ice* (Figure **6.2.17**) is a view of the river in winter, the boats waiting for the ice to melt. The painting demonstrates his restricted palette, the dark boats floating against the white ice, the subtle shades of the two colors. He used heavy brushstrokes to balance the ice and water with thin, delicate lines of the ship's rigging.



Figure 6.2.17: The Thames in Ice (1860, oil on canvas, 74.6 x 55.3 cm) Public Domain

When a model Whistler expected did not appear, he decided to paint his mother. *Whistler's Mother* (Figure 6.2.18) seems to be an austere composition, at first generating a negative response from the public, which was used to more colorful and vivid images. The palette is restricted and muted, her hands and face the most colorful elements. The curve of her body in profile is set against the rectangular look of the curtain and painting on the wall.



Figure 6.2.18: Whistler's Mother (1871, oil on canvas, 144.3 x 162.4 cm) Public Domain

ANNA ELIZABETH KLUMPKE

Anna Elizabeth Klumpke (1856-1942) was born in San Francisco as one of eight children, her father a wealthy realtor. She fractured her leg when she was three and again at age five, and although her mother took her to Germany for treatment, she remained permanently handicapped. She studied art, copying the masters at a museum in Luxembourg before going to Paris. Her first work entered into the Salon won her a prize for the outstanding student, allowing her to continue to exhibit in the Salon. She admired and was inspired by the work of Rosa Bonheur and was determined to meet her. Klumpke set up a meeting with Bonheur by pretending she was an interpreter for the person interested in Bonheur's art. At the meeting, Bonheur was remarking about the talent and success of Klumpke and her sisters' talents concluding by saying, "I admire the American ideas as to women's education. The foolish prejudice that girls are exclusively destined for marriage does not exist in your country, as it does in mine. If I have been able to liberate myself from the prevailing national tradition, I feel I owe it to whatever talent heaven has bestowed upon me."[6]

Klumpke communicated by letters for ten years with Bonheur and finally wrote to her inquiring about painting her portrait, asking only for a few sittings. Bonheur responded and invited her to come and stay at her home to complete the painting. Although they were thirty-four years apart in age after they met they developed a close relationship and she moved in with Bonheur. They both entered into a formal contract about their personal and professional arrangements; Klumpke painted portraits of Bonheur and wrote her biography. Bonheur built a studio for Klumpke on her estate. After Bonheur died, her entire estate was left to Klumpke, who established the Bonheur museum and art school and wrote a book about her life together.

Klumpke continued to paint after Bonheur died and generally painted scenes or portraits of females. She painted three significant portraits of Bonheur as well as drawings and sketches. *Rosa Bonheur* (Figure 6.2.19) depicts a pose sitting in front of an easel, ready to paint; on her

jacket, she pinned the medal Order of the Legion of Honor. She was 76 in the portrait and died a year later. The muted palette of grays and browns is offset by the bright silver-white color of Bonheur's hair, so finely rendered.



Figure 6.2.19: Rosa Bonheur (1898, oil on canvas, 117.2 x 98.1 cm) Public Domain

Elizabeth Cady Stanton (Figure 6.2.20) was an early feminist, one of the organizers of the women's rights movement, focusing on the right of women to vote. This was the official portrait of Stanton to hang in the National Arts Gallery. Stanton had seen a portrait of Klumpke's mother and thought it well done, picking her to paint the official Stanton portrait. The colors are much like those done for Bonheur, each with white hair providing the contrast; a halo for the faces.



Figure 6.2.20: Elizabeth Cady Stanton (1889, oil on canvas, 101 x 81.9 cm) Public Domain

In the Wash-house (Figure 6.2.21) was exhibited at the Salon in Paris in 1888, and in 1898, Klumpke won the Temple Gold Medal at the Philadelphia Academy of Fine Arts for the painting, the first female artist to win the award. The four young French women are gathered around the communal laundry, washing clothes and probably sharing the news and gossip of the day. The work was challenging, bent over with heavy wet clothes, the window providing light in the background. The dark foreground and clothing of the women contrast with the light in Klumpke's usual brown and gray tones.



Figure 6.2.21: In the Wash-house (1888, oil on canvas, 67 x 75 cm) Public Domain

Realistic painters wanted to capture the world around them, the natural environment of people performing everyday tasks. They still painted most of the artwork in their studios after sketching in the field. Manet advanced painting, not building up layers, instead of painting in a single session, scraping the paint from mistakes and repainting. The Realism painters began to use thick and broad brushstrokes to create highlights, shadows, and texture. The influence from the Realistic artists became the inspiration for Impressionism.

[1] Retrieved from https://www.metmuseum.org/toah/hd/gust/hd_gust.htm

[2] Retrieved from https://www.gustave-courbet.com//young-women-from-the-village.jsp

[3] Retrieved from https://www.gustave-courbet.com//the-young-ladies-on-the-banks-of-the-seine.jsp

[4] Retrieved from https://www.metmuseum.org/art/collection/search/436964

[5] Retrieved from https://www.metmuseum.org/art/collection/search/11126?&searchField=All&sortBy=Relevance&ft=winslow+homer&offset=0&rpp=20&pos=20

[6] Klumpke, A. (1940). *Memoirs of an Artist*, Wright & Potter Printing Co., p...

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6.3: IMPRESSIONISM (1874-1886)

INTRODUCTION

Impressionism significantly changed the process of painting, influencing artists around the world. The main passion the Impressionistic artists all shared was light and color, how the light made colors intense or changed the hue. They also wanted to capture the moment, sitting outside *en plein aire*, working with quick, dynamic brushstrokes on brushes loaded with paint, a new concept of nature and people, and how everything was portrayed on the canvas the impression of a view instead of smoothly blended details. The artists discovered how dark shadows, gray cloudy skies, or deep water had a continually changing variety of colors. The colors brushed with freedom formed the lines and contours, short, quick brushstrokes formed into recognizable objects.

Artists had long painted outdoors, usually sketching partial images and completing them on larger canvases or panels in the studio. The Impressionist artists want to work outside, capturing a moment in time and exploiting the natural light found plein aire. A few crucial inventions facilitated the movement. Easels had long been wooden frames an artist rested a painting on in a studio, not portable. In the 19th century, the French Box Easel was invented, portable easels set on telescopic legs, a paint box to carry supplies, and a palette built into the easel, perfect for the artist trekking through the fields and hillsides searching for the ideal light. In 1841, John Goffe Rand invented the paint tube, a revolution for artists and an essential commodity for the Impressionists. He was an artist who was aggravated by how quickly his paints dried out or spoiled. Paint, at the time, was stored in breakable glass jars or pig bladders which were not resealable and hard to use. He invented a squeezable tube made of metal, preserving the paint's fluidity and removable in small amounts. Now the artists could take tubes of different colored paint into the fields and easily squeeze out the amount they needed.

The history of the Paris salons and Impressionism were intertwined; the Salon's rejection of the set of artists forced the independent artists to circumvent the salons and create their exhibitions and destiny. The Salon held annual shows, and in 1863, 5000 works from 3000 artists were submitted for entry; only 1000 were accepted based on the traditional and expected styles of art. A few young painters had one or two paintings, still conservative paintings; however, they generally met rejection. During this time, the painters became friends, learning from each other and finding new inspiration, although they also found poverty except the few from wealthy families.

From 1874 to 1886, the Impressionists held their shows, apart from the Salon and its standards. The critics panned the artwork declaring the colors unblended, with little detail and visible brushstrokes, not artists deserving any serious attention. Degas became the principal promoter for the group, getting the artists to join together, holding their shows. Despite his objections, the term Impressionists was forever assigned to the new style of artistry. One of the paintings Monet entered was *Impression Sunrise*, where a critic derided the painting as just an impression, not a completed painting, just indistinct and blurry forms. The other artists and Monet started to call themselves Impressionists, and the name remained forever.

CLAUDE MONET

Claude Monet (1840-1926), born in France, was not only a founder of Impressionism but the most prolific painter who adhered to the principles of the movement. Monet's work focused on landscapes, the scenes of the Normandy coast, and the activities of people in Paris, becoming marginally successful in his early years. He became friends with some of his classmates and acquaintances who the Salon also rejected. They formed their exhibitions. After her death, Monet traveled around France, painting familiar scenes and people, especially his wife Camille and his second wife, Alice. He frequently worked with other painters, sitting outside observing the same panoramas yet resulting in different versions. While documenting the beauty of the countryside, he painted the same vista multiple times, capturing the essence of a location in different seasons and the changing light numerous times of the day; the evening light in fall or the morning sunrise in spring, focusing on the shadows and color.

In his early days, Monet went with Renoir to the resort on the Seine River, a place for Parisians to socialize, swim, boat, and eat. *La Grenouillere* (Figure **6.3.1**) is one of the several iterations of paintings in the same locale they both painted. Monet used color to develop the varied shadows in the painting, still more realistic than later work.

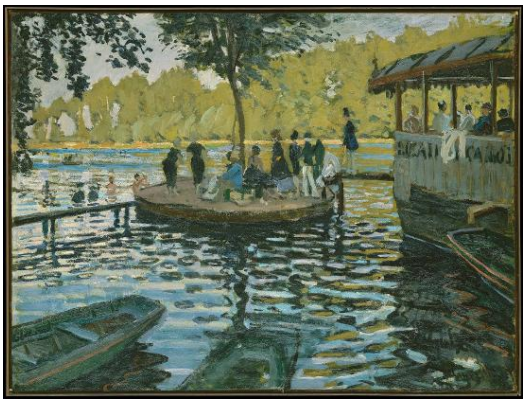


Figure 6.3.1: La Grenouillere (1869, oil on canvas, 74.6 x 99.7 cm) , CC0 1.0

Woman with a Parasol (Figure 6.3.2) demonstrates Monet's ability to paint figures. This image of his wife, the softness of her pink dress against the billowy sky, was painted outdoors, using energetic brushstrokes of vivid colors for the flowers.



Figure 6.3.2: Woman with a Parasol (1886, tempera on canvas, 131 x 88 cm) Public Domain

In 1883, Monet bought his property located in Giverny. He lived there for forty years, transforming the site of an old apple orchard into a spectacular garden of color and symmetry, with diverse perspectives from every view. Monet planted the garden with large flowerbeds that changed with the season, iron arches for roses, and trees of all types. Most of the garden was not manicured; instead, he let it grow wildly; however, the water garden was his masterpiece. He first started with a small pond, a home to his water lilies, enlarging it by diverting water from the nearby river, building the Japanese bridge, and adding the spectacular trees and vegetation around the perimeter. Monet spent twenty years painting all aspects of the lily pond and its environs, "Monet would dedicate himself less to flowers than to reflections in water, a kind of inverted world transfigured by the liquid element."[1] As a passionate horticulturist, Monet planned, planted, and built the water lily pond, a beautiful reflective garden with wisteria, weeping willows, bamboo, and the famous water lilies. He spent hours painting in the garden, finishing over 250 images of water lilies. He became financially successful and hired a cadre of gardeners; one gardener rowed around the pond each morning, positioning the lily pads to optimize their appearance.

Bridge over a Pond of Water Lilies (Figure 6.3.3) is one of twelve bridge paintings. The bridge became an outline for the water lilies and their reflection in the still water. Monet used hues of greens and blues as the primary colors for the paintings, making the small colorful lilies themselves the accent points, all painted with his textured brushstrokes.



Figure 6.3.3: Bridge over a Pond of Waterlilies (1899, oil on canvas, 92.7 x 73.7 cm) Public Domain

Waterlilies (Figure 6.3.4) demonstrate Monet's use of color and brushstrokes, the blue water running through the middle of the painting, reflecting the sky and surrounding trees. He painted darker tones for shadows to highlight the bright colors, optimizing the time of day.



Figure 6.3.4: Waterlilies (1906, oil on canvas, 89.9 x 94.1 cm) Public Domain

Haystacks (Effect of Snow and Sun) (Figure 6.3.5) and *Haystacks Midday* (Figure 6.3.6) are two of the thirty paintings completed by Monet about haystacks. The haystacks were located in Giverny near his house. One of the images is set in winter after a snowfall, and the other is shortly after harvest, under the midday sun. Both paintings were probably done at similar times as the shadows cast by the haystacks are comparable. The set of work was the first he exhibited in the series. He wrote to one critic, "I am working very hard, struggling with a series of different effects (haystacks), but at this season the sun sets so fast I cannot follow it. . . The more I continue, the more I see that a great deal of work is necessary in order to succeed in rendering what I seek."[2]



Figure 6.3.5: Haystacks (E*ffect of Snow and Sun)* (1891, oil on canvas, 65.4 x 92.1 cm) Public Domain

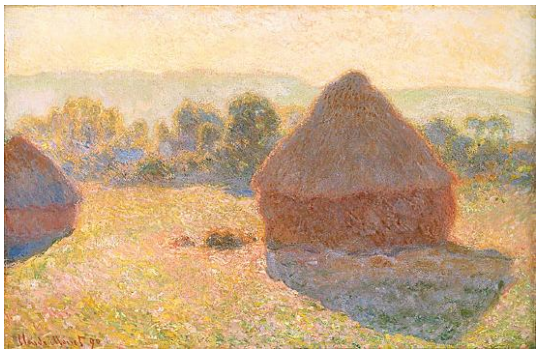


Figure 6.3.6: Haystacks Midday (1890, oil on canvas, 65.5 x 100.6 cm) Public Domain

Monet rented a room across the street from the Rouen Cathedral to capture the changing light of day on a building. He set several canvases up on the curbside, painting on each canvas as sunlight progressed throughout the day across the face of the cathedral, a total composition of thirty canvases. *Rouen Cathedral: The Portal* (*Sunlight*) (Figure 6.3.7) and *Rouen Cathedral*.

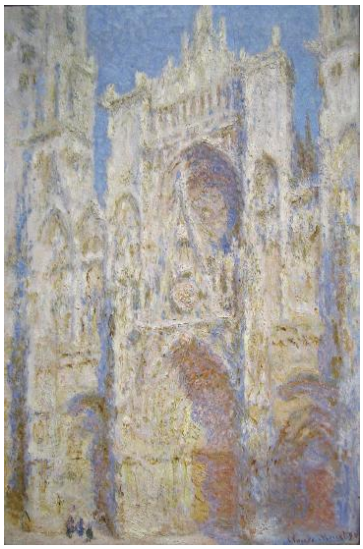


Figure 6.3.7: Rouen Cathedral: The Portal (Sunlight) (1894, oil on canvas, 99.7 x 65.7 cm) Public Domain

Façade (*Sunset*) (Figure 6.3.8) are examples of the effect of the changing light on the surface of the cathedral. His short brushstrokes defined the sculpted stone, a blue-gray in the early morning, bright oranges and yellows when the sun shone on the façade. He completed each painting in his studio, adjusting them to ensure their interrelationships.



Figure 6.3.8: Rouen Cathedral. Façade (Sunset) (1892-1894, oil on canvas 100 x 65 cm) Public Domain

EDGAR DEGAS

Edgar Degas (1834-1917), born in France, came from a wealthy family and was educated in all the classics of Greek and Latin, and influence is seen in his early art training. Degas entered an early historical painting into the Salon and was successful, in painting other conservative works. Because of his family's wealth, Degas did not need to sell his work. He moved to paint scenes of actual life, freed to follow his whims, and he focused on ballet dancers, café activities, and horse racing, depicting the movement of the human or animal's body. Although he was associated with the Impressionists, he thought the focus of painting outside all the time was ridiculous and told them constantly what he thought about it.

He also liked to paint from unusual vantages, cut off a figure, or frame the subject asymmetrically. Degas generally used oil paint, pencils, or pastels with different techniques, then added watercolor or gouache to create unusual textures on his surfaces. In his later years, an old injury impaired his eyesight, and he often turned to sculptures or landscapes without figures. The wax figures he sculpted were cast in bronze after his death. Degas also had a long relationship with Mary Cassatt, both of them painters of figures.

Degas repeatedly visited the opera house to watch the shows and visit backstage, mainly the dance studio. An example of his consistent focus on the dancers is *The Ballet Class* (Figure **6.3.9**). Dancers finished the latest practice, sitting, stretching, and adjusting a piece of clothing, generally exhausted. Degas captured each unique dancer and how their body was positioned, the taskmaster teacher still standing with the baton he used to beat time on the floor. Degas used the lines on the floor to move the eye through the image, earning a reputation for his technique of painting floors. Paul Valéry wrote: "Degas is one of the very few painters who gave the ground its true importance. He has some admirable floors".[3]



Figure **6.3.9**: The Ballet Class (1871-1874, oil on canvas, 85.0 x 75.0 cm) Public Domain

Dancer Taking a Bow (Figure **6.3.10**) is one of Degas's iconic images, a solitary dancer receiving accolades from the crowd as other dancers watch. Degas did not focus on any specific person; instead, he was interested in the form of the body and its positions. Using pastel to create the dancer gave her a light, airy and radiant feel, while the gouache brushed with thick strokes for the scenery forms a solid background. Degas used peach-colored paper, giving an overall glow, especially to the floor. The floorboards form a strong diagonal, sweeping across the image and mirrored by the scenery.



Figure **6.3.10**: Dancer Taking a Bow (1878, pastel and gouache on paper, 81 x 66 cm) Public Domain

For the last Impressionist exhibition, Degas developed a new series based on female nudes in their dressing rooms, actively bathing or drying off, getting dressed, or combing their hair. He wanted to portray females performing ordinary activities, focusing on the curves and shapes of the body at that instant. He kept the background simple, unobtrusive to the action of the figure. Degas used pastels on light green paper to create *Woman Combing Her Hair* (Figure **6.3.11**). Using a different technique, he applied pastels in multiple layers, rubbing each

layer, so the minute fibers of the paper loosened and became part of the surface. The pink of the human flesh is evident as he used pale greens, a complementary color to create highlights.



Figure **6.3.11**: Woman Combing Her Hair (1888-90, pastel on paper, 61.3 x 46 cm) Public Domain

Degas was always obsessed with racehorses, their muscular beauty, powerful movements, and variations of color. When he selected a scene, he usually painted several variations on different canvases. The recently discovered and published stop-action photography captured a horse's movement frame by frame, which Degas used to paint the horse's motion in correct positions. He studied horses at the track and on farms, filling his sketchbooks with images of horses. *Before the Race* (Figure **6.3.12**) is one of Degas's three paintings created in the same setting. He depicted the horse's nervous energy before the race, painted in a muted palette with punctuations of color on the clothing of the jockeys.



Figure **6.3.12**: Before the Race (1882-1884, oil on panel, 26.4 x 34.9 cm) Public Domain

PIERRE-AUGUSTE RENOIR

Pierre-Auguste Renoir (1841-1919), born in France, became one of the leaders of the new Impressionism movement. He displayed his talent early in life as an artist and a singer. Forced to work in a porcelain factory, Renoir frequently went to the Louvre to copy the masters. He finally was able to study as an apprentice, meeting Sisley and Monet. Most of his work represented an instance in time of the life of ordinary people, particularly women, whom he portrayed in a world of color and light. When Renoir and Monet started painting outside, studying the way the light reflected, they found that shadows were not black or brown; the colors of the shadows depended on the way the light reflected on the surroundings. Renoir painted scenes using brushstrokes freely applied with different colors. Late in his life, he had rheumatoid arthritis, limiting his ability to paint and pick up his brushes.

Luncheon of the Boating Party (Figure **6.3.13**), set on a balcony along the Seine, became one of Renoir's most famous paintings. He frequently painted other artwork here by the river, one of his favorite locations. The scene includes some of Renoir's friends enjoying food and wine on an idyllic afternoon, a common sight in a place people went to row, bathe, or dine. The scene also reflected the changing society; women, artists, businessmen, and shopkeepers mingled in the cafes, no longer a place for only the elite. Everyone in the portrait was not gathered simultaneously; he had to paint different people as they were available, stretching over months. The seated woman with the straw hat, holding the dog, was Renoir's latest girlfriend, who became his wife. The painting not only portrays friends enjoying the day by the river; in the center is a marvelous still life of bottles, glassware, and a bowl of fruit. The rest of the meal is not part of the table; presumably, lunch was completed, and friends were focused on the conservations.



Figure **6.3.13**: Luncheon of the Boating Party (1880 – 81, oil on canvas, 130.2 x 175.6 cm) Public Domain

Dance at Le Moulin de la Galette (Figure **6.3.14**) depicts a Sunday afternoon in Montmartre, an area with cafes and dancehalls. Moulin de la Galette was a place Renoir liked to visit, a site for the ordinary working-class, and he knew many of the people he used for models. His application of brushstrokes to create light and shadows is considered one of the best examples of Impressionism. He captured the dappled sunlight throughout the painting with colors and instilled a sense of movement in the dancers.



Figure **6.3.14**: Dance at Le Moulin de la Galette (1876, oil on canvas, 131 x 175 cm) Public Domain

La Loge (Figure **6.3.15**) is a painting demonstrating the interest in the spectacle of the theatre by society, a subject painted by many of the Impressionist artists. In Renoir's work, an elegantly dressed couple is seated in their box at the theatre. The man in the background appears to be looking at other people in the theatre. The woman politely sits and looks forward, her glasses in her lap, available for others to look at her. The theatre was not only a place to view a play or an opera, but a social stage to display one's status. Renoir used dark colors, bold brushstrokes, and positioning to build the drama into the couple's clothing, countering with delicate lace on her bodice and sleeves.



Figure **6.3.16**: La Loge (1874, oil on canvas, 127 x 92 cm) Public Domain

ALFRED SISLEY

Alfred Sisley (1839-1899), born in Paris, was sent to study business in London, where he spent three years then returned to France to train as a painter before meeting Renoir and Monet. He was not one of the well-known Impressionists; however, he did follow the principles and exhibited with the others. Sisley spent most of his time in the country and painted landscapes almost exclusively. He used a muted palette capturing a specific time of day or season outdoors with pale green, purples, blues, and pink.

Rue Eugene Moussoir at Moret: Winter (Figure **6.3.17**) is one of a group with winter, snowy scenes from Sisley, a theme he continued throughout his lifetime. The street is set by the village hospital, a short distance from Sisley's home. Using a nuanced and soft palette, his brushstrokes change between broad movements along the roadway to small delicate strokes for the branches.



Figure **6.3.17**: Rue Eugene Moussoir at Moret: Winter (1891, oil on canvas, 46.7 x 56.5 cm) Public Domain

Allée of Chestnut Trees (Figure **6.3.18**) portrays people spending a quiet afternoon strolling along the Seine, a pastoral scene. Sisley's short brushstrokes created the shapes, particularly seen in the leaves of the trees and how the blades of grass bend. He used a palette of bright colors with softer colors defining the shadows and reflections. Sisley always painted outside, even later in life when others painted in their studios. He effectively used broad roads or walkways across the paintings, giving movement and perspective.



Figure **6.3.18**: Allée of Chestnut Trees (1878, oil on canvas, 50.2 x 61 cm) Public Domain

CAMILLE PISSARRO

Camille Pissarro (1830-1903), was born in Saint Thomas, West Indies, and moved to Paris as an adult to study art. Early in his career, he did a show in the Salon, and the Salon des Refuses. He moved into the countryside and began working with Monet, Renoir, and Sisley, adopting the Impressionist methods. Pissarro was the only one of the Impressionism artists to exhibit in all of the special shows. Later in his life, Pissarro had trouble with his eyes and stopped painting outdoors and stayed in his studio. *Haystacks, Morning, Eragny* (Figure **6.3.19**) was painted in a meadow near Sisley's house in Eragny, the calmness in opposition to his city scenes. He painted other images of haystacks, similar to Monet's repetitive haystacks. In this painting, Pissarro sat in the afternoon light when the haystacks projected deep shadows as the brightly highlighted hay dried in the sun.



Figure 6.3.19: Haystacks, Morning, Eragny (1899, oil on canvas, 63.5 x 80 cm) Public Domain

When Pissarro finally returned to Paris, he painted a series of the grand boulevards of Paris, some looking along the Boulevard Montmartre and others a view of Boulevard des Italiens. He stayed in a hotel with a view of the boulevards, people, carriages, and houses, inspiring him to capture the images he saw. *The Boulevard Montmartre on a Winter Morning* (Figure 6.3.20) was painted on an early gray day, the street filled with people hurrying to work. With a muted palette, he used the long stretch of housing to form the boundaries bordered by the wispy branches of the bare winter trees. The small dark patches formed the people and carriages traveling through the painting.



Figure 6.3.20: The Boulevard Montmartre on a Winter Morning (1897, oil on canvas, 64.8 x 81.3 cm) Public Domain

MARY CASSATT

Mary Cassatt (1844-1926), born in America, first studied at the Academy of Arts in Pennsylvania before going to Paris to complete her training and travel through Europe, believing art education in America was inadequate. She successfully entered works into the Salon and was critically accepted. In 1877, Edgar Degas, who had seen Cassatt working in the Louvre copying old masters, captivated her talent. He invited her to become part of the set of artists called the Impressionists, the only American in the group. Degas became Cassatt's mentor as she changed her techniques, learning new ways to incorporate light and color, developing a specialty painting for women and children. She became a successful Impressionist painter and printmaker, only stopping in the last years of her life because of failing eyesight.

Images of women and children depicted in modern settings, well dressed and fashionable regardless of the activity, became the subject matter for Cassatt's work, a sense of femininity. In most of her paintings of women, Cassatt generally positioned the figure in a diagonal, starting in one upper corner and moving the figure to the reverse corner, stopping around the knees of the subject.

> *"Not only did she make her subjects women, and quite often, women who are not in the presence of men, … in control of their spaces, true to the social realities of the period but not subordinate to the unrealities of academic or allegorical painting."[4]*

Afternoon tea was an important function for the women in the upper or upper-middle classes, part of their daily lives. Cassatt's sister, Lydia, and her mother also lived in Paris, and she used Lydia as a model in many of her paintings, including *The Cup of Tea* (Figure 6.3.21). Cassatt applied brushstrokes and color to form the shadows and shapes of the painting. The soft pinks and white present the feminine image contrasted against the dark stripes of the chair. The well-placed vase of flowers centers the eye; however, the darker blue of the vase blends into the same blue tones of the wall, the painting a balance of complementary colors.



Figure **6.3.21**: The Cup of Tea (1880-81, oil on canvas, 92.4 x 65.4 cm) Public Domain

Cassatt frequently used relatives in her paintings or different unrelated models as the two viewed in *Young Mother Sewing* (Figure **6.3.22**). The child leans against her mother, who seems undisturbed, continuing her sewing. The girl gazes out at the viewer, displaying her boredom and desire to be somewhere else. The woman wears a well-defined striped dress set against the color outside the window and a green apron matching the grass. Stripes were a major theme Cassatt incorporated into her paintings. The vase of orange flowers compliments the softer green. The window opening and the park-like background are other motifs found in many of Cassatt's paintings. The woman who purchased the painting remarked, "Look at that little child that has just thrown herself against her mother's knee, regardless of the result and oblivious to the fact that she could disturb 'her mamma.' And she is quite right, she does not disturb her mother. Mamma simply draws back a bit and continues to sew."[5]



Figure **6.3.22**: Young Mother Sewing (1900, oil on canvas, 92.4 x 73.7 cm) CC0 1.0

In the Loge (Figure **6.3.23**) depicts a woman dressed for the opera, a popular pastime in Paris, and a place to see others and be seen by her peers. Entertainment venues like the theater or racetrack were popular activities for Parisians. Other Impressionists also painted attractive females at the opera, using the opportunity to paint scenes with multiple light styles, all reflecting in the spaces. Cassatt's figure was looking actively through the glasses across the audience instead of pointing her glasses downwards to the stage. A man in the upper part of the painting has turned his view towards her; she has attracted his attention for some reason.



Figure **6.3.23**: In the Loge (1878, oil on canvas, 81.2 x 66.0 cm) Public Domain

BERTHE MORISOT

Berthe Morisot (1841-1895), born in France, was fortunate to be supported by her family to pursue an art career; her grandfather was Jean-Honore Fragonard, a noted Rococo painter. She copied the old masters found in the Louvre and had one tutor who educated her in the standards of *plein aire* painting. Morisot developed an association with Edouard Manet and regularly sent work to the Salon. Critics defined her work as feminine because of the subject matter and delicacy of her work. She married Manet's brother, Eugene, and had one daughter who became a frequent model in her paintings. Morisot became friends with Degas, who encouraged her to work with other Impressionist artists and enter her work in their first show outside of the Salon. Often seen as a pioneer to be the first female exhibiting in the Impressionist show, such was her standing that Degas declared: "We think Berthe Morisot's name and talent are too important for us do without."[6]

The Cradle (Figure **6.3.24**) depicts Morisot's sister sitting by the cradle with her daughter, Morisot's first portrayal of motherhood, a subject she frequently used in later paintings. The contemplative look on the mother's face, the positioning of her arms, and her soft expression all demonstrate a feeling of intimacy between a mother and child. Morisot uses her characteristic feathery brushstrokes of white and gray accented with pinks, blues, and lavender. Her first painting in the new Impressionist exhibit was not considered a critical success, only defined as elegant.



Figure **6.3.24**: The Cradle (1872, oil on canvas, 56 x 46 cm) Public Domain

The Impressionists held eight shows of their work; Morisot exhibited *Lady at Her Toilette* (Figure **6.3.25**) in the fifth show, a painting positively received by the critics. Morisot used soft, delicate brushstrokes, portraying intimacy with muted shades of pink, blue and lavender swirling around white and gray. The painting was thought to be erotic, an emotion frequently pursued by male artists and seldom approached by a female artist. Although the images in the painting are delicately developed, a sense of voyeurism is also created. The woman is unaware of the people viewing her in the mirror, a woman in the privacy of her bath.



Figure **6.3.25**: Lady at Her Toilette (bwt 1875-1880, oil on canvas, 60.3 x 80.4 cm) Public Domain

Summer Day (Figure **6.3.26**) portrays two women floating on the lake, each one looking in a different direction, contemplating their thoughts. It was acceptable for women to walk along a pathway or picnic in the park, and therefore, Morisot could set up her easel in this common location. She could not sit at an easel and paint the corner café or city streets as her male counterparts did. Morisot used her typical feathery strokes to capture the light on the water, the swimming swans, and the reflections of the plants on the bank. Critics of the time felt the work was too sloppy and unfinished.

The most striking feature of the principal painting stage is Morisot's unique and unmistakable brushwork, much commented upon by her contemporaries. Its repeated zigzags give a shimmering, restless quality to the image as if the entire scene were refracted through countless prisms. The effect of this is to unify everything into one continuous sweep of texture and colour: figures, background and water merge into a luminous blond tonality that ripples across the whole surface of the picture. Individual forms are almost submerged in the decorative patterning of the paint.[7]



Figure **6.3.26**: Summer Day (1879, oil on canvas, 45.7 x 75.2 cm) Public Domain

MARIE BRACQUEMOND

Marie Bracquemond (1840-1916) was married to Felix Bracquemond, a lithographer who worked with many early Impressionist artists. Marie was a painter who followed the ideals of Impressionism, and some believe she created far more exciting paintings. Historians have noted the support their son gave to Marie and the jealousy of the father, Felix. Marie Bracquemond often acted as a recluse, and most of her paintings were created in her garden. Even though her husband disapproved of her art, she defended Impressionism throughout her lifetime, stating,

> *"Impressionism has produced…not only a new, but a very useful way of looking at things. It is as though all at once a window opens and the sun and air enter your house in torrents."[8]*

The Artist's Son and Sister in the Garden at Sevres (Figure **6.3.27**) is Bracquemond's son and sister, who was a standard model for her paintings. The white dress with highlights of blue and pink dotted with dark spots, spills everywhere, almost dominating the painting. The red blots of flowers form an encircling background to set off the figures, the son's white vest moving the eye from person to person.



Figure 6.3.\27: The Artist's Son and Sister in the Garden at Sevres (1890, oil on canvas, 55 x 46 cm) Public Domain

EVA GONZALES

Born in Paris, Eva Gonzales (1849-1883) was educated in the artistic circles her father participated in and began training as an artist at age sixteen. She soon became a student of Manet and a model for many of the Impressionist artists. The basic style Gonzales learned under Manet remained the same throughout her life based on concepts from ordinary people and how they lived, frequently using her family members as models. Gonzales often worked with pastels to keep her colors and contours softer with a lighter palette. Although the reviewers of the Salon felt she demonstrated outstanding technical skills, her work was defined as a 'female technique.'. Gonzales died in childbirth when she was only thirty-four years old.

Jeanne, Gonzales's sister, is depicted in *Morning Awakening* (Figure 6.3.28), an early morning scene, not quite awake. The image defines a second in time, one of the standards of the Impressionists, along with using the effects of light shining through the window. The image was cropped, only the top part of her sister, bringing the viewer right into the bedroom scene. Gonzales used various blues, greys, and pastel pink and violet, all highlighting the white clothing and gossamer bedding and curtains.



Figure 6.3.28: Morning Awakening (1876, oil on canvas, 81 x 100 cm) Public Domain

GUSTAV CAILLEBOTTE

Gustav Caillebotte (1848-1894), born in France and fortunate to have a wealthy family, was educated as a lawyer before being drafted to fight in the Franco-Prussian war. After the war, he studied painting and became friends with some Impressionist artists creating new ideas about art, and he entered work in their second exhibition. Caillebotte painted with more realism than his contemporaries, although varying his style depending on each painting. He was interested in perspective and its effect on a scene, frequently cropping images or zooming close to a figure. The intersection in Caillebotte's *Paris Street, Rainy Day* (Figure 6.3.29), was near the train station; a look at the urbanization of Paris at the time, streets were redesigned and widened with the reconstruction of buildings. The people in the foreground, dressed in the latest fashion, were cropped near their knees, giving a strong perception of depth in the painting. He used gray tones to present the dreary, rainy day, the shiny cobbles of the street, and the dullness of the sky.



Figure **6.3.30**: Paris Street, Rainy Day (1877, oil on canvas, 212.2 x 276.2 cm) Public Domain

In the last half of the 19th century, France was alive with artists, and the Impressionists strengthened their position in history with the revolutionary new ideas and methods they developed. Painting plein aire or indoors to capture the luminance of light at a specific moment in time. They used shading and color to create lines, movement, and features with brushstrokes long or short, wide or narrow, illustrating social behavior, interactions, and personal life.

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[8] Gaze, D. (2013). *Concise Dictionary of Women Artists*, Routledge, p. 206.

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6.4: POST-IMPRESSIONISM (1886-1905)

INTRODUCTION

Post-Impressionism started as an extension of the use of color and light by the Impressionists, soon pushing past the limitations of the style into new expressions and moving from the short, broken brushstrokes to forms filled with bright colors. Many artists started with Impressionism's standards, changing to new styles and generally painting in isolation. During the Post-Impressionist period, different and experimental short-lived designs started; Les Nabis, Neo-Impressionism, Pointillism, Symbolism, or Cloisonnism. Although the artists did not classify themselves in any group, a local art critic called them Post-Impressionist after viewing a show in London, a term staying as an art movement.

The Post-Impressionists painted real-life, frequently slightly distorted using very bright colors applied with thick layers of paint. Sometimes the color was unnatural, selected by the artist, not real life, and bordering on the abstract. Artists tried different techniques; Seurat used color applied with tiny dots, Cezanne painted simple shapes, while Van Gogh swirled paint on his brushes across the canvas. The artists wanted to express feelings, their subconscious, and emotion. Gauguin believed color was the language of his dreams, while Cezanne thought art was not art without emotion.

The Impressionists used natural light to define their paint colors; the Post-Impressionists used saturated hues and artificial colors for their palette. Both styles used brushstrokes, short or broad, very visible; however, the Post-Impressionists were not trying to form the brushstrokes into a realistic image, merely a representation.

PAUL CÉZANNE

Paul Cézanne (1839-1906), born in France, established the movement's beginnings from pure Impressionism to Post-Impressionism. Picasso referred to Cézanne as "the father of us all," and Matisse called him "the master of us all" as Cézanne opened new ideas to artwork.[1] He moved from the brushstrokes of the Impressionists to brushstrokes using color to build complex areas on the painting. Early, his participation with the Impressionists was minimal, entering only two of their shows, received poor marks from the critics, and had little success selling his work. Fortunately, he was from a wealthy family and did not need to be a commercial success as he continued to create his style.

It wasn't until later in his life, that he became accepted and promoted by other artists and finally had a solo show in the early 1890s. The exhibition displayed almost 150 works Cézanne had painted and stored away or given to others, an exhibition showing the wide range of Cézanne's art and his immense talent, garnering wide admiration. Exploring outdoors with his friend Pissarro and other artists, his early work focused on landscapes and figures in the landscape created by layering paint in thick layers in darker hues. As he moved away from the style of the Impressionists and developed his own, he wanted the beauty of the work to become the focal point instead of how it was rendered, not perfectly posed. He focused on selected ideas; still life, landscapes, and portraits of people he knew well. One characteristic he used in most paintings was painting short parallel lines that slanted obliquely, a type of texture other artists adopted. "His unique method of building form with color and his analytical approach to nature influenced the art of Cubists, Fauves and successive generations of avant-garde artists."[2]

The *Large Bathers* (Figure **6.4.1**) was considered one of his early break-away paintings, moving from tradition into Post-Impressionism. The painting appears to be *en plein aire*, an outdoor scene with a bright blue cloud-filled sky. However, Cézanne did not use real models and painted the image from his imagination and memory of days spent outdoors. The lush, colorful background appears as the stage, the tree trunks bending to form the scene, the bathers positioned across the shoreline, engaged in different activities, seemingly incompletely painted. After 1880, Cézanne lived in Aix, his family home, where he did numerous local landscape paintings. He developed a series of horizontal layers to build dimension and depth into the work.

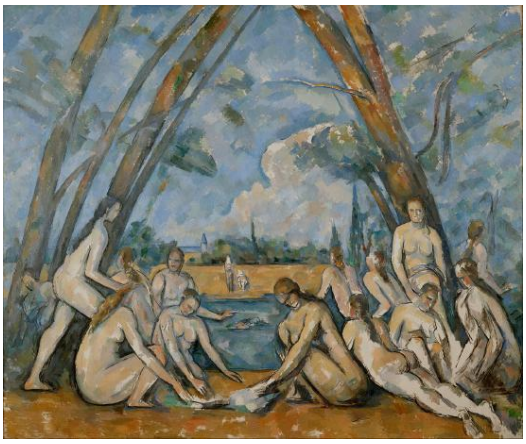


Figure 6.4.1: The Large Bathers (1906, oil on canvas, 210.5 x 250.8 cm) Public Domain

Mont Sainte-Victoire and the Viaduct of the Arc River Valley (Figure 6.4.2) depict the mountain dominating the local landscape. Using muted colors, a set of bushes runs horizontally across the bottom of the painting, then the valley with the bridge moving, the mountainous layer, and finally the sky, each building the horizontal distance. He used the vertical foreground trees to give the final depth and feel of distance to the painting, feeling the geometry found in nature.

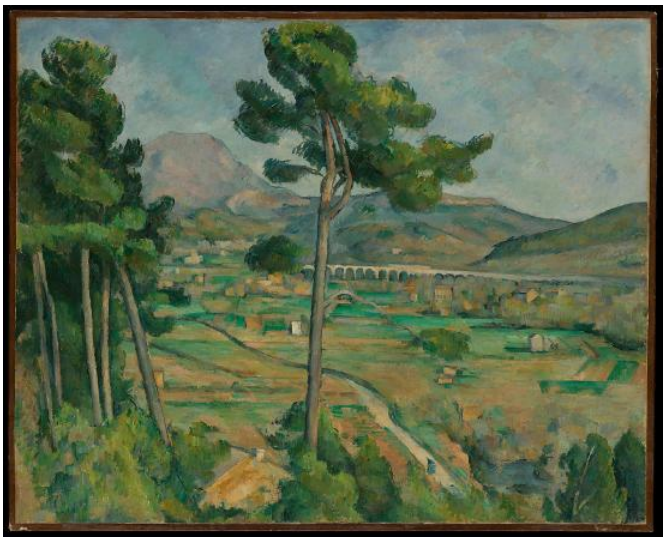


Figure 6.4.2: Mont Sainte-Victoire and the Viaduct of the Arc River Valley (1882-85, oil on canvas, 65.4 x 81.6 cm) Public Domain

In the mid-1870s, Cézanne changed his methods, experimenting with different color tones and how brushstrokes changed dimensions. He began to paint carefully constructed still life using subtle changes of color without a strong light source to create slightly distorted scenes. Each image in the painting held it to the total image, an apple might be oversized or appear to be falling off the table. The painting *Jug Curtain and Fruit Bowl* (Figure 6.4.3) is one of Cézanne's most famous still life images. The white tablecloth provides the fundamental contrast to hold the images laying on a tabletop, each side of the table a different size and thickness. Each piece of fruit contrasts with another; the rich dark greens, reds, and yellows bring energy as the eye moves around the painting. The apples stacked in the bowl have a flat look as they all sit evenly, while some of the fruit looks like it will roll off the table.



Figure **6.4.3**: Jug Curtain and Fruit Bowl (btw 1893, oil on canvas, 59 x 72.4 cm) Public Domain

Cézanne became known for the technique of disjointed perspectives; in *The Basket of Apples* (Figure **6.4.4**), the table dimensions differ on each side. The bottle slanted towards the tilted basket, all realistic as a total image. Sitting on the classic white cloth, he used the repetition of the green, yellow and red fruit, each entity bringing balance into the painting, applying heavy brushstrokes to bring each piece of fruit to life.



Figure **6.4.4**: The Basket of Apples (1890-1894, oil on canvas, 65 x 80 cm) Public Domain

Cézanne painted multiple images of local people doing ordinary things, including five paintings about peasants and their card games. In *The Card Players* (Figure **6.4.5**), the soft blue background and table help instill a feeling of quietness and patience in their card game; the men are looking down at their cards, deep in concentration. Pipe smoking was a standard part of their lives, and pipes appear hanging on the wall, on the table, and in the mouth of the bystander. Many believe the card player paintings followed Cézanne's love of still life, depicting an artfully arranged human still life.



Figure **6.4.5**: The Card Players (1890-92, oil on canvas, 65.4 x 81.9 cm) Public Domain

GEORGES SEURAT

Georges Seurat (1859-1891), was born in Parisa and studied at the École des Beaux-Arts where he was educated on color theory and chromatics, especially those ideas written by Chevreul. When the Salon rejected him, he and other artists opened the Salon des Independants, based on their concepts of Divisionism or Pointillism as it is known today. Seurat placed small dabs of colors next to each other to mix in the viewer's eye, forming the image he wanted to present and controlling the colors. He died at a relatively young age, and his parents tried to donate his paintings to the Louvre; however, they refused, and his work was dispersed among friends.

Seurat studied color and the effects of adjacent colors on each other; a red color placed beside blue looks different than if the red is placed by green or even red alone. Seurat knew how to raise or lower the tones of color based on their juxtaposition to another color, a technique he used in his paintings. In *Young Woman Powdering Herself* (Figure **6.4.6**), the blue background color is intensified, enhancing the pale colors on her arms and the lace of her straps. He used different tones of blues to develop the shadows on the wall. The table's legs are bowed outward so she can sit; however, the tabletop is very small, and the mirror perched carefully on top.



Figure **6.4.6**: Young Woman Powdering Herself (1889-1890, oil on canvas, 95.5 x 79.5 cm) Public Domain

A Sunday Afternoon on the Island of La Grande Jatte (Figure **6.4.7**) brought cries of "Bedlam, scandal, and hilarity was among the epithets used to describe what is now considered Georges Seurat's greatest work…"[3] Seurat created his masterpiece by juxtaposing tiny spots of color based on the interaction of tones with each other. The figures feel forever immobilized in time; their deep shadows froze in place, a seeming silence covering the scene. The island was in the Seine with a grassy, steep bank. Seurat returned multiple times, making many sketches of different images, studying the colors and how the shade formed, and returning to his studio to paint the final work. Unlike the Impressionists, his lines between a figure and the surrounding background are well defined by contrasting colors with his signature dots of paint; others termed it Pointillism. "He preferred the term Divisionism—the principle of separating color into small touches placed side-by-side and meant to blend in the eye of the viewer."[4]

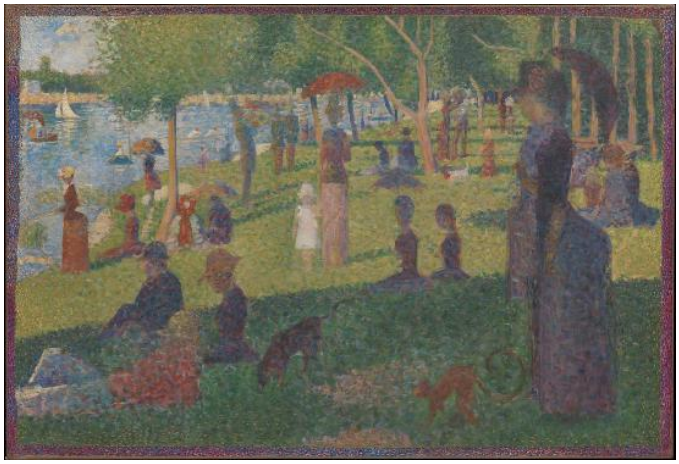


Figure **6.4.7**: A Sunday Afternoon on the Island of La Grande Jatte (1884, oil on canvas, 70.5 x 104.1 cm) Public Domain

PAUL SIGNAC

Paul Signac (1863-1935), born in Paris, originally planned to be an architect until he went to an exhibition of Monet's art, became inspired to study art, and become a painter. He started by painting landscapes and watercolor scenes in France. Later, he met Georges Seurat and developed into an avid supporter of Seurat and his theories of color and painting methods, electing to paint with the small dots of Pointillism instead of the Impressionist's shorter brushstrokes. Many deemed their work Neo-Impressionist; Signac believed he and Seurat painted more authentic colors and reflective light because they followed the scientific rules about how the eye perceives light and blends color, which he named 'optic mixing.'

After Seurat died, Signac traveled extensively in Europe, making sketches of the scenery he encountered, returning to his studio to paint on his canvases. In this part of his life, he moved from the small dots advocated by Seurat to a style of small square dabs of color, similar to mosaic tiles. He continued to experiment with pen and ink drawings, etchings, and lithographs. *The Woman with a Parasol* (Figure **6.4.8**) is an image of Signac's wife in a pose similar to the one the Impressionist painters used; however, it was painted entirely differently. He used a vibrant set of contrasting colors and juxtaposed green and orange with purple and yellow. He does not give the image an illusion of depth,

instead a relatively flat look dominated by the woman's unusually large puffy sleeves, the stylized flower behind her adding a decorative element.



Figure 6.4.8: Woman with a Parasol (1893, oil on canvas, 81 x 65 cm) Public Domain

One of the seaports Signac frequented was Saint-Tropez. He was constantly railing against political agendas, fighting for different causes, and painted *In the Time of Harmony* (Figure **6.4.9**) as his vision of utopia for the future. The people are portrayed in an idyllic place; painting, playing different games or reading, representing the utopian future. The artist himself is plucking a fig from the tree, and his wife is giving fruit to a child; the men are shirtless, everyone in relaxed poses, all in contrast to the stiff, straight images of Seurat's painting in the park. The colors are muted with few individual shadows, the darker section all shaded by the tree, and the rest of the painting in the bright sun. The critics did not like the painting, some calling it naïve, too political, and even hackneyed.

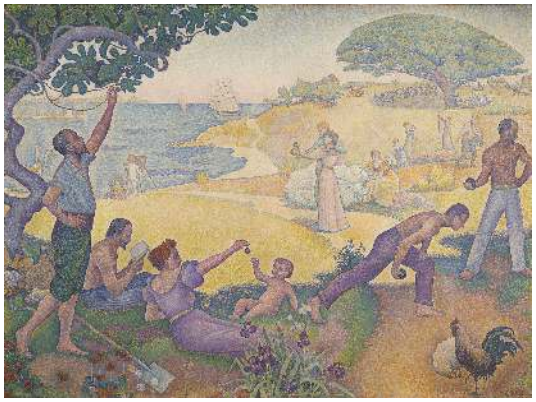


Figure 6.4.9: A Time of Harmony (btw 1893-1895, oil on canvas, 310 x 410 cm) Public Domain

VINCENT VAN GOGH

Vincent van Gogh (1853-1890), born in the Netherlands, is considered one of the most famous figures in art history, a person with a long history of a tortured mind who committed suicide when he was only 37 years old. He was unsuccessful as an artist in his lifetime, becoming accepted only later in the 20th century when others recognized his talents. As a young man, he tried other vocations until deciding to become an artist, teaching himself by copying prints to learn the basics of drawing and moving to landscapes and people who worked in the fields. Van Gogh had an unusual relationship with his brother Theo who supported him throughout his life, giving van Gogh financial support and trying to help him sell his art. Van Gogh wrote volumes of letters to his brother, providing recorded information about van Gogh's life, his feelings, and his artwork.

Van Gogh moved to Paris in 1885, and after seeing the work of the Impressionists and Post-Impressionists, he began to lighten the colors on his palette and used a broad, broken style of brushstrokes. He focused on self-portraits, obsessively painting over twenty of them in a short time, exploring uses of color, and building bolder contrasts. Van Gogh became friends with Gauguin, Pissarro, and Seurat, painting over 200 paintings in only two years, then feeling he had exhausted Paris, moved to Arles in 1888. Here, he painted his most successful works, inspired by the sunlight and landscape of the area, incorporating vast swaths of yellow in his paintings.

Gauguin visited him in Arles, the two arguing frequently, one altercation leading van Gogh to cut off his ear and send it to a woman both van Gogh and Gauguin knew at a local brothel. Gauguin left the area, and van Gogh suffered an acute mental breakdown. He went to Saint-Remy and checked himself into the mental asylum, painting constantly, creating works incorporating his famous swirls seen in *Starry Night*. In 1890, he left the asylum to be near a doctor who would treat him; however, in July, he was no longer able to cope with his continuing depression and mental issues, so he committed suicide.

> *…to know van Gogh is to get past the caricature of the tortured, misunderstood artist and to become acquainted instead with the hardworking, deeply religious, and difficult man. Van Gogh found his place in art and produced emotional, visually arresting paintings over the course of a career that lasted only a decade.[5]*

Wheat Fields with Cypresses (Figure **6.4.10**) is another example from his planned oeuvre based on central themes; this one represented his concept of the area around St-Remy and Arles as a pattern of how Provence should look with cypress, olive trees, and grapevines. The painting demonstrates the conflicts in his work, to paint an interpretation of the physical world as it existed yet incorporate the spiritual ideas working in his tormented mind. The single verticality of the cypress is counter to the horizontal movement of the wheat field and mountains as the clouds swirl randomly through the sky. Van Gogh painted five different scenes of sunflowers when he was in Paris and seven more in Arles, one of the most famous of his sets. The sunflowers are all similar, differing in number and position. When he was in Paris painting sunflowers, some of the blossoms were laying on the table, and in Arles, he positioned the flowers in vases.

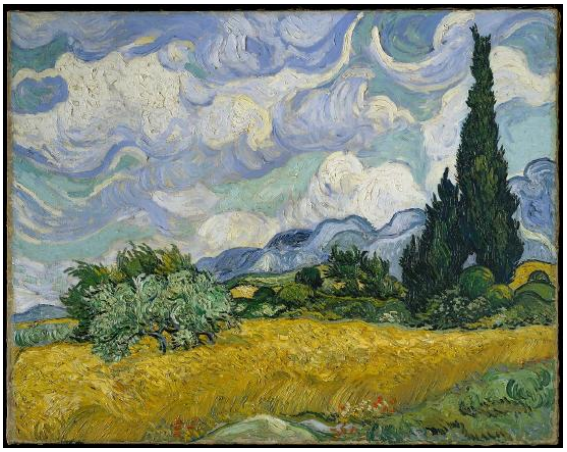


Figure **6.4.10**: Wheat Field with Cypresses (1889, oil on canvas, 73.2 x 93.4 cm) Public Domain

Still Life: Vase with Twelve Sunflowers (Figure **6.4.11**) was painted at Arles. Van Gogh used shades of yellow, his favorite color at the time, demonstrating how he could use a minimal palette to create a wide variety of images. During this period, van Gogh was one of the first artists to use new synthetic forms of yellow, a broadened set of tones as opposed to the traditional yellow artists made themselves.



Figure **6.4.11**: Still Life: Vase with Twelve Sunflowers (oil on canvas, 95 x 73 cm) Public Domain

While he was in Paris, van Gogh painted over twenty portraits of himself to improve his painting techniques. He used cardboard for this image, *Self-Portrait with a Straw Hat* (Figure **6.4.12**). Van Gogh told others he bought a good quality mirror, so he had a well-reflected image to paint. At this time, he was also studying the color theories of the Post-Impressionists and experimenting with brushstrokes. Van Gogh is seen in summer-style clothing with a straw hat; one eye painted blue and one green. He primed the cardboard with streaks of purple, a color that faded and initially provided a strong contrast to his yellow hat.

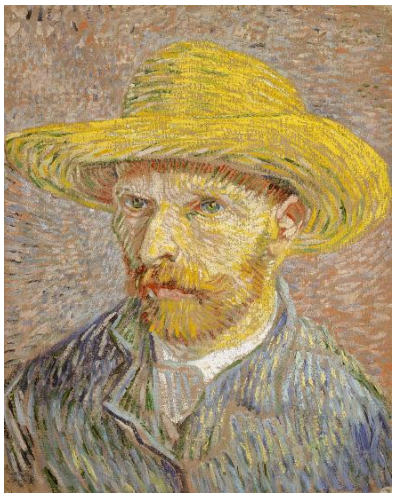


Figure **6.4.12**: Self-Portrait with Straw Hat (1887-88, oil on canvas, 40.6 x 31.8 cm) Public Domain

After coming home from the hospital, Van Gogh painted *Self-Portrait with Bandaged Ear* (Figure **6.4.13**) and recovering from cutting off his ear. Although sitting in his bedroom, Van Gogh still wears his coat and hat, and it is unknown if it was cold inside or if he just chose to wear them for the portrait. In the painting, his right ear appears with the bandage; however, his left ear was actually severed; Van Gogh probably painted a mirror image of himself. Behind him is an unfinished canvas. Shortly after this portrait was completed and his neighbors protested about his behavior, he was taken to an isolation cell in the hospital, later going to the asylum at Saint-Remy.



Figure **6.4.13**: Self-Portrait with Bandaged Ear (1889, oil on canvas, 60.5 x 50 cm) Public Domain

Bedroom in Arles (Figure **6.4.14**) was a painting of van Gogh's bedroom when he lived in the yellow house in Arles. He kept the room simple, minimally furnished with his pictures on the wall, and used bright colors, although the colors are somewhat muted today from age. For example, the door was originally purple and now has faded to blue and the walls were brighter violet. The corner skew on the rear wall was not intentional; the wall was made that way; however, in one of his letters to his brother, he mentioned that he did not add shadows and painted the room with a flattened look similar to a Japanese print. He also noted how much he liked the painting of his bedroom and later painted two other versions.



Figure **6.4.14**: Bedroom in Arles (1888, oil on canvas, 72.4 x 91.3 cm) Public Domain

Van Gogh lived in the asylum when he painted *Starry Night* (Figure **6.4.15**), his most famous painting, a view out his window at night. In letters to his brother Theo, he discussed what he could see out his iron-barred window at night, the darkness and shadows. He stated, "Why, I say to myself, should the spots of light in the firmament be less accessible to us than the black spots on the map of France?...Just as we take the train to go…to Rouen, we take death to go to a star."[6] The painting is dominated by the swirling patterns rolling across the sky, the bright moon on the left, and stars glowing in the night. Beneath the sky is the darkened village van Gogh saw from his room, the shadowy cypress trees on the side balancing the image. He used very short brush strokes to apply the thick pigments, madly creating the drama.



Figure **6.4.15**: Starry Night (1889, oil on canvas, 73 x 92 cm) Public Domain

HENRI DE TOULOUSE-LAUTREC

Henri de Toulouse-Lautrec (1864-1901), born in France in the Pyrenees region, drew sketches in his schoolbooks at an early age, a talent recognized by his parents. He always suffered from congenital health problems, including breaks in his legs that did not heal properly, leaving them shortened. His grandmothers were sisters from an aristocratic family, and his parents were first cousins, marrying within the family and probably the cause for his inherited skeletal disorders.

His parents were wealthy, supported his art, and ensured he learned from well-known painters. He went to Montmartre, a place for artists and writers, unique lifestyles, a place he lived most of his adult life. He painted *en plein air* as other Impressionists did, only sitting in the streets and gardens of Montmartre, using prostitutes of the area for his models and cardboard as his canvas covered with large, loose brushstrokes. When the new Moulin Rouge cabaret opened in the neighborhood, Toulouse-Lautrec was commissioned to create advertising posters, painting some of his most famous works depicting singers and dancers and the new can-can dance.

Toulouse-Lautrec suffered from alcoholism, especially fond of absinthe he mixed with cognac. His walking cane had a hollow space to hold his liquor wherever he went. Toulouse-Lautrec patronized the plentiful supply of prostitutes, contacting syphilis which combined with his alcoholism, led to his early death. During his lifetime, he was a very prolific artist. In his career of fewer than 20 years, "he generated 737 canvases, 275 watercolors, 363 prints and posters, 5,084 drawings, 300 pornographic works, some ceramic and stained glass work, and an unknown number of lost works."[7] He developed his style using bright colors with long brushstrokes to emphasize contours, portraying people as they worked in the flamboyant nightlife of Montmartre.

With the population increase in Paris, the nightlife changed. The number of café/dance halls also increased, particularly in Montmartre, where men and women could drink and converse together, a previously forbidden activity. Here, especially in the larger clubs, Moulin Rouge and Moulin de la Galette, Toulouse-Lautrec drew, painted, and printed the often-tawdry nightlife of the cabarets and theaters, revealing the humor and sadness of the performers.

One of the Moulin Rouge stars performing the new can-can dance was the dancer, Louise Weber, also known as *La Goulue (The Glutton)* (Figure **6.4.16**). In the painting, she is entering the Moulin Rouge with her sister and her lover. Her face is ashen, saddened, Toulouse-Lautrec liked to capture feelings reflected in faces. He frequently cropped the images and used bold lines to flatten the painting into a style reflected in Japanese woodblocks.



Figure **6.4.16**: La Goulue Arriving at the Moulin Rouge (1892, oil on cardboard, 79.4 x 59 cm) Public Domain

Moulin Rouge: La Goulue (Figure **6.4.17**) was a poster advertising a dance at the cabaret, La Goulue in an aggressive pose doing the can-can, her specialty that she frequently performed without the benefit of underwear. The poster only used four colors, the audience in black forming the background as a contrast against the stark white of her lacy undergarments. The large M at the beginning of the repeated name was an unusual technique. About 3,000 copies of this poster were made and pasted around Paris, making Toulouse-Lautrec famous and earning him attention and multiple offers to make posters.



Figure **6.4.17**: Moulin Rouge: La Goulue (1891, color lithograph, 191 x 117 cm) Public Domain

At the Moulin Rouge (Figure **6.4.18**) demonstrates the nightlife of the cabarets, both men and women as patrons. In this painting, Toulouse-Lautrec used strident colors in different places lifting parts of an image out of the recesses of darkness. The bright orange hair of an entertainer brings the focus of color to the center, while the ghoulish green face on the side moves the eye and haunts the imagination. The cropped brown table covers much of the painting, anchoring the people seated at the table. Looking into the mirror in the background is the dancer, La Goulue, a frequent image found in his paintings. The cabaret loses its glamour, seemingly filled with sad people bleakly sharing their miseries.



Figure **6.4.18**: At the Moulin Rouge (1892-95, oil on canvas, 123 x 141 cm) Public Domain

PAUL GAUGUIN

Paul Gauguin (1848-1903) was born in France during a time of political unrest, some instigated by his relatives. His father was jailed for the attempted murder of his mother, and the family fled to Peru, a place with wealthy relatives where he lived in privilege. After political conflicts swept through Peru, they returned to France. He was trained in the military, married, started an unsuccessful business in Denmark, had several children, and was asked by his wife to leave after eleven years of marriage. Returning alone to Paris, he started painting, becoming friends with other artists. He did enter work in one of the Impressionist shows; however, he disagreed with other artists like Seurat and the way he painted. Breaking ties with the Impressionist community, he began to experiment and was termed a primitive artist. He moved to Brittany, painting works with broad, flat areas of color based on symbolic concepts. In the late 1880s, he became friends with van Gogh; although they competed, they both pushed the boundaries of color in their paintings.

After van Gogh died, Gauguin became unhappy with the constant critics of his work and decided to move to a faraway place where he could paint as he wanted, going to Tahiti and the French Polynesian islands. Here he used color, and scenes with concepts of Western art and Eastern sources. His work became more symbolic as he told others, "explanatory attributes-known symbols-would congeal the canvas into a melancholy reality, and the problem indicated would no longer be a poem."[8] When he returned to Paris for a while, he made woodcut prints and experimented with colors and inks, bringing Tahiti's exotic and mysterious vision. Although Tahiti was not precisely as imagined as over half of the people were killed by European diseases, he returned to Polynesia, still searching for paradise until the end of his life.

When he was in Brittany, he wanted to avoid the influence of the Impressionists, painting *The Vision After the Sermon* (Figure **6.4.19**), a biblical-based subject of an angel and Jacob wrestling in front of a female audience in Breton. Using a method termed Cloisonnism based on flat forms, he arranged the women across the painting, dominated by the flat white hats. A tree juts diagonally dwarfing the wrestling event, all of the colors brightly contrasting, without shadows.



Figure **6.4.19**: The Vision After the Sermon (1888, oil on canvas, 73 x 92 cm) Public Domain

Gauguin sets the crucifixion scene of *The Yellow Christ* (Figure **6.4.20**) in the countryside of Brittany, the women in typical clothing waiting at the bottom of the cross. He used flat autumn colors of yellow, amber, and browns in the painting, the thin, stretched body on the cross painted in unearthly yellow, unnatural colors that work with each other. Gauguin applied bold, dark outlines to counter the flat look of the figures. He also painted *The Green Christ* in the same area, both key images representing Symbolism.



Figure **6.4.20**: The Yellow Christ (1889, oil on canvas, 92.1 x 73 cm) Public Domain

Gauguin loved the bright colors he found in Polynesia, lavish flowers, unusual and exotic fruit, blazing sunsets reflecting on the seas, and women he considered mysterious. When paintings from Gauguin's journey to Tahiti were displayed, one of the critics was interested in Gauguin's methods and asked him to describe them. Gauguin answered,

> *I arrange lines and colors so as to obtain symphonies, harmonies that do not represent a thing that is real, in the vulgar sense of the word, and do not directly express any idea, but are supposed to make you think the way music is supposed to make you think, unaided by ideas or images, simply through the mysterious affinities that exist between our brains and such arrangements of colors and lines.[9]*

Ia Orana Maria (Hail Mary) (Figure **6.4.21**) was Gauguin's first significant painting in Tahiti, and he sent a letter to his friend describing the painting as; A yellow-winged angel points out Mary and Jesus to two Tahitian women. Mary and Jesus are likewise Tahitians and naked, except for the *pareo*, a flowered cotton cloth tied to the belt as suits one's fancy. In the background are very dark mountains and blossoming trees. Foreground emerald green. To the left bananas…[10]



Figure **6.4.21**: Ia Orana Maria (Hail Mary) (1891, oil on canvas, 113.7 x 87.6 cm) Public Domain

Gauguin used a mix of Christian and Tahitian rituals; the Madonna wears Tahitian clothing, and bananas sit on the typical altar. Gauguin often described Tahitian women as mysterious yet charming. *When Will You Marry?* (Figure **6.4.22**) portrays two women, the one in the back, wearing confining clothing introduced by the missionaries. The other woman has a typical colorful skirt wrapped around the hips, a flower tucked behind her ear, displaying her interest in an admirer. She was also found in other paintings by Gauguin. He complimented the colors of the women and their dresses with large swathes of yellow and green.



Figure **6.4.22**: When Will You Marry (1892, oil on canvas, 101 x 77 cm) Public Domain

EDVARD MUNCH

Edvard Munch (1863-1944), born in Norway, experienced a childhood filled with family illnesses of tuberculous and insanity. He studied at the Royal School of Art in Norway, then traveled to Paris and worked with van Gogh and Gauguin, exploring how they used color and composition to express emotion before returning to Norway to paint. Munch never married and lived by himself for twenty-seven years before his death. He was exceptionally prolific yet did not want to part with his works. When he died at the age of eighty, locked in his house, local authorities found; "a collection of 1,008 paintings, 4,443 drawings, and 15,391 prints, as well as woodcuts, etchings, lithographs, lithographic stones, woodcut blocks, copperplates, and photographs."[11] However, even with all he created, he is mainly known for one image – *The Scream.*

The symbolism expressed by Gauguin soon became incorporated into the work of some of the younger artists throughout Europe, wanting to express an idea, feelings, or visions instead of the realistic natural world. They believed the symbolic ideas of a painting resulted in emotional experiences as depicted through how color and lines were formed to express the feelings. Early in his career, after returning from Paris, Edvard Munch adopted the concepts of Symbolism and painted a series, *The Frieze of Life*, about the despair and loneliness of life.

Munch used the Oslo bridge in many of his paintings, as a backdrop to portray tormented mental images. He created twenty-two pieces of art for the *Frieze of Life*, all with titles demonstrating misery. There are multiple interpretations about Munch's sky and why he consistently used the bold colors in an otherwise dark palette. Munch wrote in his diary,

> *"I was walking along the road with two friends – the sun was setting – I felt a wave of sadness – the Sky suddenly turned blood-red…I felt as though a vast, endless scream passed through nature."[12]*

In *Despair* (Figure **6.4.23**), the lonely man stands on the bridge, appearing tired, worried, or with more profound feelings of grief and pain. Many believe the man resembled Munch, perhaps expressing his feelings of despair. Munch used the railing on the bridge to move the viewer through the otherwise flat painting.



Figure **6.4.23**: Despair (1892, oil on canvas, 92 x 67 cm) Public Domain

The Scream (Figure **6.4.24**) is Munch's most famous painting, the symbolic figure standing on the bridge, wracked by emotions and screaming into the empty air. The railing strongly crosses on a diagonal as the figure curves with the movement of the background.



Figure **6.4.24**: The Scream (1893, oil, tempera & pastel on cardboard, 91 x 73.5 cm) Public Domain

Anxiety (Figure **6.4.25**) was also painted on the bridge, with the water in the background, using the same dark hues and lines to define the sky, mountains, and sea. In the *Scream*, a single person expresses emotions, while in *Anxiety*, a group of people seem to share their desperation. In all three paintings, the town and ships are barely visible in the background.

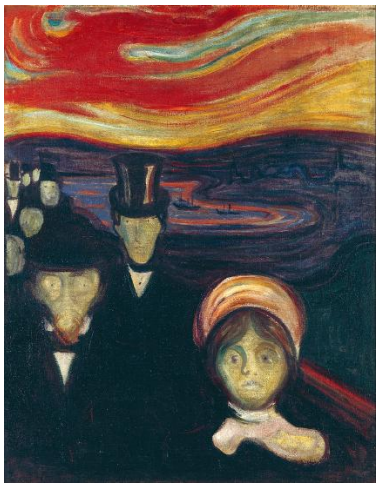


Figure **6.4.25**: Anxiety (1894, oil on canvas, 94 x 74 cm) Public Domain

JAPONISME

Japonisme was a term defined by one of the French critics describing the influence of Japanese Ukiyo-e art on European artists and their interest in woodblock prints. Both Impressionist and Post-Impressionist artists used the techniques and styles, including Degas, Monet, Cassatt, Van Gogh, Gauguin, and Toulouse-Lautrec. Japanese ports started trading again with Europe in the mid-1800s, and artists buying small vases or cups saw how the images were asymmetrical and had empty spaces or broad perspectives. The European artists experimented with exaggerated colors or flattened perspectives, undulating lines, and contours, often creating paintings or prints based on a specific Japanese image or outline.

Vincent van Gogh and his brother were avid collectors of Japanese prints, and he painted *The Courtesan* (Figure **6.4.26** and Figure **6.4.27**) based on an image on a magazine cover. Painted in van Gogh's traditional bright colors, he added the dark contoured lines from the print. He surrounded the figure with characteristic Japanese images; bamboo, water lilies, cranes, and frogs. Many historians believe he selected those images because *grue* (crane) and *grenouille* (frog) were slang terms for a prostitute.



Figure **6.4.26**: Courtesan by Keisai Eisen (Woodblock print, ink, and color on paper, 23.8 x 33.7 cm) Public Domain



Figure **6.4.27**: The Courtesan by Vincent van Gogh (1887, oil on canvas, 100.7 x 60.7 cm) Public Domain

Mary Cassatt generally focused on the lives of women and everyday events as in *Maternal Caress* (Figure **6.4.29**). She saw the exhibition of woodcut prints and created a set of etchings based on Japanese prints. Her mother and child were done with a similar muted palette, a focal color, white, with accents of black with detailed black lines. Both mothers lovingly play with their children.



Figure **6.4.28**: Midnight: Mother and Sleepy Child by Kitagawa Utamaro (1790, woodblock print; ink and color on paper, 36.5 x 24.4 cm) Public Domain



Figure **6.4.29**: Maternal Caress by Mary Cassatt (1890-91, drypoint, aquatine, and softground etching, 43.8 x 30.3 cm) Public Domain

During the Post-impressionist period, France was alive with artwork and artists, spawning multiple movements as people experimented with paint, brushstrokes, lines, and themes. The Post-Impressionist grew from the Impressionist concepts, bringing their ideas of color and light, rejecting limitations in the way they painted and their lifestyles.

[1] Cogeval, G., Patry, S., Guegan, S. (2010). *Van Gogh, Gauguin, Cezanne, and Beyond*. DelMonico Books, p. 67.

[2] Retrieved from https://www.metmuseum.org/toah/hd/pcez/hd_pcez.htm

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6.5: YOGA AND NIHONGA (1870-EARLY 1900S)

INTRODUCTION

Paintings in Japan are categorized into Yōga and Nihonga; the categorization permeated every aspect of painting in Japan. Each category had its artists, exhibitions, competitions, judges, institutions, and educational curricula. Yōga meant "Western-style painting," aligning with the Western (European) artistic convention in concepts, materials, and techniques. One of the foundational concepts of Western painting is the life-like depiction of the world on a flat surface. Nihonga meant "Japanese-style painting" in the traditional Japanese counterpart of Yōga. For example, Yōga artists used oil on canvas, and Nihonga artists used sumi ink and water-based paint on washi-paper or silk. Established during the era of modernization in nineteenth-century Japan, these two categories contrasted and defined each other. In the world of modern Japanese painting, neither existed without the other.

The opening of Japan in 1854, the fall of the Tokugawa Shogunate in 1867, and the Meiji Restoration in 1868 intensified the dialogue between Japan and the West. Japan was anxious about foreign imperialism. Meiji officials understood Japan's independence was only safeguarded through rapid modernization in technology and industry.[1] Japan needed to be more like the Western world to prevent colonization. In the early Meiji period (the last half of the nineteenth century), Japan was modernizing rapidly in its aspiration to become more like the West. The art world was fueled with the same energy; within this historical context that Yōga and Nihonga were born.

YŌGA

Yōga represented Japan's more diverse artistic part, gravitating towards the West. In Yōga, Japanese artists painted or drew in Western-style. They used techniques and materials found in European art such as oil paint on canvas, ink, pastels, and watercolor. The goal was to create a Renaissance-based, realistic picture on a flat 2-dimensional surface. They perfected the skills of linear and atmospheric perspectives, shading, and color-mixing to mimic the natural world. European or American instructors were invited to Japan to teach, and some Japanese artists went to study in France. As art students in the second half of the nineteenth century, Japanese artists encountered Academism, Realism, and Impressionism and trained in those styles. After their training, they brought the concepts back to Japan, and the styles influenced the establishment of Yōga.

The tendency toward image-making in Western-style was not a sudden event that started as Japan opened to the world in 1854. Even when Japan was still a closed country in the eighteenth century, some artists were already studying a Western mode of pictorial representations such as linear perspective. Japanese woodblock prints (ukiyo-e), including Katsushika Hokusai (1760-1849), demonstrate the concept. The fame of the *Great Wave off Kanagawa* print and *Nihonbashi in Edo* (Figure **6.5.1**) from the series *36 Views of Mt. Fuji* demonstrate Hokusai's knowledge of linear perspective. In the Nihonbashi print, the rows of houses flanking the river recede uniformly and accurately, taking the viewer's eyes towards the vanishing point at the Nihonbashi bridge.



Figure **6.5.1**: Nihonbashi in Edo from series 36 Views of Mt. Fuji (1830-1832) Public Domain

At the beginning of the Meiji era (1868 – 1912), the government was very anxious to emulate the West in every aspect of Japanese society and culture. Art academies and technical schools were established to facilitate the goal. Technical Fine Art *School (Kobu Bijutsu Gakkō)* in 1876 was the first government school to teach Western art and design techniques to Japanese students.[2] Three Italian instructors were hired, including Antonio Fontanesi, responsible for painting and drawing. Although he was only in Japan for two years (1876-1878), Fontanesi introduced the next generation of Japanese artists to Western media such as charcoal, pastels, and oil paint. Fontanesi taught the foundation of 2-dimensional arts, including anatomical studies, linear and atmospheric perspectives, painting and sketching from live models, and *en-plain air* painting.

In the 1880s, there was a backlash against the intense westernizing energy of the early Meiji period, and the pendulum swung towards the appreciation of Japanese traditions in art. *Nihonga*, or Japanese-style painting, resulted from the revival. Yōga fell out of favor, and the 7-year-old Technical Fine Art School closed in 1883. These events demonstrate the duality in Japanese painting, a fluctuation between Japanese tradition and Westernization in search of its modern identity.

Considered the father of Yoga, **Kuroda Seiki** (1866-1924) was the most successful and influential advocate of this painting category. It was primarily under Kuroda's leadership that Yōga moved toward a viable position in modem Japanese art in the last decade of the nineteenth century. Returning from Paris in 1893, Kuroda took a leading role in revitalizing Yōga, which was out of favor in the 1880s. Kuroda brought back with him a style based on Plein-air Impressionism. Kuroda's paintings were generally well-received by the Japanese audience. His accomplishment served as an inspiration and point of departure for many influential Yōga artists of his generation and beyond. More than a transplantation of foreign formal elements, the establishment of Kuroda's approach signaled the liberation of artistic freedom for Yōga artists who were working in an oppressive academic manner. Kuroda was successful in bringing Yoga to a broader Japanese public because he infused Japanese elements into the surface depth of perceived Western-style oil paintings. Kuroda's pictorial representation, his choice of subject matter, and his call for artistic freedom (in the face of strict academic naturalism) contain aspects reverberating with Japanese aesthetics.

Lakeside (Figure **6.5.2**) is probably one of the most famous Japanese paintings based on Western-style. At a glance, there is nothing extraordinarily spectacular about the painting. It was a far cry from Kuroda's more experimental pieces like *Morning Toilette*. The subject matter of a standing nude generated controversy and made Kuroda the center of attention at the Fourth National Industrial Exposition in Kyoto. In contrast to *Morning Toilette*, the subject matter of *Lakeside* is rather conservative: a traditional beauty in her light summer kimono (yukata), contemplating nature as she sits by the lake. The painting is rather soothing in its tranquility; the harmonious blue tonality complements the complexion of her skin and the white fan that she holds against her breast. Kuroda used the methods of filling the canvas without any negative space. Despite using oil paint and visible brushstrokes, the painting conveys a feeling, theme, and mood completely Japanese and why *Lakeside* enjoys its success in the history of Japanese modern art.



Figure **6.5.2**: Lakeside (1897, oil on canvas) Public Domain

Kuroda's choice of subject matter – a woman in a traditional outfit -- resonates with the Japanese tradition of Bijin-ga. The term means "image of beautiful women;" it is a subject that recurs throughout Japanese art history. "Bijin" refers to traditionally clothed and adorned beauties. The immediate origin of modem Bijin-ga is found in genre painting popular in the seventeenth and eighteenth centuries. In the Edo/Tokugawa period (1603-1867), the lineage of bijin-ga was maintained primarily by ukiyo-e artists such as Torii Kiyonaga and Kitagawa Utamaro. The favorite subjects were courtesans from the pleasure quarters or local beauties in various activities. There is a parallel between Torii Kiyonaga's print *Enjoying the Evening Cool on the Banks of the Sumida River* (Figure **6.5.3**) and *Lakeside*. They both offer candid images of ladies captured unaware as they enjoy the natural beauty of their environment and the cooling breeze in the heat of summer. The woman in the middle of Torii Kiyonaga's print is similarly silhouetted against the landscape like Kuroda's subject.

Since Bijin-ga is a revival of archaic and native subject matter, it is typically not expected to be found in Yōga as the modern and westernized vehicle of expression. Although it may seem ironic, the most critically acclaimed Yōga masterpiece – Kuroda's *Lakeside* – is essentially a Bijin-ga cloaked in the medium of oil in a naturalistic western-style rendering. It is perhaps more instructive to see its success was due to its ability to synthesize traditional Japanese and Western visual idioms in one artwork.



Figure **6.5.3**: Enjoying the Evening Cool on the Banks of the Sumida River (1784) Public Domain

ASAI CHŪ

Yōga was expected to depict the representation reality of the time. Asai Chū (1856-1907) was born in Tokyo, drawing as a child. He attended art school to where he learned about Western-style painting. Later, he established a group of artists who wanted to paint in the new methods and became a professor in art school, teaching many of Japan's well-known artists how to bridge traditional techniques and the more contemporary methodologies. As an artist, Asai usually used humans performing some sort of farming or other rural style work in his paintings. *Harvest* (Figure **6.5.4**) depicts the ordinary farmer working the land. Browns and greens composed the primary color palette with loose brushstrokes visible in the ground. The painting portrays the gritty life of Japanese farmers in the tradition of the French Barbizon School.



Figure **6.5.4**: Harvest (1890) Public Domain

NIHONGA

The enthusiasm for everything Western was strong in the early Meiji and lifted the brief excitement for Yoga. However, a movement to return to native values in art was gaining ground in the early 1880s. The craze for everything Japanese in Western Europe and America (*Japonisme*) and the popularity of Japanese traditional arts and crafts in international expositions led to the evaluation of Japanese traditional arts and the desire to revive them. In 1878, the Vice-Minister of Education, Kuki Ryuichi, was sent to observe the developments in education and art at the Paris Exposition. He also attended the Provincial Congress of Orientalists held in Lyons in France. He was impressed by the depth of knowledge and interest in Japanese art and culture and the importance the French attached to artistic achievement and their cultural heritage. Returning from Paris, Kuki was convinced that promoting Western-style painting was foolish when Japan possessed a unique artistic tradition as a source of national pride and international prestige. In 1879, Kuki helped establish Ryuchikai (Dragon Pond Society) to capitalize on the foreign interest in Japanese art. He hoped to stimulate greater interest among the Japanese in their artistic heritage and modem revival of traditional Japanese arts and crafts. *Nihonga* was the result of this revival.

Nihonga was used to define a Japanese visual style against other foreign-based approaches, especially Yōga (Western) and Bunjinga/Nanga (Chinese). Its main characteristics are reminiscent of the Yamato-e (Japanese) decorative tradition: well-delineated flat areas of translucent or opaque, bright color plates; the avoidance of rendering form in a realistic treatment of light and shade; and the use of negative space. The effect achieved also incorporated the traditional materials used of paper or silk for the surface, Sumi ink, and mineral and vegetable pigments in a binding agent. Pigments were not mixed to form a wide range of shades as in Western oil painting. Consequently, the clarity of colors was preserved, a distinguishing feature of Nihonga even when the effects of light and shadow were attempted by the later generation of artists. The subject matters of Nihonga revolved around Japanese mythological and historical themes, native landscapes, and Buddhist iconography.

KANŌ HŌGAI

The comparison between *Fudō Myōō* (Figure **6.5.5**) by Nihonga artist Kanō Hōgai (1828-1888) and a painting with a similar subject matter from the 12th century (Figure **6.5.6**) demonstrates how Nihonga reinvents and refresh traditional Japanese idiom in the nineteenth century. As a protector of Buddhist law, Fudō Myōō is a widely represented guardian figure in the Buddhist Pantheon. The iconography of Fudō Myōō typically includes a muscular figure with a fierce expression equipped with a sword and a lasso. Both paintings contain the same iconography; Kano has stylized the musculature of his figure to approximate the medieval version. The difference is that the nineteenth-century Nihonga painting demonstrated an awareness of two things: modeling three-dimensional shapes with shading and the perception of depth. The Nihonga Fudō Myōō is placed at a three-quarter view, immediately giving the painting a depth the frontal 12th-century image does not have. He sat on a rock between clearly delineated rocks in the foreground and subtle hints of rock formation beyond it. The "layers" of foreground, midground, and background create the idea of depth inside the picture plane the way Renaissance painting did. Although the figure is clearly outlined, there are subtle highlights and shadows in the face, arms, torso, calf, and red drapery, creating a missing volume in the 12th century Fudō Myōō figure. The illusion of depth and sense of volume are two features typically found in naturalistic Western painting. Kanō Hōgai used the subtlety of the techniques, only apparent with deeper analysis. To counteract these Western characteristics, the background and the area surrounding the main figure are empty. This void relates to negative space, the signature characteristic of Japanese paintings. Nihonga is a hybrid invention of modern time, a synthesis of Western and traditional Japanese visual elements.



Figure **6.5.5**: Fudō Myōō (1887) Public Domain



Figure **6.5.6**: Fudō Myōō (12th-century copy of 9th century original at Onjōji.) Public Domain

HISHIDA SHUNSŌ

Fallen Leaves (Figure **6.5.7**), a quiet, lyrical painting by Hishida Shunsō (1874-1911), demonstrated the relationship between naturalism, an illusion of depth, and the use of negative space in Nihonga. Another element of the Japanese tradition of the painting is its format; the images were painted on a pair of 6-panel free-standing folding screens. Known as "byōbu," the screen functioned as a movable room partition while the painting acted as an interior decoration for the room. It was a popular furniture item in the home of high-ranking samurais. The screen featured a pine sapling with green leaves. Across the horizontal surface, Hishida painted leaves, tree trunks, and birds, creating an asymmetrical composition with the negative space on the right contrasted with the area filled with tree trunks on the left. The tree trunks in the foreground were painted with meticulous naturalism, a detailed rendering of the bark and leaves, demonstrating Hishida's observation of the world around him. The detailed textures of the tree trunks gradually lessen as the trees become smaller, indicating the illusion of depth. The background on the right side of the image is mainly empty, balancing the relative fullness of distant trees to the left. The empty space is indeterminate as Hishida simply left it unpainted, leaving the viewers' imagination to complete the image. The use of negative space balanced the space filled with tree trunks to indicate depth. In the foreground, a green sapling anchors the painting as its focal point, its green leaves standing out against the surrounding beige, brown, and orange colors. Two tiny birds peer among the fallen leaves, completing the composition. Hishida synthesized and balanced Japanese and Western painting styles; nature lived harmoniously in the painting.



Figure **6.5.7**: Fallen Leaves (1909) Public Domain

YOKOYAMA TAIKAN

The difference between Nihonga and Yoga painting styles is reflected in the two paintings, *Towing a Boat* (Figure **6.5.8**) by Yokoyama Taikan (1868-1958) and *Withered Field* (Figure **6.5.9**) by Kuroda Seiki. In *Towing a Boat*, the water and rocks are painted in the Nihonga style using the more obscure method, the colors defining the shapes are flattened, and the wood and stones do not have the typical outlines of Nihonga. However, the image is traditional, the power of nature apparent and the smooth flat brushstrokes help create empty space. The water flows down the mountain into the river in typical Japanese style. The negative space is consumed by fog, which expresses the moisture in the air while creating the usual negative space. Yokoyama was ridiculed; however, his changes helped modernize Japanese paintings. The *Withered Field* followed Plein aire techniques, painted outside, every part of the canvas filled with bold and broad brushstrokes and color to create the illusion of grasses. Kuroda filled the space in typical Yōga style. The sky covered the canvas from side to side, dark and ominous as the storm approached. The mountains bisect the canvas, a field of grasses formed from broad brushstrokes and mixed colors follow the Impressionist style, which influenced Yōga techniques.



Figure **6.5.8**: Towing a Boat (1901, color on silk, 68.6 x 139.4 cm) Public Domain



Figure **6.5.9**: Withered Field (1891, oil on canvas, 49.3 x 65.0 cm) Public Domain

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[2] Yoshinori Amagai, "The Kobu Bijutsu Gakko and the Beginning of Design Education in Modern Japan," *Design Issues* 19(2), MIT Press, 35.

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6.6: STRUCTURES AND SCULPTURES (1800-1900)

INTRODUCTION

With the Industrial Revolution came the ability for mass production of goods and materials, extensive manufacturing facilities, an abundance of coal and power, transportation systems, and the accumulation of money by a few. Steel was a vital part of the revolution, the main component in buildings, railroads, and shipping. Gustave Eiffel was able to have steel manufactured to support his tower because of steam power to mine the raw materials and run the manufacturing plants. William Morris designed patterns for textiles based on new methods of dyeing, weaving, and manufacturing materials. Sculptors no longer relied on money from the government or religious sources; private citizens also supported the arts.

GUSTAVE EIFFEL

Gustave Eiffel (1832-1923) was a French engineer who designed bridges and viaducts for different projects in France. He graduated from one of France's prestigious engineering schools, then worked as a researcher in a company where he created a new method of supporting the railroad's bridges. He was also hired to design girders for a new gallery, studying cast iron properties and applying his theories to casting. His reputation grew, and he became one of the leading engineers in France, employing his innovative engineering theories to bridges and buildings. To support the new proposed exposition in France, engineers designed a preliminary concept for a tower. Eiffel endorsed the plan and then acquired the patents and rights to the design.

After a commission for the tower selected Eiffel's design, he started working on the tower (Figure **6.6.1**), and the critics began to object. Some of the important artists sent a letter stating:

> *…To bring our arguments home, imagine for a moment a giddy, ridiculous tower dominating Paris like a gigantic black smokestack, crushing under its barbaric bulk Notre Dame, the Tour Saint-Jacques, the Louvre, the Dome of Les Invalides, the Arc de Triomphe; all of our humiliated monuments will disappear in this ghastly dream. And for twenty years…we shall see stretching like a blot of ink the hateful shadow of the hateful column of bolted sheet metal.[1]*



Figure **6.6.1**: Eiffel Tower (1889, wrought iron, 300 meters) CC BY-SA 3.0

Eiffel responded with a discussion about the pyramids and their grandeur on the aesthetic impact of architectural structures. He argued his tower would be the highest thing ever built and look as beautiful in Paris as the pyramids did in Egypt. Eiffel built the tower during the time of the industrial revolution when inventions were creating new societies, trade grew, and lives were altered under increasing prosperity. Many believed Eiffel's tower was the crown.

The engineers drew over 5,000 drawings for the tower, more than 100 workers made the parts, and another 130 assembled the 18.000 pieces at the site. The foundations had to be dug by hand for the four legs of the tower. The completed tower used over 7,000 tons of iron in its design to account for the resistance to wind forces. He believed metal's resistance to the movement was superior to wood or stone. When the second level was completed in May 1888 (Figure **6.6.2**), Eiffel took officials to the level, amazing them with the view. When it was completed, the tower was the highest structure in the world until 1930, and the Chrysler Building in the United States was built.



Figure **6.6.2**: Construction of the second stage, Public Domain

AUGUSTE RODIN

Auguste Rodin (1840-1917), whose parents were ordinary working people in Paris, trained early in art and anatomical structures and then worked as a sculpture apprentice. When he went to Italy, he studied the work of Michelangelo, a work that influenced how Rodin created his sculptures. Rodin's work did not follow the traditional decorative or mythological ideas of sculpture; instead, they were realistic and complex, posed in emotional positions. He positioned multiple models in his studios, forming quick clay models that he used later to make plaster casts and then bronze or marble statues. As time passed, he did not follow traditional positions for the body or attachments for parts of the statue; the surfaces were rough, often pock-marked. Some historians believe he is the most significant sculptor of modern times.

The Gates of Hell (Figure **6.6.3**) was his first government commission. He sketched multiple ideas, even making clay models, all based on the *Divine Comedy* by Dante. When it was time to deliver the giant 6.4 meters high doors, Rodin was not finished with them. He made clay models for each of the different figures on the gates, which continually dried before he was finished, and finally removed each one, making plaster casts to preserve each figure. This also allowed him to remake, enlarge or move each of the figures, some of them only 15 centimeters tall and ranging up to one meter high. The plaster casts of each statue became the basis for individual sculptures and appeared on the gates. The final gates were not cast for over thirty years, and were never cast in bronze during Rodin's life, only cast later after his death.



Figure **6.6.3**: The Gates of Hell (1880-1919, bronze, 6m x 4m x1m) CC BY-SA 3.0

The Thinker (Figure **6.6.4**) was part of the *Gates of Hell*, not originally a standalone sculpture. As part of the gate's panel, he sits at the top of the lintel on the door, gazing down. Rodin talked about the statue as a poet, an image of a creative person, and the agonizing over his world. Rodin described him as "What makes my Thinker think is that he thinks not only with his brain, with his knitted brow, his distended nostrils, and compressed lips, but with every muscle of his arms, back, and legs, with his clenched fist and gripping toes."[2] *The Thinker* has been cast multiple times from Rodin's original clay sculpture along with newer castings, not part of the original image.

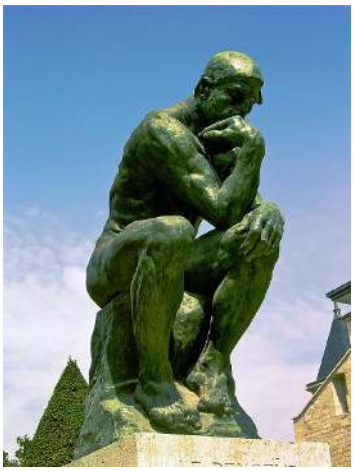


Figure 6.6.4: The Thinker (1904, bronze, 186 cm) Public Domain

The French government wanted public monuments to honor French patriots of the past and commissioned Rodin to build the tribute. One theme the government chose was based on six wealthy men from Calais who volunteered as hostages to one of the English kings to stop the siege on the town. The government asked Rodin to make a statue of the group leader; however, he made a model of all six of the men, an image the government accepted, *The Burghers of Calais* (Figure 6.6.5). Rodin worked on each person individually, not following traditional heroic settings or images on a pedestal with other allegorical images. Instead, the men portrayed their agony and pain in the situation. They were all installed on the top of a pedestal instead of standing individually as Rodin wanted. Twelve castings of the sculpture have been made, including the one at Stanford University (Figure 6.6.6), where the men each stand alone as Rodin originally intended.



Figure 6.6.5: The Burghers of Calais (1884-89, bronze, 201.6 x 205.4 x 195.9 cm) Public Domain



Figure 6.6.6: The Burghers of Calais at Stanford University, CC BY-SA 2.5

CAMILLE CLAUDEL

Camille Claudel (1863-1943) was from northern France and was recognized at an early age for her artistic talent and beauty. She studied sculpture at an academy and had her studio until Rodin asked her to be his assistant. One advantage this opportunity gave her was the ability

to study the nude figure and its anatomy; a subject women could not study at the time. During her time in Rodin's studio, she helped model some of his sculptures while developing her career.

Her relationship with Rodin was stormy, an affair lasting ten years, hard work and harsh clashes, and Rodin returned to another woman he married. She finally left to work on her own. Others criticized her work and the press, partly based on her assumed position with Rodin as not only a teacher but her lover. As she was working, Claudel developed symptoms of delirium and dementia, and she was committed to an asylum, stopped working, staying there for thirty years until her death. *Vertumnus and Pomona* (Figure **6.6.7**) was based on an old play from India about a woman's reunion with her husband when the magic spell was removed. Claudel tried to obtain a commission from the state and was refused; however, a private citizen commissioned the work, carved in white marble and standing on a base of red marble.



Figure **6.6.7**: Vertumnus and Pomona (1905, marble, 91 x 80.6 x 41.8 cm) Public Domain

The Age of Maturity (Figure **6.6.8**) originally was a commission by the French government that was canceled after the plaster version was created and before a bronze could be cast. Later two bronze statues were cast, and the plaster was destroyed. The sculpture has three figures, an older man who is in the embrace of an older woman as the kneeling younger woman reaches out. Many view this as a statement of life, youth aging into maturity, and finally death, while others interpret the statue as Rodin abandoning Claudel as he returns to another lover. Rodin did not like the work, and some think he influenced the commissioner to reject the sculpture.



Figure **6.6.8**: The Age of Maturity (1899, bronze, 121 x 181.2 x 73 cm) CC BY-SA 4.0

DANIEL CHESTER FRENCH

Daniel Chester French (1850-1931) is one of America's leading monuments sculptors. Born and raised in the New England area, he studied art and sculpture, earning a few commissions for public art. In his late twenties, the French went to Italy to study, not following the path others took to study in Paris. He returned to America, created several commissions, and then went to Paris for a year to study the French methods.

When he returned, one of his major commissions was the bronze memorial statue for Dr. Gallaudet, who founded the school for the deaf in Washington D.C. The sculpture (Figure **6.6.9**) portrays Dr. Gallaudet seated next to the student Alice Cogswell. He uses sign language to spell the letter 'a' to the girl who copies him, representing a new method of education for those who are hearing.



Figure 6.6.9: Alice Cogswell and Thomas Hopkins Gallaudet (1889, bronze) CC BY-SA 3.0

French seldom sketched his ideas, preferring to create clay models. He was commissioned to make the statue for a new memorial to honor Abraham Lincoln (Figure 6.6.10). The base and columns made to enclose the statue were designed by Henry Bacon, whom the French worked with closely. The original size for the statute of Lincoln was planned to be 3 meters high; the size French made for the clay model. When it was taken to the site, he knew the size would not work and reworked the plan, a 5.8-meter-tall Lincoln, one of the most iconic statues in the world. French made the final sculpture from 28 blocks of marble; his chisel marks are still visible in some places. Lincoln sits, gazing straight ahead, a solemn look on his face as his expressive hands rest on the chair, the American flag draped over the back of the chair.



Figure 6.6.10: Abraham Lincoln (1920, marble, 9.1 x 5.8 x 3.4 meters) Public Domain

HARRIET HOSMER

Harriet Hosmer (1830-1908) was one of the first American women to become a professional sculptor and was thought of as the eminent female sculptor of the period, paving the way for other women sculptors. As a child, her mother and three siblings died from tuberculosis, and because she was considered feeble, her father encouraged her to try different sports to build her strength. She became an expert in riding, rowing, swimming, and skating. She was skilled in working with clay, modeling figures, and studying anatomy with her father, a physician. Her first attempt at sculpting was successful; she went to Rome to study, knowing America did not have any schools where women could work with marble or use live nude models.

In Rome, she lived and worked in a colony of different writers and artists, including several American female sculptors who worked with marble. The writer Henry James called them "a strange sisterhood of lady sculptors'" and "the white marmorean flock,"[3] and Hosmer was considered their leader. She had a series of relationships with other women and ended with a commitment to Lady Louisa Ashburton for twenty-five years. When Hosmer returned to America later in life, Hosmer became an activist in the women's rights movement and a friend of Susan B. Anthony. In Hosmer's later years, she spent time on different inventions and had a patent on the process she believed changed limestone into marble.

The majority of her work was based on tragic women from history, mythology, or literature. *Zenobia in Chains* (Figure **6.6.11**) was one of her early works and financial success for Hosmer. The sculpture depicts the queen in the third century who was captured by the Romans, wrapped in chains, and paraded through the streets. Her clothing is layered in exquisite folds, and the details of the chain demonstrate Hosmer's ability to work with the complexity of marble. At the time, some critics did not believe a woman could create the complex, detailed statue standing 213.36 centimeters high. They thought she would not have enough power in her arms and hands to carve the marble.



Figure **6.6.11**: Zenobia in Chains (ca 1859, marble, 213.36 cm) CC BY-SA 3.0

The Sleeping Faun (Figure **6.6.12**) depicts a woodland spirit inspired by the mythological forms from ancient Rome. Hosmer had a unique sense of humor reflected in the mischievous smile on the half-goat and half-human satyr who tied the faun's clothing to the tree stump, the perfect image of Hosmer's mastery of the neoclassical style. One critic stated, "If it had been discovered among the ruins of Rome or Pompeii, it would have been pronounced one of the best Grecian statues."[4]



Figure **6.6.12**: The Sleeping Faun (1870, marble, overall 127 cm) Public Domain

When Hosmer was in Rome, she met the well-known poets from England, Robert and Elizabeth Barrett Browning. Hosmer asked if she could model their hands, and they agreed. She kept the hands (Figure **6.6.13**) exactly are they were formed in the mold to maintain the textural characteristics of the work. Each person's hand is identifiable by the size of their hand and the cuffs of their shirts as it appears on the wrists. The hands were initially made in marble as a present for her niece.



Figure **6.6.13**: Clasped Hands of Robert and Elizabeth Barrett Browning (1853, bronze, 8.3 x 21 x 10.8 cm) Public Domain

EDMONIA LEWIS

Edmonia Lewis (1844-1907), the first woman of her heritage to become an internationally known sculptor, was born in New York, the daughter of a free African-American father and her mother from the Native American Anishinaabe. Her parents died when she was nine, and she lived with different relatives, frequently helping her aunt weave Ojibwe baskets to sell to tourists. Her older brother paid for her tuition in high school, a place she left after three years stating, "Until I was twelve years old I led this wandering life, fishing, and

swimming…and making moccasins. I was then sent to school for three years in [McGrawville] but was declared to be wild--they could do nothing with me."[5] Abolitionists sent her to Oberlin College to study art, one of the few universities to admit women or people of differing ethnicities. However, she encountered multiple problems during this period, finally leaving a semester before graduating.

Lewis went to Boston in 1864 to pursue her dream of becoming a sculptor. With the help of the abolitionists, she worked with another artist before opening her studio, successfully making statues. Lewis went to Rome to further her career with her success in hand, staying there for much of her life. She expanded her neoclassical style to include themes from her heritage. Lewis was part of the sisterhood of lady sculptors, joining the other female sculptors in Rome.

Lewis frequently was inspired by her Native American and African American background to define the subject matter of her work. Based on Henry Wadsworth Longfellow's poem, The Song of Hiawatha, she honed several marble sculptures of *Hiawatha* (Figure **6.6.14**) and *Minnehaha* (Figure **6.6.15**). The two cabinet-sized busts wore romanticized Native American dress, characterizing the two ill-fated lovers. The Hiawatha in Wadsworth's poem was considered to be Anishnaabe (Chippewa), the same tribe as Lewis' ancestors.



Figure **6.6.14**: Hiawatha (1868, marble, 34.9 x 19.7 x 14 cm) Public Domain



Figure **6.6.15**: Minnehaha (1868, marble, 29.5 x 18.4 x 12.4 cm) Public Domain

Lewis depicted *Cleopatra* (Figure **6.6.16**) at the time of her death from the poisonous snake's bite. Cleopatra is dressed in regal clothing, dying as she sat on her throne. The sphinx heads on each side of the throne symbolize her two twins. Most sculptors portray Cleopatra shortly before death, while Lewis decided to present Cleopatra after death, a concept criticized as shocking and repulsive. When the statue was first shown in America, she got rave reviews. Shortly after the statue's debut, it was presumed lost until a century later, appeared "at a Chicago saloon, marking a horse's grave at a suburban racetrack, and eventually reappearing at a salvage yard in the 1980s."[6]



Figure **6.6.16**: The Death of Cleopatra (1876, marble, 160.0 x 79.4 x 116.8 cm) Public Domain

ANNE WHITNEY

Anne Whitney (1821-1915) was born in Massachusetts to a family of abolitionists who fought against slavery and for women's rights. She was a writer and then studied sculpture, opening her studio. When Whitney was only twenty-five, Whitney started a school for girls in Massachusetts. She moved to Rome after the civil war, studying both bronze and marble and using nude models who were male. She also was considered part of the sisterhood of women, associating with Edmonia Lewis, Harriet Hosmer, and others before she returned to America.

Early in her career, Whitney and all women were limited in what they studied, unable to take classes in life drawing or see plaster casts of humans in a coed classroom. If women wanted to visit an art gallery, any forms of nude men had their genitalia covered. So, she began making busts, the shoulders and head a safe form for female artists to pursue. A local shipowner commissioned her to make a sculpture of his daughter, *Laura Brown* (Figure **6.6.17**), who was two or three at the time. The innocence of the young girl is evident in her half-smile and slightly plump body. Whitney is quoted as saying, "The likeness is good and the modeling I think the best by far I have done. It has been a great labor. The perpetually ranging curves of a child's face, the impossibility of getting a half moment's fixed look, and this child's expression being the most mobile…I ever saw, made altogether the work for some time almost a despair."[7]



Figure **6.6.17**: Laura Brown (1859, marble, 32.0 x 27.9 x 15.3 cm) Public Domain

On one of her journeys to Italy, she studied French sculpture procedures, using the methods to create her bust of *Le Modele* (Figure **6.6.18**), based on concepts of Realism. She fashioned the image of a peasant woman, exaggerating the character of her wrinkles. The statue was cast in bronze, the in-depth details reflecting shadows and light.



Figure **6.6.18**: Le Modele (1875, bronze) Public Domain

CHARLES SUMNER

A Harvard graduate, Charles Sumner (Figure **6.6.19**) was a fervent abolitionist who became a senator from Massachusetts and worked on the legislation to abolish slavery. After he died, the city of Boston wanted to erect a statue in his honor, asking for artists to apply for the commission. Whitney had devoted herself to social justice and designed a memorial sculpture of Charles Sumner for the contest. The selected winner portrayed Sumner sitting on a seat, holding a book in his hand while attentively looking out over the area. The committee thought it represented the thoughtfulness and spirit of Sumner and Whitney won the national contest. However, someone told the committee a scandalous fact: a woman proposed the statue, and the committee selected the second-place design. "She was denied the commission after the judges discovered she was a woman. No woman, said the learned gentlemen, should attempt to model a man's legs: it was indelicate, and furthermore, it would never be successful."[8] The plaster model she made was stored away for over thirty years until 1902, when an anonymous donor had the bronze version of the statue cast and moved to the gate at Harvard.



Figure **6.6.19**: Charles Sumner (1900, bronze) CC BY-SA 3.0

WILLIAM MORRIS

William Morris (1834-1896) was an artist and designer who changed the styles and fashions of the era. Coming from a wealthy family, he was educated privately and continued to Oxford. Morris founded a firm with friends, a successful company specializing in wallpaper, fabric, some furniture, even stained-glass windows, and changing interior decoration designs. Morris was also a social activist who led him to start a publishing company, writing and illustrating many of their books.

Morris aspired to construct a home in a rural area near London, surrounded by orchards, hills, and streams. He worked with Philip Webb as a co-designer for the house with Medieval and Gothic influences, designing an early version of the Arts and Crafts style. The Red House (Figure **6.6.20**) was two stories high, made of brick with red tiles on the pitched roof some say resembled witches' hats. The different windows were defined separately in multiple styles for each room instead of reflecting an exterior symmetry. The house was severe in design and furnishings, unlike the excessive Victorian ornamentation of most buildings. Morris designed everything for the interior: fixed furniture, drapery, wall coverings, tableware, and even candlesticks. When Morris and his family lived there, he recognized the problems with the house; the north-facing was exceptionally cold in winter, the isolation made it hard for physicians to visit Morris, who had health

problems, and the commute to the railway station was long. He sold the house after living there for only five years. Currently, the house has been restored and is part of the National Trust system in England.



Figure 6.6.20: The Red House (1859) CC BY-SA 3.0

Morris wanted his designs to be historically based and studied historical methods of dyeing and printing. He also based multiple designs on the hedgerows and gardens that grew in England. He designed over fifty types of wallpapers, designed as a radical departure from the Victorian styles of the day. *Snakeshead* (Figure 6.6.21) is printed on cotton, showing the balance and subtle formation of the natural form. During his studies, he learned the techniques used in India and how they strongly contrasted the colors and converted three-dimensional designs to flat patterns. He also changed the way dyes were used, moving from the chemical dyes to organic ingredients, for example, using walnut shells to make a brown color. Because the designs were complex, the fabric had to be double woven to achieve deep, intricate colors.

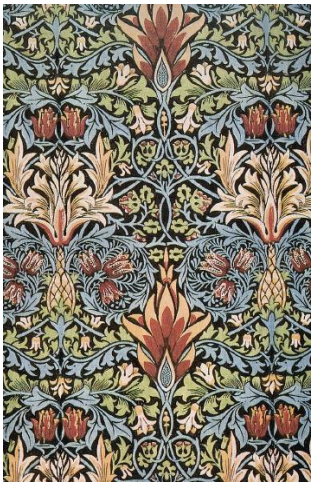


Figure 6.6.21: Snakeshead printed cotton, Public Domain

One of Morris's first tile designs (Figure 6.6.22) was for his Red House, leading him to add ceramics and tile to his business line of products. He used the same ideas on the tile as he did for fabric, well-formed and symmetrical designs.



Figure 6.6.22: Part of a panel of tiles, Public Domain

Morris was also a writer; most of his early work was based on his political views. He wanted to reform how books were made and bring artistry to the printed page, so he started his own publishing company. Morris wrote a book based on his imagination, *The Well at the*

World's End (Figure 6.6.23), one of the first books considered fantasy fiction, not just about dreams or travels around the world, but another invented world. He had his partner do the illustration, and Morris designed the complicated border using grapes, vines, leaves, and a large typeface.

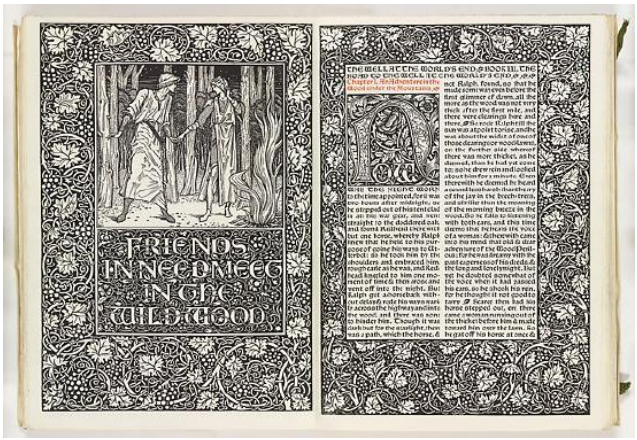


Figure 6.6.23: The Well at the World's End, Public Domain

CHARLES EDENSHAW

Charles Edenshaw (1839-1920) was born in the Skidegate, a Haida village in British Columbia, Canada. His lineage was from the Haida matrilineal organization, and his birth name: Da.a xiignag. He was known for carving wood and argillite, a rock similar to shale; fractured, veined and generally deformed. However, it does not foliate like shale. Edenshaw was considered a master of the *formline* design system; the U, S, and ovoid forms were used as outlines and design elements in Northwestern indigenous art. Form lines change thickness when they flow around corners, and interconnected form lines create the design. The form lines are two-dimensional on flat surfaces and three-dimensional on totem poles or masks.[9] "Edenshaw's name has become synonymous with classic Northwest Coast style, and his work has inspired nearly every serious artist in the region."[10]

In the 1850s, the indigenous populations in the Pacific Northwest were devastated by smallpox. The Canadian government outlawed the ceremonial raising of immense totem poles, leaving the native people unable to continue traditions, including making totem poles. Edenshaw started carving model totem poles, carrying on the tradition in a smaller format, bringing the imagery and artistic conventions to life and maintaining their cultural identity and oral history for the next generation. He used argillite to carve the model totem poles (Figure 6.6.24, Figure 6.6.25), a significant volume of his work. By the end of the 1800s, Edenshaw's model totem poles became the characteristic example of argillite carving.



Figure 6.6.24: Model Totem Pole 1 (1885 argillite 66.7x11.7cm) Public Domain



Figure **6.6.25**: Model Totem Pole 2 (1890 argillite 41.3x8.3 cm) Public Domain

The industrial revolution changed Europe and America with mass production of products and new types of materials available. Expanded populations had more money; towns and private citizens could afford to purchase art creating a marketplace for artists. During this period, female artists started to realize their potential and their right to have an identifiable career in art. All three sculptors in this section used bronze to produce the finished art sculptures and the original cast could be used over and over to create the same piece of art. Producing multiple sculptures allowed artists to increase their commercial productivity.

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[4] Bradford, R. (1912). The Life and Works of Harriet Hosmer, The American Sculptor, *The New England Magazine*, Vol 45. P. 268.

[5] Buick, K. (2010). *Child of the Fire: Mary Edmonia Lewis and the Problem of Art History's Black and Indian Subject*, Duke University Press, p. 111.

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[8] Payne, E. (1971). Anne Whitney: Art and Social Justice. *The Massachusetts Review, 12*(2), 245-260. Retrieved June 12, 2020, from www.jstor.org/stable/25088108

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[10] Retrieved from https://www.amnh.org/exhibitions/totems-to-turquoise/master-artists/charles-edenshaw

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6.7: AMERICAN NATURALISM (1800-1900)

INTRODUCTION

Significant westward expansion originated in 1803 when Thomas Jefferson signed the Louisiana Purchase, paying France fifteen million dollars for land west of the Mississippi River from the Gulf of Mexico to the Canadian border. France only controlled a minimal amount of the region, most of the area inhabited by Native Americans. The United States essentially purchased the anticipatory ability to take the land by treaty or conquest. After the purchase was signed, Jefferson sent Lewis and Clark on their famous journey to the Pacific Ocean, opening new territory. Artists also traveled with other explorers, painting the wonders and people they observed in the westward expansion. Out in the new spaces were opportunities for cheap land, minerals, and other financial incentives leading to the Indian Removal Act, the Trail of Tears, and other acts bringing disease and warfare to the tribes, pushing the native peoples further west onto reservations.

The concept and necessity of expanding westward were idealized in Manifest Destiny, the principle of the responsibility to conquer, inhabit and prosper. Artists frequently romanticized the settlers, cowboys, miners, soldiers, explorers, traders, and others who were part of the movement into the promised land. The discovery of gold in California brought thousands of people westward, expanding the boundaries of statehood. The railroads crisscrossed the landscape, moving people and expanding trade routes. In the middle of the movement across the west, the Civil War raged. The conflict of the north and south added to the migration of people fleeing the war into the new lands. When the war ended, many soldiers became part of the troopers in the west, patrolling the western regions, escorting the continual parade of settlers, and fighting the native tribes.

Part of the lure of the west was the incredible scenery of the extreme mountain peaks, roaring waterfalls, immense trees, and rushing rivers, all inspirations for an artist who traveled the regions. Unfortunately, some people wanted to exploit the natural resources; mine the mountains, cut the trees for lumber, level the ground for agriculture, remove the native animals for cattle or build cities. Artists who journeyed through the west painted incredible sights and images of spectacular beauty. Early writers composed stories and poems of the wonders they saw, all helping to develop a concept of national pride in these untamed wilderness areas in the people of the east and government officials. In 1864, President Lincoln signed the Yosemite Grant Act, ensuring the protection of Yosemite Valley, the precedent for the establishment of national parks. This was the first time the federal government specified land saved for preservation and use by the public. In 1872, President Grant signed the Yellowstone National Park Protection Act creating the first national park for the benefit of Americans—except the Native Americans who lost their natural hunting grounds. 1,221,773 acres were part of the park, changing the policy of transferring the public lands to private ownership.[1] Future presidents followed and set aside other lands for the public and ecological preservation.

HUDSON RIVER SCHOOL

As the new country developed, the Hudson River school became the first well-known artistic community, a group of landscape painters in New York. The school was attributed to Thomas Cole, not a founder but the first teacher, helping to develop the new style after he toured the country, saw the westward expansion, and was inspired by the vistas he saw in the frontier landscapes in the east. Many of the artists were initially inspired by the landscapes of England by John Constable. Their first focus was on the mountains of the Catskills, trying to capture the beauty of remote, unsettled places, traveling the region, and sketching the rivers, trees, and mountains. The practice of sketching a scene outdoors, using oils for the base of the sketches, and finishing the landscape details in the studio, became the new methodology. How the natural light illuminated the view was an essential element of the painting.

THOMAS COLE

The work by Thomas Cole (1801-1848) was one of the first paintings of the American landscape, uniting the wilderness in a pastoral setting. Although born in England, he migrated as a teenager and worked engraving wood, then painting portraits. He went to Europe to study on the Grand Tour before returning, impassioned by the landscapes of the United States. He first drew the view in his sketchbook, noting parts he wanted to remember, and completed the painting in his studio. The painting, *The Oxbow* (Figure **6.7.1**), became an icon, the focus of a methodology, and an image copied throughout time. Cole was not interested in how the lands were misused; instead, he "juxtaposes untamed wilderness and pastoral settlement to emphasize the possibilities of the national landscape, pointing to the prospect of the American nation."[2]



Figure 6.7.1: View from Mount Holyoke After the Thunderstorm – The Oxbow (1836, oil on canvas, 130.8x193 cm) Public Domain

ASHER DURAND

Asher Durand (1796-1886) started as an engraver, building his reputation as an artist before painting generic scenes and portraits. Attracted to Cole's work of nature, he went with him to sketch in the Adirondacks and converted to landscape painting. Durand painted *The Beeches* (Figure 6.7.2), sketched the trees plein-air with oils on-site, and finished in the studio. He showed the beauty of the landscape, each tree meticulously produced, the long pathway leading to the phenomenal light in the sky demonstrating the natural setting of the new American landscape. The trees created deep shade in places while the sunlight shone through the individual leaves of the trees.



Figure 6.7.2: The Beeches (1845, oil on canvas, 153.4 x 122.2 cm) Public Domain

FREDERIC CHURCH

Frederic Church (1826-1900) was a student of Thomas Cole and one of the most famous of the Hudson River painters. He traveled the mountains with Cole, and made and used sketches of different parts of the country to produce a composite landscape, not one local scene. Although many believed the natural landscape of the new nation was disappearing, he wanted to show the expansiveness of the country in an idealized view. *New England Scenery* (Figure 6.7.3) included multiple elements composed into one painting, a broad waterfall, a majestic mountain, rocks, and trees. He added a bridge with the Conestoga wagon appearing to be venturing into the frontiers of America and westward expansion. Church frequently emphasized the horizon, seen as stark mountains bisecting the paintings outlined against the lighter sky. Some critics praised his expansive scenes, while others thought his paintings lacked imagination.



Figure **6.7.3**: New England Scenery (1851, oil on canvas, 91.44 x 134.62 cm) Public Domain

JOHN KENSETT

John Kensett (1816-1872 was originally an engraver who wanted to be a painter and left engraving for Paris, studying painting and traveling throughout Europe. When he returned to America and became known for his portrayal of coastal waters. Kensett used delicate brushwork to produce the luminosity in the atmosphere of his paintings, the *Hudson River Scene* (Figure **6.7.4**). The image displayed the Hudson River as it flowed through the mountains by Fort Putnam, along with the river bend and through the canyons, a common location for the artists. The contrasting and undulating view provided a variety of illuminated areas and dark recesses. He used light differently in the various terrains, deep shadows from the trees in the valley, sun shining on the mountains, and the light sky and was considered a master of luminism in landscapes.



Figure **6.7.4**: Hudson River Scene (1857, oil on canvas) Public Domain

ALBERT BIERSTADT

Albert Bierstadt (1830-1902) was born in Germany, migrating to the United States at two and then returning to Germany as an adult to study painting. The Alps provided the inspiration for landscapes, and when he returned to America, he traveled westward to the Rockies with an expedition surveying the territory for the government. In the dark recesses of the foreground, the expedition is camped in the meadows and surrounded by dark trees across the lower half of the painting *The Rocky Mountains, Lander's Peak* (Figure **6.7.5**). The upper half is dedicated to light; the majestic Rockies jutting into the sky are hazy and blend into the bright sky. A small waterfall in the center of the painting leads the eye upward to the peak of the mountain. In the foreground is an idealized view of a Shoshone village, a part of the scene Bierstadt knew was ending as the bison was demolished along with the Shoshone way of life.



Figure **6.7.5**: The Rocky Mountains, Lander's Peak (1863, oil on canvas, 186.7 x 306.7 cm) Public Domain

ROBERT DUNCANSON

Robert Duncanson (1821-1872) was an African-American born in New York and educated in Canada. He traveled to Europe, teaching himself to paint, and back in the United States, worked as a portrait painter, traveling around the mid-west. Some of his early portraits were part of an exhibition in Cincinnati; however, his family could not attend because of their race. As he gained experience, he became fascinated by landscape images. He received a commission from an abolitionist minister and gained a support network from abolitionist patrons. As part of the Hudson River school style, he painted detailed figures and trees with a fine brush and combined them with suggested elements of the broad expanse covered in the painting. He started in Ohio, painting landscapes of middle America, and was acknowledged as one of the foremost western landscape painters. One of his early landscapes, *Land of the Lotus Eaters* (Figure **6.7.6**), was centered on Tennyson's paradise poem of the seduction of Ulysses' soldiers. However, Duncanson portrays the white soldiers lounging on the riverbank as dark-skinned men serving them in this painting. The painting brought wide recognition and even a showing in London, Duncanson winning praise as a skilled master. During the civil war in America, he went to Canada and helped start the Canadian movement to paint landscapes.



Figure **6.7.6**: Land of the Lotus Eaters (1861, oil on canvas) Public Domain

NATURAL HISTORY ILLUSTRATION

When European explorers encountered unfamiliar lands, they needed proof of the flora and fauna they saw, considered exotic, oddities unknown in Europe. Explorers began to hire illustrators who accompanied them on exploratory voyages, documenting plants, animals, sea life, and reptiles they observed. One of the early illustrators was Sir Joseph Banks, a botanist and sailed with Captain James Cook on the Endeavour when he went to the Pacific islands, Australia, and New Zealand. Banks was one of the early, prolific illustrators who documented thousands of plants and wildlife. Sydney Parkinson also traveled with Banks on the Endeavour, and although he died of dysentery during the trip, Banks brought Parkinson's work back to England.

Charles Willson Peale, a well-known American artist, also had a gallery of his work for patrons to view, and hopefully, generate commissions. Some excavated mastodon bones were brought to his galley to paint; however, he found visitors were more interested in the bones than paintings. He began to collect different types of stuffed bird specimens and unusual bones, founding the original natural history museum in the United States. John James Audubon, always interested in nature, was inspired to establish his natural museum based on birds and other small animals.

JOHN JAMES AUDUBON

John James Audubon (1785-1851) was born in Hispaniola (now Haiti), his father the owner of the plantation and his mother a chambermaid who died when he was young. He was sent to France to stay at his father's home and educated in a wealthy environment, studying art and music and the history of the natural world. Even as a child, he was captivated by birds, drawing whatever he saw. At age 18, to avoid the Napoleonic Wars in France, he lived on his father's estate in Pennsylvania. He continued to study and draw birds as he married and opened a general store to support his family, an unsuccessful venture. After moving to New Orleans, he started painting professionally, portraying each bird with its realistic qualities.

Binoculars and cameras were not invented at the time, and birds do not stand still for someone to draw them. Previous artists shot the bird, skinned it, preserved it with arsenic, and set it up on a branch; the birds looked wooden and dead, and so did the artwork. Audubon changed the process, mounting his newly killed bird with wires on a board, positioning the bird in a natural position. He drew the bird, added watercolor, and used a cork to burnish the image and create the distinctive metallic look of the feathers. He generally worked out in the wilderness where he found the birds and, not wanting to waste anything, ate the birds after he finished painting the image and wrote about the taste of each bird in his books. He noted such information as; the raven is tough and not edible, or the teal is delicious, "probably the best of any of its tribe; and I would readily agree with any epicure in saying, that when it has fed on wild oats at Green Bay, or on soaked rice in the fields of Georgia and the Carolinas…it is much superior to the Canvass-back in tenderness, juiciness, and flavor."[3]

When he amassed a large body of work, he went on tour in England to great acclaim. He found a publisher, creating his best-known work, *Birds of America*, a book with over 400 drawings first published in 1827 and considered the finest ornithological work ever compiled.[4] Based on the popularity and success of the book, he created other well-known volumes of bird biographies. He is thought of as a forefather to the environmental and conservation movements of today. The Audubon Society was started in 1901. Its first action led to the establishment of the first National Wildlife Refuge on Pelican Island in 1903. The Society has been active in preserving wildlife for over a century.

Audubon was known for how quickly he drew. The turkey (Figure **6.7.7**) was a large bird and easy to position. He sketched the essential parts before using watercolors to fill in the details. He was careful to add the proper background to each image; the mourning doves (Figure **6.7.8**) are sitting in the same type of flowering tree they would in nature, while the woodpeckers (Figure **6.7.9**) appear to be attacking the branch of a tree. Audubon always wanted each bird itself to be realistic and the setting and background based on the bird's natural environments.



Figure **6.7.7**: Wild Turkey, Public Domain



Figure **6.7.8**: Mourning Dove, Public Domain



Figure **6.7.9**: Ivory-billed Woodpecker, Public Domain

When Audubon finished painting, he carefully dissected the bird and recorded very detailed information about each bird. When writing about the Roseate Spoonbill (Figure **6.7.10**), he started with the exceptional bill the bird possessed, moving along the head and neck to the body. He wrote; "Legs long and rather slender; tibia bare in its lower half, and reticulate; tarsus rather long, stout, roundish, covered all round with reticulated subhexagonal scales…"[5], incorporating a complete description of the exterior and interior as well as measurements of each part of the bird.



Figure **6.7.10**: Roseate Spoonbill, Public Domain

LEDGER ART (1860 – 1920)

The Native American tribes living in the plains region of the United States have traditionally painted for a long time, men illustrating their individual feats of hunting, visions, or battles, women creating geometric or abstract designs. Their primary canvas was the hide of the bison, an animal almost totally eradicated by the U. S. government by the 1860s. As part of the paintings, on clothing, tipis, or other items, background color or design was unnecessary; the detail of the concept was the critical image. Usually drawn as an outline first, the design was filled with color. When the bison disappeared, the Plains artists turned to any available material, especially paper or fabric. As traders, the military, covered wagons, missionaries, or others passed through the region, they left ample supplies of ledger books with the paper used for recording information. The left-over books usually had supplies of ink, pencils, or paints, all acquired by trade or captured material.

With the new, smaller format of the sheet of ledger paper, a different art style was developed, accommodating the paper and new implements. Initially, military battles or raids were drawn; however, as the forced relocation of many tribes continued, the artists included scenes of life before the debilitating marches to reservations. Tribal and warrior history was always documented on an animal's skin. With the loss of bison skins, they transferred the information to ledger paper.

The narrative drawn on the paper resembles a freeze-frame of an event, an exploit happening in the battle at the time, the tribe's experiences, not stories about them. The information illustrated in the artwork had to be socially sanctioned by the participants, everyone agreeing to the event and details. The artist was generally not the warriors depicted, but the person most artistic and who could draw. A Kiowa ledger (Figure **6.7.11**) probably depicts a battle at Buffalo Wallow in 1874 between the Kiowa and the U.S. Army. They were trapped in the natural depression, holding water the animals used for drinking and bathing. Each person was drawn with the accuracy of what they wore, their positions, those injured, and who actively engaged in shooting.



Figure **6.7.11**: Kiowa Ledger Art (1874) Public Domain

HOWLING WOLF

Howling Wolf (Ho-na-nist-to, 1849-1927) was a Cheyenne warrior who was also an artist, considered exceptionally talented; "he surpasses most other known pre-reservation drawings with respect to technical abilities, sense of design and innovative character."[6] At fifteen, he was one of the few men in camp on the reservation when the other men were out hunting. The U.S. Army attacked the camp without provocation, killing most of the women and children, mutilating the bodies, and taking the surviving men to prison, a shocking massacre. While in prison, Howling Wolf used ledger paper to draw, becoming a proficient artist and eventually selling his Ledger Art to tourists. In the image, *At the Sand Creek Massacre* (Figure **6.7.12**), Howling Wolf is portrayed as the last figure shooing into the invaders as the other warriors are turned and firing at an unknown enemy. Bullets (looking like tadpoles) from the enemy flying through the air coming towards the riders. Each warrior was carefully portrayed in the clothing they wore and their equipment, even the proper treatment on the horses' tails. The hoof prints symbolized a lengthy pursuit.

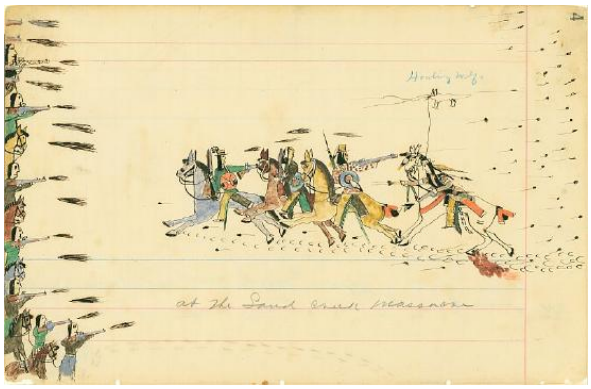


Figure **6.7.12**: At the Sand Creek Massacre (1874-1875) Public Domain

RED DOG

Red Dog (Shun-ka-Luta, dob unknown – c. 1882-1885) became a member of the Oglala tribe through marriage to one of Chief Red Cloud's sisters, becoming a frequent spokesman for the chief and a leader in his own right. Like the other Lakota and Dakota people, they witnessed the impact of the influx of non-Indians on their lands. Historically, the men had recorded their exploits in life and battle, first in ancient rock art, then for generations on bison skins until the U.S. government removed the bison. Around 1884, Red Dog became one of the significant artists recording the tribe's exploits and events. His drawings depicted warriors in complete Lakota regalia, ready for combat, and produced fifty-two drawings using crayons on paper.

"Drawings often show a favorite spear, bow and arrows, rifle, or handgun, or maybe just a rope or coup stick. A rope would find its way around a loose horse, and a coup stick was used to touch the enemy. It was more honorable to touch the enemy and get away with his possessions than to kill him. In Lakota values, being a warrior is an important aspect of bravery. Entering an enemy camp to take a prized horse or perhaps a herd of horses, often at high risk, was also a skillful act of bravery and chance. One eagle feather could be presented to a warrior for an outstanding deed. The riders in these drawings proudly display feathers they earned from previous encounters with the enemy."[7] Red Dog's crayon drawing of Low Dog (Figure **6.7.13**) honors his abilities as a warrior, dressed in clothing, coup stick in hand.

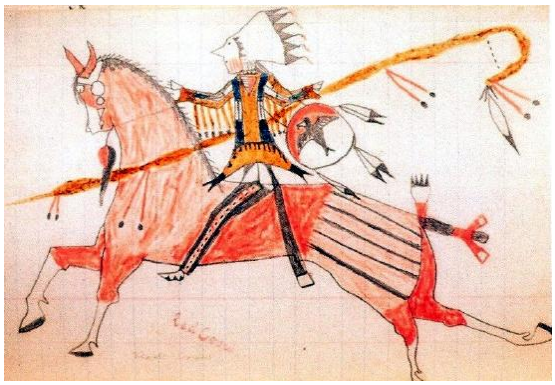


Figure **6.7.13**: Ledger drawing of Low Dog (1884, crayon and ink on paper 12.7 x 19.1 cm) Public Domain

RED HORSE

Red Horse (Tasunka Luta, 1822-1907) was a Sioux sub-chief who fought at the Battle of the Little Bighorn in 1876 between the U.S. army's 7th Cavalry and the Lakota, Northern Cheyenne, and Arapaho combined warriors. The battle also called Custer's Last Stand, became a victory for the tribes, an overwhelming defeat for the cavalry. The army wanted to force the Lakota and Sioux back onto reservation land, and Custer was to make a stand at the Little Bighorn, a village site. Custer underestimated the size of the encampment, how many were waiting for the invasion, and the resulting massacre of his army. The battle has long been studied by historians and is the subject of movies and books.

In 1881, Red Horse, who fought at the battle, was commissioned by a doctor to create drawings about the event. Red Horse drew 42 different images about the warrior's experiences, including the invasion of the army on horses, scenes of combat, and imagery of the wounded and dead, all providing a different historical view of the experiences of the Battle at Little Big Horn. Historians view the drawings as one of the best and most trustworthy descriptions of the actual events of the battle from an authoritative warrior, not the sanitized and glorified narratives of Custer-centric versions. *The Battle of the Little Big Horn* (Figure **6.7.14**) depicts the brutal battle in specific detail. Each person in (Figure **6.7.14**) was lying on the ground, illustrated in their battle clothing, the cause of their death, and the place of the bullet's entrance in their body specifically noted with slashes of red. Image (Figure **6.7.15**) displays how they were engaged in a close battle, saddles evident on the army horses, detailed buttons on their jackets, and the myriad of horse hooves all attesting to the incredible detail Red Horse included in his work.

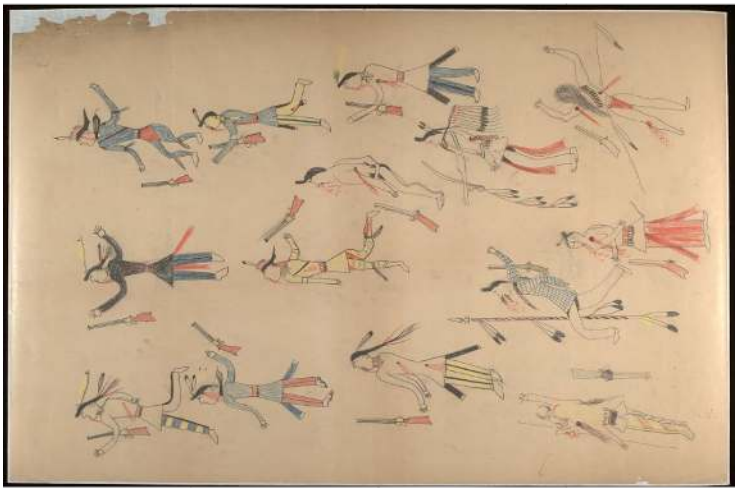


Figure **6.7.14**: Battle of the Little Big Horn 1 (1881, graphite, colored pencil, and ink on paper, 61 x 92 cm) Public Domain



Figure **6.7.15**: Battle of the Little Big Horn 2 (1881, graphite, colored pencil, and ink on paper, 61 x 92 cm) Public Domain

THE WESTERN ARTISTS

As the United States grew in the 1800s, artists traversed the countryside beside the explorers, surveyors, or settlers, documenting unknown spaces, wildlife, natural wonders, or the people inhabiting different regions, often glamorizing the scene while creating impactful views. The work of the artists documented the flora and fauna, history, and mythology.

THOMAS MORAN

Thomas Moran (1837-1926) was born in England and moved to Philadelphia as a child. He learned how to draw from his brother. Because he was talented as an illustrator, he was hired by a magazine to focus on painting landscapes in the west. Moran became interested in Yellowstone when he saw drawings from the surveyors of geysers and canyons. Moran joined a survey team exploring the region of Yellowstone, a territory unknown to the people of the eastern United States. Moran sketched and documented over thirty locations as he traveled through the area, noting the photographs and survey information. When he returned, he used the sketches to paint his first Yellowstone painting. His illustrations were used to motivate Congress, and Yellowstone was proclaimed the original American national park in 1872.

Moran returned multiple times to travel in the region and paint additional images of the majestic scenery he encountered. The scale and detail of his work brought the attention of the splendor of Yellowstone to the American people and the incredible beauty found in the western part of the United States, yet its vastness appears alien-like. His paintings brought the tourist industry to the region and the beginning of the destruction of natural resources. However, today, his work inspires the public to continue their efforts to preserve the wilder regions of America.

The Grand Canyon of the Yellowstone (Figure **6.7.16**) brings a primordial feeling, the expansive view with contrasting color, light, and shadows. The massive, thundering river creates a waterfall in the middle of the painting, seemingly diminutive in the broad landscape, yet demonstrating its power with the spray surrounding the river. Moran effectively used shafts of light to illuminate the multiple yellows and browns of the mountains. In the foreground, a small group of Native Americans stood, overlooking the scene, dwarfed by the enormity of the area. Moran's detailed rocks and bushes in the foreground demonstrate his ability to project realism into the background. It took him almost six years to finish the work the federal government purchased to hang in the Capitol.



Figure 6.7.16: The Grand Canyon of the Yellowstone (1872, oil on canvas, 213.0 x 266.3 cm) Public Domain

The Grand Canyon of the Colorado River (Figure 6.7.17) is another of Moran's works to illustrate the immeasurable spaces in the American West. Rocky hills and mountains, clouds, water, and a hazy sky all form an almost apocalyptic impression, awe-inspiring and at the same time frightening. Moran paints highly detailed giant boulders in the foreground, every line and crack in the rock visible, and the background covers miles of fading mountains.



Figure 6.7.17: Grand Canyon of the Colorado River (1892 and 1908, oil on canvas, 134.69 x 238.93 cm) Public Domain

Mosquito Trail (Figure 6.7.18) is at the 12,000-foot elevation, a view of the Rockies in winter. A single rider walks his horse across the rocky terrain, each boulder magnificently detailed by Moran demonstrating the difficulty in crossing the terrain. He pulls the mountains up into the sky with the same white, gray, and blue colors—the height and steepness of the mountains visible as they sharply slant down to the distant valley floor.



Figure 6.7.18: Mosquito Trail (1874, oil on canvas, 24.7 x 36.2 cm) Public Domain

FREDRICK REMINGTON

Fredrick Remington (1861-1909) was born in New York and became part of the second-generation artists influenced by the Hudson River School style. Remington's father was an officer in the Union army. His ancestors fought in all the previous American wars, so he was familiar with the look of a soldier and his horse. He started in art school, only quitting to venture west and explore the prairies, encounter

multiple Native American tribes, and view the disappearing bison, sketching as he journeyed. He tried owning a ranch and then a bar, unsuccessful adventures, so he turned to paint his perception of Western practices, a theme that brought him recognition and success, at first as an illustrator for magazines. He began to have one-person shows, and his adopted pseudo-cowboy persona and exaggerated western experiences added to his reputation.

> *Theodore Roosevelt said of him, "He is, of course, one of the most typical American artists we have ever had, and he has portrayed a most characteristic and yet vanishing type of American life. The soldier, the cowboy and rancher, the Indian, the horses and the cattle of the plains, will live in his pictures and bronzes, I verily believe, for all time."[8]*

A Dash for the Timber (Figure **6.7.19**) was characteristic of Remington's work, a painting commissioned by a prominent capitalist. The title suggests the eight frantic riders are heading for a grove of trees as protection against the pursuing Native Americans. The day's heat is evident in the dust, and lack of vegetation as small divots appear where a bullet missed its target and hit the ground. The action in the painting gives the viewer a sensation of hearing the noise of the guns, the clatter of horse hooves, the yelling of people, and all-powerful feelings implied in the painting. Although the cowboys seem to be the heroes, why were they being pursued? What happened? Remington loved the mythology of cowboys and the West. He portrayed them in great detail, as the Native Americans appear less defined, an indistinguishable mass, the perceived danger while the trees' safety is quite distinct. Remington's brushwork is fine and controlled using brushes with fine bristles, carefully defining each detail of the riders. The work helped perpetuate the myth and popularity of the cowboy.



Figure **6.7.19**: A Dash for the Timber (1889, oil on canvas, 121.92 x 213.36 cm) Public Domain

On the Southern Plains (Figure **6.7.20**) illustrates a favorite theme of Remington, the American soldier, believing them to be heroes. The soldiers, guns drawn, ride their horses at full gallop. The day's heat is evident in the dry dust the horses are kicking up and the shadows of the horses almost directly below them from the overhead sun in the cloudless sky. The riders are formed in a mass instead of the usual attack position of a horizontal line. He also positioned the weather-worn skull of a bison in the foreground, seemingly in the way. Remington made multiple visits to the Southwest, sketching the local landscape, and appreciating the quality of the unusual light.



Figure **6.7.20**: On the Southern Plains (1907, oil on canvas, 76.5 x 129.9 cm) Public Domain

The Bronco Buster (Figure **6.7.21**) was Remington's first and most famous sculpture, the first image of a cowboy defined in bronze. The cowboy is portrayed breaking in the horse as the horse rears up and tries to unseat the rider, creating an iconic presentation of a romantic version of the cowboy. The statue was very popular and originally sand-cast, then lost wax cast, and later some bronzes were made from molds. This image of the statue, completed in 1918, was numbered 214 and was the last sculpture created.[9] Remington decided to study clay modeling and moved to sculptures, a very successful medium for him. He was known for the exceptional textural detail he used, building a story into the sculpture.



Figure **6.7.21**: The Bronco Buster (1895, cast 1918 bronze, 57.8 x 47.6 x 35.6 cm) Public Domain

The Wounded Bunkie (Figure **6.7.22**) portrays two soldiers retreating from an unknown enemy, a familiar image of those who patrolled along the country's frontier regions. One of the soldiers was injured with a bullet in his body. His bunkmate holds the trooper on his horse during the escape. The scene's intensity is evident; the horses raced at a fast pace, demonstrated by Remington with only two of the horse hooves on the ground, the other legs extended. Remington was a master at capturing the fear and quest for survival in the details of his statues, even in the limited size. His original models were destroyed in 1921; however, copies of his work are frequently constructed by others.



Figure **6.7.22**: The Wounded Bunkie (1896, cast before 1939, bronze, 50.5 x 78.7 x 29.2 cm) Public Domain

GERTRUDE KÄSEBIER

Gertrude Käsebier (1852-1934) was born in Iowa before moving to Colorado as a child, where her father became the first mayor of the city of Golden in the Colorado Territory. The family moved to New York and Pennsylvania during the Civil War. She married, had three children, and declared herself miserably unhappy; however, divorce was scandalous, so she remained married. At the advanced age of 37, she attended art school, even moving and studying at the Pratt Institute of Art and Design and traveling to Europe for additional education. Käsebier immersed herself in photography, unusual for a woman, a success for her. She approached photography differently; instead of a documentary approach to her subject matter, she accentuated the subjective view of a person or scene, a painterly methodology.

When William Cody Buffalo Bill's Wild West show was in New York, Käsebier remembered her time in Colorado and her connections with the Lakota living in the region. She asked William Cody if she could photograph the Sioux who were traveling with Cody as part of the show. Käsebier did not want to use the images for publicity; she wanted to photograph the men as they were behind the scenes, relaxed and intimate, without all the decoration worn at the show. She spent over a decade photographing men, women, and children, sometimes in formal attire and frequently informally.

Chief Iron Tail (Figure **6.7.23**) was a veteran of multiple wars, including the Battle of the Little Big Horn, and was considered an elder chief. He traveled with William Cody and the Wild West show for almost twenty years, always leading the show's processions as Chief of the Indians. He agreed to pose for Käsebier, displaying his character; however, Chief Iron Tail did not like the print and tore it apart; Käsebier did a retake in his full regalia, keeping the incredible image of Iron Tail.

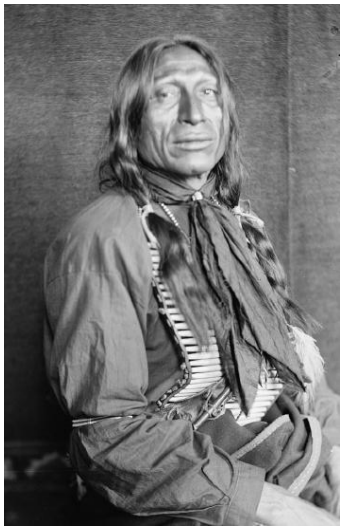


Figure **6.7.23**: Chief Iron Tail (ca 1898, platinum print on paper, 28 x 22.4 cm) Public Domain

Chief Flying Hawk (Figure **6.7.24**) was also a significant combatant in multiple battles, including the Battle of the Little Big Horn, the Great Sioux War of 1876, and the Wounded Knee Massacre. He was only with the show for a short time and frequently displayed his anger at the past injustices, a feeling seen on his face in the photograph. He did learn how to supplement his income with tourists at the show, charging a penny for postcards in full regalia.



Figure **6.7.24**: Chief Flying Hawk (1898, platinum print on paper, 20.4 x 15.1 cm) Public Domain

Käsebier printed the negatives in platinum, a process in which the paper absorbs the emulsion, creating matte, textured surface. Artistic photographers favored platinum prints because they afforded a broad range of tonalities and hence less mechanical appearance. The pictures are not "black and white"' they include a spectrum of gold, brown, and warm gray shades. Käsebier and other pictorialist photographers asserted that their images should be considered art, a point that is well supported by the emotional quality and visual complexity of these prints.[10]



Figure **6.7.25**: The Red Man (1898, photogravure print on paper, 18.4 x 14.9 cm) Public Domain

GEORGE CATLIN

George Catlin (1796-1872) was born in Pennsylvania, inspired by his mother, who lived on the frontier and told him tales of Native Americans. Early in his life, Catlin worked as a lawyer and then an engraver, drawing images along the Erie Canal as a self-trained artist. He was inspired by relics from the early Lewis and Clark Expedition and a Native American delegation visiting Philadelphia. He decided he wanted to record information about the lives of the different tribes in America. In 1830 went with others up the Mississippi River into the regions inhabited by Native American tribes. The Indian Removal Act was just passed, starting the forced migration of southern native tribes to lands west of the Mississippi River, allowing white settlement on the ancestral lands. Catlin wanted to record the Native Americans before the frontier, and their way of life disappeared. Within a few years, smallpox decimated the tribes; bison plunged from millions to the remnants of a few thousand, and the prairies were covered with the railroad and over plowed land.

Catlin stated, "If my life be spared, nothing shall stop me from visiting every nation of Indians on the continent of North America."[11] He spent six years making five trips and encountering almost fifty tribes. He traveled up the Missouri River to the Dakotas and Montana two years later, meeting with eighteen tribes who inhabited areas untouched by European culture. He continued making journeys along the great rivers of the eastern half of the United States, collecting artifacts, sketching, writing, and painting over 500 images of the people and their environments. Catlin was the earliest major artist to traverse the country beyond the Mississippi, documenting native cultures before their irreversible alteration by the mass migrations and intrusion of settlers on their life. Although he worked with watercolor and oil paints, he also made numerous prints, preserving his work.

Travel through the regions was dangerous; the Native Americans aided in his safety, seeming to value Catlin's recordings of their tribal cultures. He painted the people in their full regalia, documenting the importance of their lifestyle in realistic portrayals and creating a historical and ethnographic record of the period. Catlin believed "his Indian Gallery was a national treasure, worthy of preservation by the United States government. Though he did not live to see his wish fulfilled, the original Indian Gallery came to the Smithsonian seven years after his death in 1872."[12]

Stu-mick-o-súcks, Buffalo Bull's Back Fat, Head Chief, Blood Tribe (Figure **6.7.26**) was considered Catlin's best, an image of a significant chief portrayed in his magnificence. Catlin found most Native people living along the more settled frontier were haggard from diseases and poverty. However, Buffalo Bull's Back Fat (a prized part of the bison) lived in the northern plains, still free from settlers where he was a Blackfoot chief. Catlin recorded the chief as about fifty years old, good-looking and dignified. He wore a shirt of deerskin, the seams covered with a wide strip of embroidery made from porcupine quills, locks of hair from scalp trophies sewn along the edges of the embroidery.



Figure **6.7.26**: Stu-mick-o-súcks, Buffalo Bull's Back Fat, Head Chief, Blood Tribe (1832, oil on canvas, 73.6 x 60.9 cm) Public Domain

Mew-hu-she-kaw, White Cloud, Head Chief of the Iowas (Figure **6.7.27**), was one of the Iowa leaders Catlin painted. White Cloud is wearing a typical tribal headdress of a deer's tail dyed red and eagle quills. The Iowa usually painted elaborate designs on their faces; the green markings indicated his skill in combat. The necklace signified his rank as a chief, bear claws noting his exceptional ability as a hunter, beads, conch shells, and a larger shell in the middle. Catlin always included all the details of the chiefs' clothing to appropriately symbolize their rank in the tribe and their lifetime achievements. In 1832, when Catlin encountered the Iowa, White Cloud's father was chief; the tribe numbered about fourteen hundred people and had signed a peace treaty with the government, forcing them out of their homeland. When Catlin painted White Cloud in 1844, the Iowa were reduced to about 470 people.



Figure **6.7.27**: Mew-hu-she-kaw, White Cloud, Head Chief of the Iowas (ca 1844-1845, oil on canvas, 70.5 x 58 cm) Public Domain

Besides portraits of the chiefs, Catlin painted how they lived; scenes of bison, their homes, hunting, and games. He described the *Crow Lodge of Twenty-five Buffalo Skins* (Figure **6.7.28**) as, "The Crows, of all the tribes in this region . . . make the most beautiful lodge . . . they oftentimes dress the skins of which they are composed almost as white as linen, and beautifully garnish them with porcupine quills, and paint and ornament them in such a variety of ways, as renders them exceedingly picturesque and agreeable to the eye. I have procured a very beautiful one of this description, highly-ornamented, fringed with scalp-locks, and sufficiently large for forty men to dine under. The poles which support it are about thirty in number, of pine, and all cut in the Rocky Mountains, having been some hundred years, perhaps, in use. This tent, when erected, is about twenty-five feet high, and has a very pleasing effect."[13]

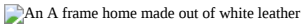


Figure 6.7.28: Crow Lodge of Twenty-five Buffalo Skins (1832-1833, oil on canvas, 60.9 x 73.7 cm) Public Domain

Catlin painted images of women and children as well as men. *Tis-se-woo-na-tis, She Who Bathes Her Knees, Wife of the Chief* (Figure 6.7.29) was painted at Fort Pierre. She was the wife of the Cheyenne chief, Wolf on the Hill. As part of Catlin's documentation to ensure his work was acknowledged correctly, he frequently had agents at the fort write authentication papers, noting Catlin as the artist and the image's name, place, and tribe. Catlin wrote of Bathes Her Knees as "comely, and beautifully dressed; her dress of the mountain-sheep skins, tastefully ornamented with quills and beads, and her hair plaited in large braids, that hung down on her breast."[14] She is wearing a dress made from mountain sheep skins embellished with porcupine quills and beads patterned into geometric designs used by the Cheyenne.

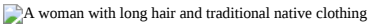


Figure 6.7.29: Tis-se-woo-na-tis, She Who Bathes Her Knees, Wife of the Chief (1832, oil on canvas, 73.7 x 60.9 cm) Public Domain

The United States changed significantly in the 1800s from the beginning of a developing country. The Louisiana Purchase doubled the nation's size, starting a massive expansion westward, moving populations from east coast states into the wild west, displacing and decimating the Native American tribes and forcing them onto reservations. This was the industrial age; crops were grown on large plantations, railroads across the country, the discovery of mineral wealth, manufacturing, mechanization, exploited labor, a civil war, and the government's growth. Through it all, new states were added, gold was discovered, natural parks were formed, slavery was abolished, and art in the United States flourished.

Both Albert Bierstadt and Thomas Moran created paintings of the unique western landscape. These paintings inspired and educated people and the government, helping establish the national park system and reserving the wilderness today. They traveled the western regions, making sketches and painting the power of waterfalls or mountain peaks.

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[12] Brian W. Dippie, et al *George Catlin and His Indian Gallery* (Washington, D.C., New York, and London: Smithsonian American Art Museum in association with W.W. Norton & Company, 2002)

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6.8: CONCLUSION

By the end of the 19th century, changes were occurring around the world. Germany was emerging as the European industrial leader, building new factories and expanding its trade position. The United States was also exceptionally successful in expanding the country geographically and industrially, evolving as one of the wealthiest countries in the world. Across the globe, economies became interrelated as trade and integrated investments spread spurred by imperialism. Although Britain controlled the oceans and colonized multiple regions, its power began to ebb by the end of the century. Other European countries wanted natural resources like diamonds, gold, or oil and started establishing their ports and colonies in Asia and Africa, creating a competitive environment; when one state developed a settlement, another state established a small colony to lessen domination.

Interdependence across the continents grew from inventive transportation and communication systems and integrated trade policies. Inequities in different countries between the powerful and those controlled were based on armaments and military dominance, the railroad systems, medical advances, and raw industrial power. At the end of the century, the new international order in the world defined the primary status for the contemporary world of the 20th century.

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CHAPTER OVERVIEW

7: A WORLD IN TURMOIL (1900-1940)

7.1: Introduction
7.2: Art Nouveau (1890-1914)
7.3: Fauvism (1905-1910)
7.4: Cubism (1907-1920)
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7.13: Conclusion

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7.1: INTRODUCTION

INTRODUCTION

Since the early 1500s, the countries of the world have pursued a path to globalize economic, cultural, and political interconnectivity beyond local territories or trading partners across oceans and continents. By the beginning of the 20th Century (Figure **7.1.1**), globalization was the primary force as the scale and volume of interconnectivity through capital accumulation, industrial technologies, and governmental systems became part of local life throughout the globe. Globalization brought a system of rules and regulations used throughout the world, a system in its infancy at the beginning of the century. The concepts grew into a sophisticated, advanced system by the end of the century. At the start of 1900, within the system of globalization, some groups or countries amassed wealth and supremacy while others collapsed into financial and political deterioration. European countries had experienced exceptional industrial and military development, and by 1910, they controlled India, Africa, and Southeast Asia, while Japan governed Korea and Taiwan. The United States was expanding development across its vast geographical territory. During this period, China, Central, and South America, and the Ottoman Empire fell into economic decline or were under control by other nations. Along with physical and financial control by European countries, the ideals of their social cultures and sciences were also exported to other places bringing competition between nations to demonstrate advances in the industry, technology, architecture, and scientific concepts of people like Albert Einstein or Sigmund Freud. The declining countries did not develop sophisticated industrialization and were unable to compete successfully in the global world.

In the early part of the 20th century, a rapid change occurred everywhere; powerful states competed with each other, and other states resisted European domination, leading to significant, later upheavals around the world. With rapid economic and industrial growth came the destruction of the natural environment. Rising economies in non-European parts of the globe and other nationalist movements brought uprisings weakening Europe's control, influence, and power. The United States, Russia, and Japan developed stronger economies. During the early part of the century, and despite the significant changes occurring, "the industrialized regions of Europe, North America, the USSR, and Japan accounted together for about 75 percent of the globe's Gross Domestic Product (GDP),"[1] dominating the financial system in the world. Two new conflicting blocs of power were the United States and the USSR. Populations increased with better technology to grow and harvest food, and control diseases through vaccinations and better medicine, leading to falling death rates. Population growth also expanded in the cities; people migrated from rural areas to the cities. "By 1950, more than 50 percent of people in the most industrialized countries lived in cities, about 40 percent in Latin America and the USSR, and less than 20 percent in the least industrialized regions, including China, South Asia, and much of Africa."[2]

The first half of the 20th century included two world wars, a great depression, and a significant redistribution of global power. Through industrialization, countries stockpiled modern weapons, built alliances, and instituted financial tariffs and taxes in the competitive marketplace. In 1914, World War I started, a long and destructive war with France, Britain, and the United States against Germany, Austro-Hungarian, and Ottoman Turkish. Millions of people died, and the financial cost was high. During the war, the German incursion into Russia weakened the czar, and a civil war erupted, leading to the growth of communism in Russia. The war brought a breakdown in social norms, changing class structures, race relations, and a fragmented world. Nationalist movements and revolutions began in other countries. India revolted against the British, China's uprising brought the communists to power, multiple leaders in Africa fought for independence, and Mexico revolted against Spanish control. One of the most dangerous changes was Hitler's ideology of Nazism and fascism, Germany's rebellion against the restrictive sanctions from World War I, and support for the rise of authoritarian government. Unrest throughout the world brought the destruction of World War II as Germany invaded Poland in 1939 and Japan attacked mainland China in 1937.

The fragmentation of world order also changed the art world; the disenchantment with previous academic styles led to artists' experimentation and innovation, developing new modes of expression based on their personal experiences. The chaos brought attitudes of antinationalism, and cynicism and created new ideas and genres of art, frequently based on cross-cultural ideas from multiple places in the world. They wanted to develop expressions based on the zeitgeist of the time. Previously, art was based on the reproduction of nature, recognizable elements, people, animals, the sky, or landscapes. With the advent of modernism, art became detached from reproduction, now consumed by the basic elements of line, color, dimension, and the experimental abstraction of those elements. Multiple styles and movements grew, some celebrating technology, fragmented images based on a dislocated life, or unusual pictures of the subconscious. Based on the writings of historian H. W. Janson, he believed the beginning of the 20th century brought three new courses of art; expression, fantasy, and abstraction. Expression was formulated on feelings about the human condition; fantasy explored the mind's inner workings, and abstraction emphasized the structure of a work. The work ranged from realistic to non-representational, primarily geometric abstraction.

> *The best works have all three: Without feeling, we are unmoved.*
>
> *Without imagination, we are bored.*
>
> *Without order, we see chaos.* [3]

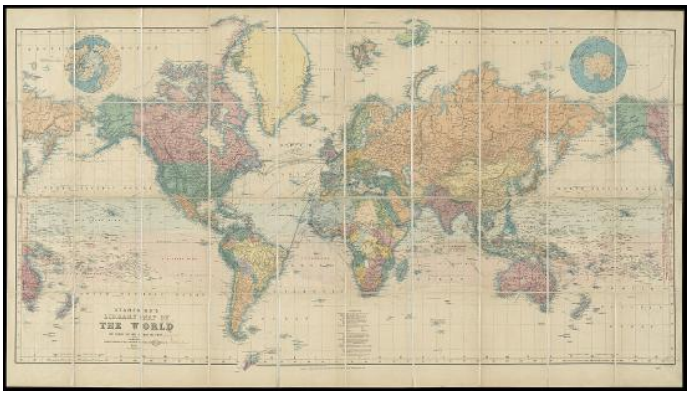


Figure **7.1.1**: Map of the World 1900, Public Domain

COLOR OF FAUVISM

Fauvism rejected the pastel palette used by the Impressionists, exploiting a bold set of colors to display the distortion of their subject matter. The colors were unnatural, even assaulting one's mind with the bright color displayed in unexpected places. The colors were fragmented into blocks with little shading or subtleness as the artist started with a form or shape and applied color to express a meaning or movement, an unnatural color for the form; the grass did not have to be green or the sky blue. The paint roughly applied gave the images an energetic or celebratory feeling; the simplified forms developed with the saturated colors gave each element strength. Their raucous, unbalanced palette defied the standards of academic painting, offending the sensibilities of the viewers.

SHAPES OF CUBISM

Cubism developed a total reconstruction of a subject into geometric shapes or geometric abstraction, generally cube-like, arranged to bring a three-dimensional perspective to the viewer. The geometric abstraction used geometric forms positioned in non-illusionistic areas as the artists deconstructed and reformed shapes. The first representation of Cubism was based on the facets of the visual world, as seen in Cezanne's villages. In Analytic Cubism, artists overlapped frontal surfaces placed in linear grids. Synthetic Cubism focused on flat, synthesized shapes arranged in an abstract space, experimenting with the spatial relationships of different materials. The early artists used traditional items, reinventing them in fragmented elements while maintaining identifiable clues to the original shape. Initially, the artists used a muted, limited palette, focusing on the geometric composition instead of color.

MATERIALS OF DADAISM

Dada focused on the absurd and irrational, often known as an anti-establishment statement to demonstrate their disdain for this new century's societal, political, and cultural ethics. The artists challenged the very concepts of art and selected readymade or found objects they repurposed into another form. Artists also began to incorporate mundane, everyday objects; newspapers, letters, photographs, wallpaper, and scraps of paper into collages. Sometimes the collage elements were placed, and other times the artist just dropped them on paper and glued them wherever they fell. Wood was a common material, cut into a shape and adorned with different materials; pipe, beads, paper pieces, or other found materials. They used the mixed-media assemblages as a caricature or parody of the violence and corruption of society.

DESIGN OF BAUHAUS

After World War I, Germany was in disarray and financially broken. The concept of the Bauhaus, founded by Walter Gropius, was to create an academy for artists to help rebuild the ruined country. The ideas included all aspects of art based on the elementary structures, a back-to-basics thought, as simple as a triangle, circle, and square, leaving behind the decorative standards of the past. Mass production was part of the concepts for design resulting in furniture, textiles, and kitchenware, revolutionizing manufacturing and the assembly-line process and bringing artistically designed products to the middle-class masses. Gropius wanted to unify arts based on crafts, the motto of the school, "Art into Industry." The different education workshops included cabinetmaking (using alternative forms of chairs), textiles (weaving with unconventional materials), metalworking (sculptural home products, easy to use), typography (use of sans serif font and integrated photography), and architecture (streamlined style). The concepts of the Bauhaus were to bring those things considered crafts on a par with sculpture and painting in the world of fine arts.

SOCIAL ART OF HARLEM RENAISSANCE

The great migration of African Americans moving from the south to cities in the north and west, especially in New York City, created the opportunity for the Harlem Renaissance. The movement included music and the beginning of the jazz age, literature, and art, all based on the Black experience and their traditional, societal, intellectual, and artistic expressions. Artists, poets, musicians, and writers all came to Harlem, congregating, developing synergy, and producing works that first inspired racial pride and then became incorporated into the larger American psyche.

SUBCONSCIOUS ART OF SURREALISM

Highly influenced by the writings of Sigmund Freud, Surrealists expressed the subconscious through art with dreamlike and deformed images, unconstrained by the rational mind and societal rules. The artists believed creativity grew from the subconscious based on automatism, those actions not controlled by the conscious mind, for example, breathing or nervous tics. Automatism allowed the free and spontaneous creation of images. Surrealists also based work on their interpretation of dreams without preconceived ideas of a standard work of art instead of a subconscious arrangement of images and meanings. World War I generated hardships throughout the artistic community, and to escape the bleakness surrounding them, the artists wanted to reshape the perception of reality. Freud's works were instrumental in helping artists use their subconscious through dreams or trances, and Surrealism became the symbolic view of the subconscious through abstraction.

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[1] Retrieved from https://whfua.history.ucla.edu/eras/era8.php

[2] Retrieved from https://whfua.history.ucla.edu/eras/era8.php

[3] Retrieved from https://www.dartmouth.edu/~matc/math5.geometry/unit16/unit16.html

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7.2: ART NOUVEAU (1890-1914)

INTRODUCTION

Art Nouveau's design brought an ornamental, decorative style of artwork based on long linear lines, moving asymmetrically throughout the design. Artists frequently used the shapes of nature; insects and their wings or how the flower grows and twists. The style was applied to painting, prints, architecture, glass, furniture, and jewelry, often detailed and created with multiple materials. Starting around the 1890s in Europe and America, the movement continued almost until World War I and was influenced by Japanese art Ukiyo-e. Henri de Toulouse-Lautrec brought acceptability forward with his dramatic posters of women, not in traditional scenes, created with dramatic lines and colors. The movement also had elements of Rococo, using gold gilt or luxurious materials. Women became one of the major themes. During this period, women were frequently "kept as virtual pets, set up on marble pedestals and made to feel helpless and therefore desirable."[1] Women's clothing was restrictive at the beginning of the century until women started to become employed, needing free-flowing clothing instead of corseted Victorian dress. Art Nouveau artists tended to portray women as playmates, posed in provocative stances and wearing decorative baubles.

Critics and historians have been in disagreement about the characterization of art and the segregation of painting and sculptures in a fine arts category and the rest into decorative arts. Art Nouveau bridged the argument, incorporating designs into furnishings, architecture, or other decorative forms, embracing the idea art should be found as part of ordinary life. Female forms, plants, and flowers became common subjects incorporated into the designs. The artists pressed beyond the limits, adding unusual patterns and beauty to any object, pushing the boundaries of classical or predictable images. Artists included are:

GUSTAV KLIMT

Gustav Klimt (1862-1918) was born in Austria and studied art at the Vienna School of Decorative Arts. He started his studio specializing in painting murals with a classical style, receiving many commissions for Vienna's public buildings. Around the age of thirty-five, he helped create a new group of artists who wanted to develop their styles independent of existing standards. Klimt did paint landscapes, although his main interest was the figure. In 1894, he was hired to paint murals at the University of Vienna, paintings called pornographic and radical and not ever hung in the building. When the SS forces of Nazi Germany were retreating in World War II, they destroyed all three of the mural paintings as unacceptable.

After he failed in Vienna, Klimt started what many called his 'golden phase,' when he used gold leaf on his paintings. He had traveled to Italy and was motivated by the Byzantine mosaics and the use of gold. Klimt used the concept of gold in his paintings and was very successful with the style, developing a set of patrons. When he painted a subject, they usually had to sit for long periods while he painted the spectacular detail. Most of his paintings followed a similar theme during his gold periods, dominated by a woman, frequently in erotic positions. *The Three Ages of Women* (Figure **7.2.1**) demonstrates Klimt's allegorical subjects, the small child held by the young woman beside the older woman who bows her head, the symbols of passing the time. Klimt had seen a sculpture of Rodin with an older woman and used the same body shape for the painting. Originally, the background was painted with his usual gold color; however, the subject matter did not fit the color, and he changed to a darker palette.



Figure **7.2.1**: The Three Ages of the Woman (1905, oil on canvas, 180 x 180 cm) Public Domain

Adele Bloch-Bauer's Portrait (Figure **7.2.2**) was completed during the height of Klimt's gold period and career. He mixed the smoother, natural view of her face and hands with the brilliant, reflective, and geometric layers of mosaic-like shapes forming the images of the chair and dress against the golden background. Klimt used a mix of gold and silver leaf with oil paint made with a binder of chalk. Her husband commissioned the painting, and after her death, along with his other art collection, the portrait was seized by Nazi Germany. After the war, the painting was located in a gallery housing other works taken by the Nazis. In 1998, after the gallery refused to release the portrait to the legal heirs and a claim was made to the United States Supreme Court. Their ruling returned the painting and other works to their legal heirs.



Figure **7.2.2**: Adele Bloch-Bauer's Portrait (1907, oil, silver, and gold on canvas, 138 x 138 cm) Public Domain

The Kiss (Figure **7.2.3**) is the most well-known of Klimt's paintings representing his gold period. Using a square canvas, he applied oil paint with multiple layers of gold leaf. The image portrays a couple embracing; his sumptuous robe with squares is intertwined with her slender dress decorated with circles. Her full face is seen while the man's face is hidden in the kiss. When Klimt painted the image at the age of 45, he lived with two of his sisters and his mother, a seemingly respectable life that hid his continual affairs with multiple women, and was believed to have fathered fourteen children. Historians suggest this painting reflects his continual interest in eroticism as the couple's intimacy is evident, although partially hidden in the opulence, standing in a meadow of flowers.



Figure **7.2.3**: The Kiss (1907-1908, oil and gold leaf on canvas, 180 x 180 cm) Public Domain

ALPHONSE MUCHA

Alphonse Mucha (1860-1939), born in an area now part of the Czech Republic, was known for his gift to paint and sing from an early age. After applying to the Academy of Fine Arts in Prague for training, he went to Vienna and worked painting scenery for the theater. When the theater burned down, he traveled to other cities in the area, learning to paint murals until one of his patrons paid for Mucha to go to Paris and study. Another Czech artist in Paris was an illustrator, and Mucha decided to try illustration to make money. In 1894, the actress Sarah Bernhardt, in Paris for a new opening, went to the publishing house where Mucha happened to be working, and she asked him to create a poster on a short schedule. This started his reputation, and he continued to make posters, product labels, tile panels, letterheads, and other commercial endeavors, all based on compositions with natural colors and hues and the sensuous art nouveau curved lines.

Mucha's first poster was *Gismonda* (Figure **7.2.4**), the advertisement for Sarah Bernhardt's upcoming play, a relationship that lasted for years as he made several different posters for her plays. The posters were hung all over Paris, giving Mucha instant fame. The subtle colors and long shape became characteristic of many of his posters; the Mucha style. He assembled the words and palm branch to form an arch over her head, a trademark he also used in multiple posters.



Figure **7.2.4**: Gismonda (1894, lithograph, 216 x 74.2 cm) Public Domain

In Paris, a champagne company commissioned the poster *Moet & Chandon Cremant Imperial* (Figure **7.2.5**) to advertise their new product in the marketplace. Mucha used soft blues, whites, pink, and brown colors, hoping to give the poster a sophisticated look for the expensive champagne. He added his characteristic swirling lines and flowers in his technique, much like a signature to demonstrate his work.



Figure **7.2.5**: Moet & Chandon Cremant Imperial (1899, lithograph, 60.8 x 23 cm) Public Domain

When Mucha was forty-three, he went back to his original home and painted the monumental images named *The Slav Epic*, a tribute to the history of the Slavic people in the area. Each scene in the twenty immense canvases portrayed a wide range of specific historical events. Fortunately, he was able to obtain funding from an American philanthropist to support the project, including renting a castle with enough space to hang the huge canvases. Ten of the paintings were based on Czech history, and the other ten on events throughout the Slavic area, which took Mucha over fifteen years. The entire set was given to the City of Prague to celebrate its tenth anniversary of freedom. *The Slav Epic No. 5 King Premysl Otakar II of Bohemia* (Figure **7.2.6**) portrays the king famous for his military capabilities and wealth from silver mines. He united many of the other fiefdoms and brought peace. The painting depicts the king greeting attendees at his niece's wedding; the background tent was erected inside the chapel.



Figure 7.2.6: *Slav Epic No. 5 King Premysl Otakar II of Bohemia* (1924, oil on canvas, 405 x 480 cm) Public Domain

Slav Epic No. 6 The Coronation of the Serbian Tsar Stefan Dusan (Figure **7.2.7**) portrays the procession of the tsar who achieved multiple military victories, expanding his territory. Tsar Dusan is standing in the middle with others holding his robe, young girls leading the procession to represent the new generation of hope.

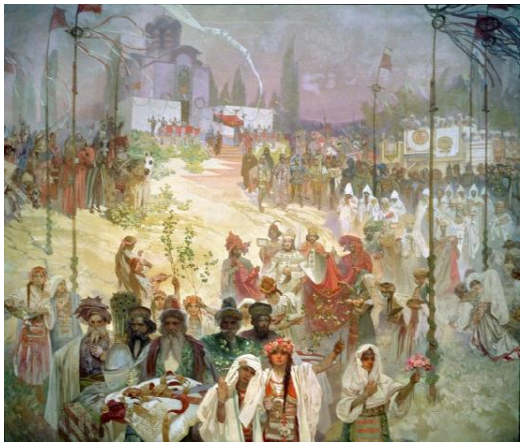


Figure 7.2.7: Slav Epic No. 6 The Coronation of the Serbian Tsar Stefan Dusan (1926, oil on canvas, 480 x 405 cm) Public Domain

ANTONI GAUDI

Antoni Gaudi (1852-1926), born in the Catalonia area of Spain, was a child with poor health who was recognized early for his artistic abilities. He studied architecture and the humanities, quickly receiving commissions, earning him a solid reputation and a sponsoring patron who significantly helped his career. Gaudi understood the elements of a building, how to forge iron, the look of mosaics and stained glass, and how space was filled, all helping him develop his style as Gaudi incorporated an organic feeling with curved surfaces in his designs of buildings. He used colorful ceramic tiles, patterned bricks, and unusual metalwork arranged in animated patterns. His distinctive style was termed Catalan Modernism, a new ornamental use of materials formed into geometric shapes

In 1883, Gaudi was given the task of constructing the cathedral in Barcelona, La Sagrada Familia (Figure **7.2.8**). Although plans were already completed, Gaudi completely redesigned the concepts, making the cathedral his style. He wanted a building that could stand without external buttresses or internal braces and used tilted columns to hold the vaulted ceilings. By 1910, the very religious Gaudi stopped any other work to focus on the cathedral, even living in the workshop. When he died in 1926, the cathedral was still unfinished; only one of the four towers had been completed, and the rest of the building is still under construction today. Some historians described the cathedral as outstanding and creative architecture, while others thought it was the strangest-looking building.

Gaudi knew the completed construction of the church would continue beyond his lifetime and he wrote, "There is no reason to regret that I cannot finish the Church. I will grow old, but others will come after me. What will always be conserved is the spirit of the work, but its life depends on the generations it is handed down to…"[2] Today, La Sagrada Familia is in the process of additional construction to complete Gaudi's design by 2026, the 100th anniversary of Gaudi's death, adding six towers and incorporating the elaborate decorative scheme of Gaudi.



Figure 7.2.8: Sagrada Familia (90 x 60 x 45 meters) CC BY-SA 4.0

The nave inside the cathedral (Figure 7.2.9) rose to forty-five meters and was constructed to form a hyperboloid vault, a tower structure that curves inward instead of following a straight line or curving outward. Gaudi took his ideas from the trees of nature, letting the pillars and branches resemble a tree reaching to the sky, the columns change shapes from square to octagon to a circle, all highly decorated.

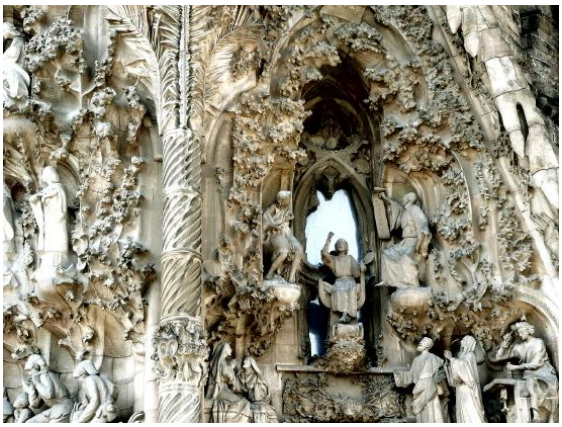


Figure 7.2.9: Nativity façade, CC0 1.0

The first façade completed, Gaudi himself worked on, was the nativity (Figure 7.2.10) with ornate sculpture and decorations. The front of the façade is oriented to face the sun as it rises in the east, with three porticos representing faith, hope, and charity, and four steeples dedicated to four of the saints. Gaudi wanted this façade to be the map for the decorative structure of the cathedral, for others to follow when he was no longer living so they could continue his designs and concepts.



Figure 7.2.10: Dome above nave, CC BY-SA 2.0

Casa Batllo (Figure 7.2.11) is a building in the middle of Barcelona and is considered a masterpiece of Gaudi, a symbol of Art Nouveau. The building has few straight lines, irregular windows, and sculpted stone and glass facades applied in undulating lines of green-blue colors

resembling ripples in the water. Multiple balconies protrude from the sides with oddly shaped doors and wrought iron ornamentation. The interior follows Gaudi's concepts of elaborate design, unusual arches, and colorful walls and windows.



Figure 7.2.11: Casa Batllo, CC BY-SA 3.0

The roof (Figure 7.2.12) arches upward and is described as the back of a dragon, even covered with shiny ceramic tiles resembling scales. An odd feature is that the turret with a cross on the top is dedicated to St. George, the slayer of dragons.



Figure 7.2.12: Roof at Casa Batllo, CC BY-SA 3.0

LOUIS COMFORT TIFFANY

Louis Comfort Tiffany (1848-1933) started his career as a painter and an interior designer before working with glass, producing his first set of works in 1893 and becoming one of America's most well-known artists. His father founded the Tiffany Company, making and selling jewelry. Louis Tiffany was able to travel throughout Europe to study different artists before focusing on interior design. One of his earliest projects was a window for his studio, an experiment using nontraditional methods. He incorporated techniques to make the glass appear marbleized with iridescent qualities, added small pieces of glass for a confetti look, and rough-cut other pieces. Tiffany built his reputation with the unique glass windows, forming his own company, and expanding into lamps and vases.

He developed 'favrile' glass, a new form with color ingrained in the glass, giving an iridescent quality with a specific look of the color. He added different metallic oxides to molten glass; the oxides became absorbed as part of the glass and produced a unique iridescent look. The colors were so unusual they had specific names, including Aqua Marine – the color of deep water with bronze lights in it, a pale green with objects…floating in water, or Tel-al-amana, a form of turquoise shading from turquoise to peacock green, and Mazarin Blue, a deep blue with purple shading. The glass appeared very delicate; however, it is known for its durability.[3] The ability to create his glass colors freed him from the traditional methods of painting the colors on glass. By making the color part of the glass itself, the glass maintained its true transparency, letting in more light and enhancing the colors in the glass.

Because the glass was made with various colors, striations, and textures, the glassmakers could use long pieces of randomly shaped glass to create the window without painting the glass before firing. The window, *Magnolias, and Irises* (Figure 7.2.13) were made as a memorial, depicting magnolias made from opalescent drapery glass folded along with irises in multiple hues.



Figure 7.2.13: Magnolias and Irises (1908, leaded favrile glass, 153 x 106.7 cm) Public Domain

The closeup section of the window (Figure 7.2.14) Tiffany installed in his studio displays his techniques. The white glass in the upper part demonstrates Tiffany's experiment with the confetti look, embedding small pieces of glass. He also used large pieces of rough glass in the window, developing a dimensional appearance. The marbled opalescence glass let the light shine through the multiple colors he created in the glass.



Figure 7.2.14: Window part (ca 1880, leaded glass, 61.6 x 74.9 x 3.2 cm) Public Domain

The water-lily lamp (Figure 7.2.15) is Tiffany's most well-known design. The base has a group of lily pads whose stems move up the base and tumble out of the top of the shade to hold the blossoms. Tiffany used an assortment of glass types, alternating colors, and the light of the lamp, highlighting each flower's opalescent look.



Figure \(\
PageIndex
{15}\):
Water-lily lamp
(1904-15, leaded
favrile
glass and bronze, shade 37.1 cm high)
Public Domain

Vase 1 (Figure **7.2.16**) is an example of the hundreds of vase styles made by his company. The glass was originally clear, then a layer of chemicals was added to the interior, giving it a golden luster. Different oxides were added to create the flowers and leaves randomly around the bulbous top half of the vase resembling an inverted pear. Tiffany liked the design so much; that he made a series of morning glory vases.



Figure **7.2.16**: Vase 1 (1913, favile glass, 16.8 cm) Public Domain

Vase 2 (Figure **7.2.17**) is part of the jack-in-the-pulpit series. The cup section resembles a flower with the top half flattened and opened. The exterior of the rim is ruffled; the iridescent color on the top developed when the molten glass was expanded to create thin fissures and give the wide rim a feathery manifestation.



Figure **7.2.17**: Vase 2 (1900-1915, favrile glass, 40.8 x 23 x 13 cm) CC BY-SA 3.0 by Sailko

VIRGINIA FRANCES STERRETT

Virginia Frances Sterrett (1900-1931) was from Chicago, Illinois, and as a child, chose to draw instead of socializing with others. When her father died, the family went to Missouri, and she won numerous awards at the state fair, then returned to Chicago to study art. At the age of nineteen, her health began to fail when she was infected with tuberculosis. Fortunately, she received a commission from the Penn Publishing Company in 1920 to design illustrations for the book *Old French Fairy Tales* by Comptesse de Segur. Sterrett created some of the images in watercolor and others in pen and ink. *Princess Rosalie* (Figure **7.2.18**) and *The Dream* (Figure **7.2.19**) are both illustrations from the book of fairy tales. Rosalie looked at the tree of exceptional beauty in the garden while Violette sat by the water looking at the ugly toad, a monster from her dreams.



Figure **7.2.18**: Princess Rosalie (1920) Public Domain



Figure 7.2.19: The Dream (1920) Public Domain

The Tanglewood Tales was written by Nathaniel Hawthorne fifty years earlier; however, the same publisher, Penn Publishing, gave Sterrett a commission to illustrate the tales because of her success with the *Old French Fairy Tales*. Hawthorne adapted Greek myths, writing them for children. The 1921 printing of the book was thought to be significantly improved because of Sterrett's illustrations. *Ariadne* (Figure 7.2.20) displays the moment she claps her hands, celebrating the slain monster.



Figure 7.2.20: Ariadne (1921), Public Domain

Jason (Figure 7.2.21) asked what they were viewing in the glowing object before them. Sterrett used pen and ink with a color wash to create detailed illustrations, focusing on combinations of blues, yellows, and pen lines.



Figure 7.2.21: Jason (1921), Public Domain

The family moved to California, hoping the warmer weather would help improve her health; unfortunately, she did not improve and finally went to a sanitorium. There, she started working on a book of her own, both the author and illustrator. As tuberculosis continued to ravage her body, she only drew for short times. Her interpretation of *Arabian Nights*, a commission taking three years to complete, her last work before she died, was only thirty years old. The original Arabian Nights were based on old Arabic folk tales, a topic for many different authors, including stories about Aladdin, Scheherazade, Ali Baba, and Sinbad the Sailor. Many critics believe Sterrett's illustrations for the

book are her best. In the illustration, *They Danced* (Figure **7.2.22**) her exquisite work and ability to use pen and ink to create extensive details attest to her capabilities. She used highlights of yellow/gold and red to accentuate the characters against the deep foreboding backgrounds. Following her death, the St Louis Post-Dispatch published:

Her achievement was beauty, a delicate, fantastic beauty, created with brush and pencil. Almost unschooled in art, her life spent in prosaic places of the West and Middle West, she made pictures of haunting loveliness, suggesting Oriental lands she never saw and magical realms no one ever knew except in the dreams of childhood .... Perhaps it was the hardships of her own life that gave the young artist's work its fanciful quality. In the imaginative scenes she set down on paper she must have escaped from the harsh actualities of existence.[4]

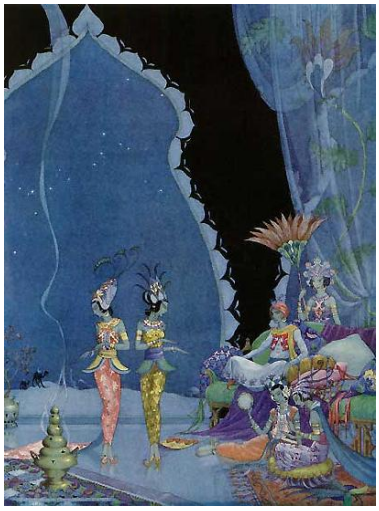


Figure **7.2.22**: They Danced (1928) Public Domain

Art Nouveau concepts were found in objects other than paintings, a movement breaking from the past traditional standards. However, with the eruption of World War I and the devastating and bloody battles, the delicate, curvy, beautiful lines and colors became inappropriate. Artists began to use the more angular geometric designs of the later art movements. The concepts of art nouveau were found everywhere in architectural details. Gaudi incorporated imaginative shapes for columns, roofs, and walls in his buildings. Tiffany used the translucency of glass to construct his glass windows. Both artists experimented with how they incorporated color into their designs.

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[1] Thompson, J. (1971). The Role of Woman in the Iconography of Art Nouveau. *Art Journal*, *31*(2), 158-167. doi:10.2307/775570

[2] Fowler, A., Ubeis, J., (2010). *Capacity Development in Practice*, Routledge, p. 128.

[3] Lehmann, H. M. (2007). *Glass and Glassware*, Lindemann Press, p. 120.

[4] St. Louis Post-Dispatch, 5 July 1931, p. 41.

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7.3: FAUVISM (1905-1910)

INTRODUCTION

During the early part of the twentieth century, Fauvism started in France, disregarding the methods of the Impressionists to bring vivid, bold colors from the tube to the canvas. They were introduced by Henri Matisse and Andre Derain when they were experimenting with color to create movement with colorful sensations. Some of the work was similar to the Expressionists; however, the Fauvists focused on the organization of the image while the Expressions concentrated on emotions. At their first exhibit at the Salon d'Automne in 1905, one critic declared, "A pot of paint has been flung in the face of the public."[1] The artists' intense colors to portray emotions, and their aggressive brushstrokes with enthusiastic loose globs of paint, added a decorative effect to their work. They were interested in complementary colors and how they appeared side by side. Fauvism was frequently thought of as an extension of the previous Post-Impressionism. As a group, they had little else in common except color, each painting a different subject matter. Most of them moved on to other styles later in their life. The movement only lasted about ten years, and they held three exhibitions; however, the style was still represented in other works by the artists.

HENRI MATISSE

Henri Matisse (1869-1954) was born in France to wealthy parents, studied law, and worked a few years in the courts. He decided to study art and went to Paris to learn from the masters he copied in the Louvre. After a friend introduced Matisse to the Impressionists' work, he became inspired by color and redefined how color could express emotions. Although the period of Fauvism was short, Matisse established his reputation as an artist of explosive and expressive color, at first condemned and later famous. When the Nazis invaded France, they started to attack the degenerate art as they did earlier in Germany. Matisse and other artists were allowed to exhibit as long as they attested to their 'Aryan' status; all Jewish artists were purged.

Woman with a Hat (Figure **7.3.1**), a departure from his earlier more realistic style, Matisse was displayed at the first exhibition the group of Fauvist artists held. The painting caused great controversy and was said to be scandalous. Matisse used a looser brushstroke and colors considered unnatural; the painting was called unfinished. The wife of Matisse posed for the painting, holding a fan in her hand, her head turned in a pose used by the bourgeoisie, an oversized hat on her head. When Matisse was asked what kind of dress his wife was wearing, he replied, "Black, obviously."[2] Critics and viewers have always questioned the meaning of the colors. Do colors refer to anything, in reality, a tribute to the jarring effect of Matisse.



Figure **7.3.1**: Woman with a Hat (1905, oil on canvas, 80.6 x 59.6 cm) Public Domain

Matisse received a commission from a Russian industrialist for three oversized paintings to adorn the wall of a Moscow palace. He considered *La Danse (first version)* (Figure **7.3.2**) an initial painting. The dancers are loosely drawn, seemingly unrestrained, perhaps expressing their joy. Matisse painted depth into the flat canvas, using the blue against the green; does the blue represent the sky, or are they, dancers, by a lake. The hands of the two dancers in front are parted; why did he leave the slight distance.



Figure **7.3.2**: La Danse (first version) *(1909, oil on canvas, 259.7 x 390.1 cm)* Public Domain

La Danse (second version) (Figure **7.3.3**) looks quite different as he changed the colors and emotions. The figures are more defined, and muscular, presenting tension with the dancers. In the first version, the back figures seem to lightly touch the green and, in the second version, the rear figures compress the green, appearing to stomp instead of float, anger instead of joy. Both images relied on his use of color to display the movement and emotions of the dancers. These paintings depict his use of ambiguity and suggestions, undefined and open to the viewer.

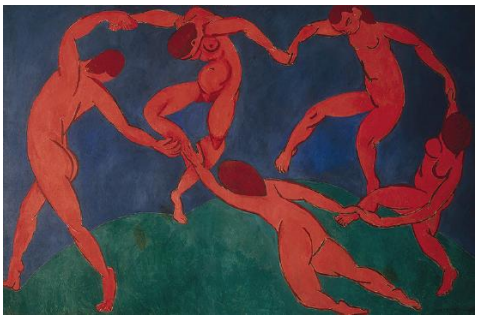


Figure **7.3.3**: La Danse (second version) *(1909-1910, oil on canvas, 260 x 391 cm)* Public Domain

Matisse frequently used his images of the dancers in other paintings when he painted his studio. In *Still Life with Dance* (Figure **7.3.4**), the painting of *La Danse* is sitting on an easel in the background. He moved a table, turning it, so the corner created depth by jutting into the back of the painting. The table was set with random and loosely grouped still life items, including the ubiquitous sunflowers, and a tray of fruit with fruit also painted on the table. Matisse included the window for added depth as the painting is in front of the darkened window.



Figure **7.3.4**: Still Life with La Danse (1909, oil on canvas, 89.5 x 117.5 cm) Public Domain

Nasturtiums with the Painting La Danse (Figure **7.3.5**) presented another more intimate part of his studio. Only one side of the image of *La Danse* is seen; a vase of nasturtiums sits in front of the painting. The back leg of the tripod-shaped table appears to be part of the painting itself, the leg resting on the green, behind the purple stripe with the two front legs on the floor. The top part of the chair extends the purple line across the entire painting. In this painting, Matisse used the darker background and figures of the second dance painting.

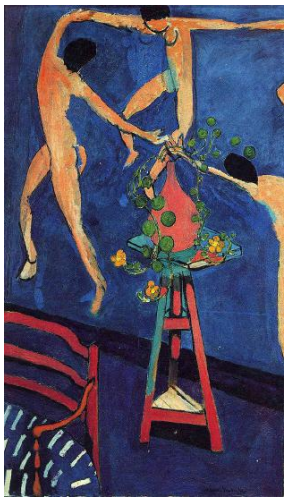


Figure **7.3.5**: Nasturtiums with the Painting La Danse (1910-12, oil on canvas, 193 x 114 cm) Public Domain

ÉMILIE CHARMY

Émilie Charmy (1878-1974) was born in France, becoming an orphan as a teenager. While living with relatives in Lyon, she was trained as a teacher, the acceptable occupation for a woman. However, she was obsessed with art, studied with other artists, and started painting to support herself, painting common views of women in domestic settings or still-life. These images sold well and left her unsatisfied.

In 1903, she moved to Paris, where she became part of the Fauve artists headed by Matisse. Like the others, she experimented with new methods of applying thick paint with crude, heavy brushstrokes. Although she was associated with the artists in exhibitions, her work was hung separately, receiving little attention as a female painter. Because of her bold use of color, one of the French novelists stated, "Émilie Charmy, it would appear, sees like a woman and paints like a man; from the one she takes grace and from the other strength, and this is what makes her such a strange and powerful painter who holds our attention." [3]

During this time, gender roles were well defined, and women did not paint from nude models, only encouraged to paint the traditional roles of women and children. However, Charmy did not follow the trend and instead used female models she posed in simple settings, applying her unique brushwork and color and sparking much controversy in her early shows. When she was unable to find a suitable model, she used it herself. *Self-Portrait in an Open Dressing Gown* (Figure **7.3.6**) shows her sitting casually against the dark background. Her robe and skin are painted with muted colors applied with broad brushstrokes of thick paint.



Figure **7.3.6**: Self-Portrait in an Open Dressing Gown (1916-1918, oil on canvas) Public Domain

Self-Portrait with an Album (Figure **7.3.7**) is painted with a small palette of colors; however, the dark colors are contrasted; black against red with the bright, pale skin color. She presents two different looks in the paintings; one has a reticent look on her face, while the other displays more confidence. Charmy's thick, fast brushstrokes sometimes appear crude; however, her brushwork brings a unique visceral quality to her paintings.



Figure **7.3.7**: Self-Portrait with An Album (1907-1912, oil on canvas) Public Domain

GEORGES ROUAULT

Georges Rouault (1871-1958), born in Paris, was fortunate to have a mother who loved the arts and, despite her poverty, encouraged her soon to pursue art. At first, he was a stained-glass painter, and historians believe it formed his interest in using heavy black lines in his paintings. Rouault also studied art, meeting Matisse and the others whose friendships led to Fauvism. He focused his work on images based on people in the circus or prostitutes during this early time in his life. Many believed in moral criticism because of his devotion to religion. His later paintings were generally based on religious themes. Rouault used intense colors, predominantly blues in watercolor and gouache, adding scrawling lines throughout the images.

Two Nudes (Figure **7.3.8**), images of two prostitutes, was a subject he used to depict the vices of society. The heavy dark outlines seeped through the paper, creating an image on both sides of the paper. He used diluted oils almost the consistency of watercolor, coloring the image on the other side, the figures in reverse, and signing both sides of the paper.



Figure **7.3.8**: Two Nudes (1905, oil on paper, 100.3 x 65.1 cm) Public Domain

For *Three Nudes* (Figure **7.3.9**), he used watercolor and oil on paper. The heavy lines break up the images painted in grays, unusual for Rouault, demonstrating his gestures and distorting space and shapes.



Figure **7.3.9**: Three Nudes (1907, watercolor on oil on paper, mounted to canvas, 100 x 64.8) Public Domain

Circus Girl (Figure **7.3.10**) reflected the small circuses that traveled throughout Europe at the time; the girl playing her part resigned to her role. Although Rouault uses blocks of color to express emotions, his palette was muted compared to the rest of the Fauvists. Dark, heavy lines form the woman's torso; the colors are a shadowy reminiscence from the inside of the church through the colors of the glass.



Figure **7.3.10**: Circus Girl (1906, gouache, watercolor, ink, and pastel on cardboard, 73.2 x 53.8 cm) Public Domain

ANDRE DERAIN

Andre Derain (1880-1954) was born outside of Paris and studied art at an early age while also attending school to learn engineering. He met Matisse and painted with him in the small town of Collioure, displaying their work together in the Salon de'Automne. Derain went to England and painted several images of London using bold colors and unusual forms, all quite different from other paintings of London.

Not since Monet has anyone made London seem so fresh and yet remain quintessentially English. Some of his views of the Thames use the Pointillist technique of multiple dots, although by this time, because the dots have become much larger, it is rather more simply the separation of colours called Divisionism and it is peculiarly effective in conveying the fragmentation of colour in moving water in sunlight. [4]

Derain was only twenty-five when he went to Collioure with Matisse to paint the local scenes. *Fishing Boats* (Figure **7.3.11**) demonstrates how Derain used diagonals to create perspective. The tilted and overlapping sails billow along the curved shore, the two men seated in front watching the activities of the busy figures. He used heavy lines, especially in the foreground, and filled the painting with bold colors.

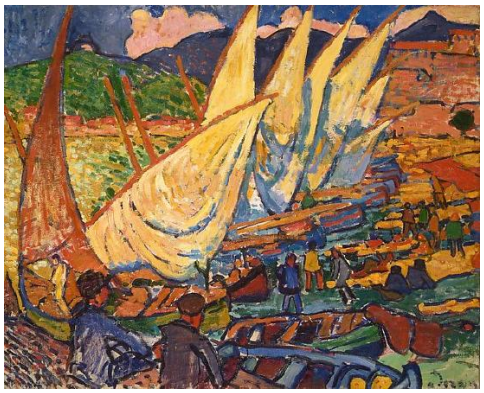


Figure **7.3.11**: Fishing Boats Collioure (1905, oil on canvas, 81 x 100.3 cm) Public Domain

When Derain went to London in 1906, he filled sketchbooks with scenes and images of the London streets, creating the paintings when he returned to his studio in Paris. *Regent Street, London* (Figure **7.3.12**) displays bold colors in some areas and a more subdued palette of blues in the background. He drew heavy lines delineating the figures and animals, seemingly jamming the streets with movement from a vibrant city with a large population of almost 400,000 people.

A street scene with horse drawn carriages and people walking on the sidewalks

Figure **7.3.12**: Regent Street, London (1906, oil on canvas, 66 x 99.4 cm) Public Domain

MAURICE DE VLAMINCK

Maurice de Vlaminck (1876-1958) was born in Paris; his parents were both musicians. He studied art as a teen, then served in the military, and when he was coming home on the train, met Andre Derain, a fellow painter he remained friends with for life. Vlaminck, Derain, and Matisse started the group and exhibits of the Fauvists. Most of his paintings were landscapes, the places he saw in France, at first using the bright colors and ideas of the Fauvists, later adopting a more muted palette.

Vlaminck shared a studio with Derain in the small village of Chatou by the Seine River, a place he found many images to paint. The *Seine by the Chatou* (Figure **7.3.13**) is painted from a small island looking back at the mainland. Vlaminck admired van Gogh and used a similar brushstroke to apply the paint from the tubes, daub it onto the canvas and swirl the brush through the bright, primary colors. He bent the tree trunks, curving in contrast to the straight mast of the boat.

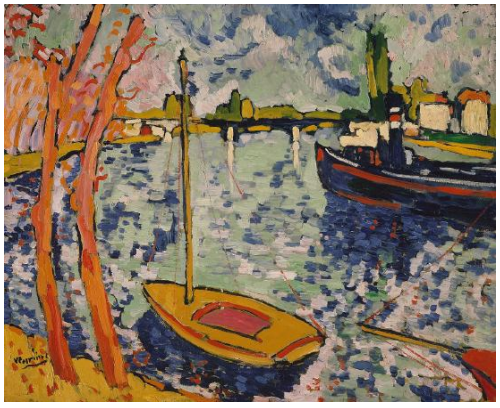


Figure **7.3.13**: The Seine at Chatou (1906, oil on canvas, 81.6 x 101 cm) Public Domain

Vlaminck painted his associate *Andre Derain* (Figure **7.3.14**) almost life-sized in an unusually close view. The head is outlined in dark, weighty lines. He used extreme versions of the primary colors on the face, primarily red with yellow shading and blue eyelids, and the green blotch on his nose. The mustache is asymmetrical and twists out past the face onto the shirt. The head seems to float in the middle of the painting as the white shirt is higher in the back.



Figure **7.3.14**: Andre Derain (1906, oil on cardboard, 27 x 22.2 cm) Public Domain

NADEŽDA PETROVIC

Nadežda Petrovic (1873-1915) was born in Serbia and graduated from the women's school of education. She taught art there and at the university in Belgrade before going to Germany for further study. Petrovic was successful and exhibited her work in multiple European shows. While she worked as an artist and art teacher, she also volunteered for different human rights organizations. During the Balkan Wars in 1912, Petrovic worked as a nurse and was awarded for her courage by the Serbian government. However, while Petrovic worked in the field, she became ill with both typhus and cholera, surviving both diseases. After the war, Petrovic continued painting until the Austria-Hungary war in 1914. Again, she went to volunteer as a nurse. Unfortunately, this time she died of typhoid fever in the Serbian hospital where she cared for wounded soldiers.

Petrovic painted portraits; however, her primary focus was landscaped, particularly those representing the history and views of Serbia. She used strong, bold brushstrokes in thick layers of paint on the canvas creating vortexes of color. Red was generally the focal color with purple and black shadows. *Resnick* (Figure **7.3.15**) was a local village she portrayed through its winding road starting at the edge of the painting, trees, and wooden fences adjoining the road. Some of the paint was applied with thick, pasty strokes, and others by colors of thin glazes. Petrovic used a varied palette to express the character and feeling of her village and the rhythm of the road.



Figure **7.3.15**:Resnik (1905, oil on cardboard, 5.05 x 6.33 cm) Public Domain

Ksenija Atanasijevic (Figure **7.3.16**) was one of the first females to become a professor at Belgrade University and the first to receive a Ph.D. in Philosophy. She became a noted Serbian philosopher and a friend of Petrovic, who painted her portrait. Petrovic used her unique brushstrokes, vertical gray in the background and diagonal lines in the sky and foreground snow. Atanasijevic, who was sixteen, is wearing an oversized black hat she recently purchased in Paris. Her black clothing and determined look foretell the successful future of the young woman.



Figure **7.3.16**: Ksenija Atanasijević (1912, oil on cardboard, 22.40 x 17 mm) Public Domain

KEES VAN DONGEN

Kees van Dongen (1877-1968) was born in the Netherlands, studying art at the Academy of Arts in Rotterdam. He left for Paris in 1899, where he married and had two children. As a poor artist with a vegetarian wife, the family usually survived on spinach. Gertrude Stein wrote, "Van Dongen frequently escaped from the spinach to a joint in Montmartre where the girls paid for his dinner and his drinks."[5] He became friends with the other artists who had studios in Montmartre, including Matisse and Derain, exhibiting his work at the 1905 Salon d'Automne show, displaying their bright use of color. He had an endless supply of models from the cabaret dancers and performers who modeled during the day, flamboyant figures for his improvised, almost garish use of color. After World War I, he was a popular artist and in-demand to paint portraits of the elite class. He specialized in painting women with an elongated and slimmer shape, enlarged jewelry, and oversized expressive eyes.

The nudes van Dongen painted in Paris as part of the Fauve exhibition were rated as scandalous by the critics who were also attracted to their melancholy beauty, causing conflicting reviews. The *Femme au Grand Chapeau* (Figure **7.3.17**), a woman who wore little more than the elegant, theatrical-like hat, was based on the model Fernand Olivier who was also Picasso's model and mistress. Van Dongen was fascinated by the bright colors of the Fauvists and the flamboyant lifestyle of Parisian dancers and performers. In the painting, he used greens and yellows to create almost florescent skin tones highlighted by his signature oversized eyes and lips, giving her an appearance of defiance.



Figure **7.3.17**: Femme au Grand Chapeau (Woman with a Large Hat) (1906, oil on canvas, 100 x 81 cm) Public Domain

In the cabarets in Paris, wrestling exhibitions based on rigged matches attracted viewers to the cabarets. Although wrestling was the sport of the "strong man," the concept became outmoded when the sport turned into a spectacle. Without the need for strength, women's wrestling and carefully orchestrated matches became popular. Women and men equally displayed notions of physicality. However, "through the neutralization of gender, a woman could challenge a man as 'an equal' and experience a certain leeway in the exhibition of her body, almost to the point of eroticism."[6] Van Dongen had a studio in Montmartre near Picasso and frequently used Picasso's mistress and a model. When he saw the five females in Picasso's *Les Demoiselles d'Avignon*, he painted twice as many in his painting *Tabarin Wrestlers* Figure **7.3.18**). Van Dongen portrayed the strength of the female wrestlers overlaid with eroticism; they appear nude yet dressed in skin tone body suits based on the straps on the top of the suit. He used the same hues throughout the painting, changing from light to dark to create depth.

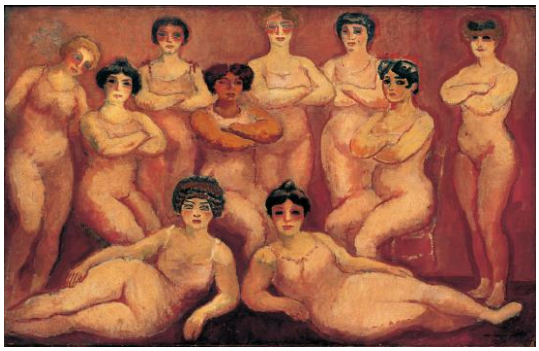


Figure **7.3.18**: The Wrestlers (Tabarin wrestlers) (1907-08, oil on canvas, 105.5 x 164 cm) Public Domain

Europe was now industrialized, populations were expanding, and a rising nationalism was permeating throughout the region, challenging the old-world standards and intellectual beliefs. The changes also crossed into the world of art as artists began to experiment with color and line, altering the view and ideals of the human figure, and squeezing the paint from tubes onto their brushes. The color was based on the artist's feelings, not remarkably realistic; expression was applied with spacious brushstrokes.

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[1] Chilvers, I., (2004). *Oxford Dictionary of Art*, Oxford University Press, p. 250.

[2] Retrieved from https://www.lrb.co.uk/v30/n16/tj-clark/madame-matisses-hat

[3] Perry, G. (1995). *Women Artists and the Parisian Avant-Garde*. Manchester University Press, p. 100. Retrieved from https://en.wikipedia.org/wiki/%C3%89milie_Charmy

[4] Rosenthal, T., Reviewing Derain's London paintings on show at the Courtauld Gallery, *The Independent*, 4 December 2005. Retrieved from https://en.wikipedia.org/wiki/Andr%C3%A9_Derain

[5] Stein, G. (1990). *Selected Writings of Gertrude Stein*, Vintage, p. 26.

[6] Horton, A. (2018). *Identity in Professional Wrestling: Essays on Nationality, Race and Gender*, McFarland, p. 208.

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7.4: CUBISM (1907-1920)

INTRODUCTION

Pablo Picasso and Georges Braque created cubism a few years after the opening of the new century. They developed different ideas of how objects or figures were composed, becoming one of the most influential design concepts of the 1900s. Louis Vauxcelles, an art critic, wrote of Braque's landscape painting as Cubism because the images were formed into geometric shapes or "bizarre cubiques." The Cubist artists did not believe in the usual standards of how elements appeared in nature or concepts of proper perspective or foreshortening. Instead, they redefined the shapes and objects in their paintings into geometric forms, pulled them apart, and reformed them into overlapping and interwoven sections, allowing different perspectives of the three-dimensional parts of the object. The artists also accentuated the two-dimensional flatness of the surface, obscuring the concept of depth. Braque and Picasso exchanged the traditional perspective of an imaginary distance for a way to hold the eye on the flat surface and experience three-dimensionality differently.

Cubism was comprised of two individual stages; *analytical* Cubism, the early form of Cubism in muted tones of blacks, grays, or ochres preventing color from interfering with the fragmented objects. The form also had intersecting and overlapping lines and surfaces, with multiple ways to view the object through the assemblage of deconstructed and reassembled parts. The works from 1908-12 used a palette evoking a somber feeling. By 1912 and *synthetic* Cubism, the shapes were simpler, full of bright colors, and frequently collaged with other materials. The parts were reassembled on top of each other similar to magazine displays on racks with less focus on space and the ability to understand layers of shapes. Collaging and adding other resources like paper or newsprint was one of the more essential concepts of Cubism, ideas that permeated into future modern art. The concept of how to depict space and anything in the space was defined in the Renaissance period. It had been the guiding ideal for artists until the Cubists, who blended space and objects into multiple angles. This section includes:

PABLO PICASSO

Pablo Picasso (1881-1973) was born in Spain; his father was an artist who recognized the ability to draw in his young son, teaching him to paint at the early age of seven. The family went to Barcelona, where Picasso studied at the art academy. After the academy, he moved to Paris and began to develop one of his many styles. From 1901-04, the first years formed his Blue Period, followed by a year of the Rose Period, when he explored color and its effects on emotions. Picasso believed a painter painted to release their spirits and visualizations, and color followed emotional changes. Then his work evolved into the development of Cubism, searching the interactions of color, lines, and planes. Picasso lived a long life, and his talent and abilities crossed through many different movements. In the late 1920s, he worked with some surrealists and became interested in sculpture in the early 1930s. Picasso was exceptionally prolific and inventive, experimenting with multiple materials and methods and influencing art in the modern world. Over his career, he created more than 20,000 paintings, prints, drawings, sculptures, ceramics, theater sets, and costume designs. [1]

Picasso went to Paris in 1900, where European art was centered, living with a roommate in poverty and occasionally burning a few paintings to stay warm. He sympathized with the people in poverty and how they struggled, and when one of his friends committed suicide, he became despondent, bringing all these feelings to his paintings and the blue period. As demonstrated in *The Old Guitarist* (Figure **7.4.1**), he used heavy, dark lines to illustrate the figures or objects; the lines were filled with melancholy hues of light and dark blues. The older man has long arms and gangly legs, appearing near death with little movement, another hallmark of the blue period. The guitar was a standard Spanish instrument, one Picasso was familiar with, used in multiple pieces of his artwork. The dull brown tones of the guitar, the only color change in the painting, added a contrast to the image of the solitary old, blind man who was barely surviving. Some historians believe the painting demonstrated the struggles for survival artists encountered in their careers.



Figure 7.4.1: The Old Guitarist (1903-04, oil on panel, 122.9 x 82.6 cm) Public Domain

Picasso was also influenced by African art and the angular planes and contours of the statuary and masks he studied at the local ethnographic museums; the influence was reflected in his painting *Les Demoiselles d'Avignon* (Figure 7.4.2) with their angular proportions. In Barcelona, Avignon Street was then patronized by the prostitutes and their customers. The figures in the painting were larger than life-sized and posed in radical positions. The pink and peach-colored bodies were depicted with angular lines, cubic shapes, disassembled legs, and flat planes. Their faces were simplified, while the two at the far right wore faces based on African masks. The background of curtains resembles shattered glass with sharp angles enveloping the women. Critics, collectors, and friends were appalled by the painting; even his friend Georges Braque was dismayed, exclaiming, "Picasso must have drunk petroleum to spit fire onto the canvas."[2]



Figure 7.4.2: Les Demoiselles d'Avignon (1907, oil on canvas, 244 x 234 cm) Public Domain

Girl with a Mandolin (Figure 7.4.3) depicts a typical Picasso image with muted browns, blues, grays, overlapping strips, and superimposed translucent planes. He used rectangular, geometric shapes for the background and carried them into the girl's face, neck, and shoulders, building flat planes. The guitar seems almost complete and ordinary except for the twisted form. The painting is an example of the early analytical form of Cubism Picasso and Braque first developed.



Figure 7.4.3: Girl with a Mandolin (1910, oil on canvas, 100.3 x 73.6 cm) Public Domain

Woman in a Chemise in an Armchair (Figure 7.4.4) was painted with curvilinear lines and flat planes of color, forming a more erotic image, representing the newer concepts of synthetic Cubism. Picasso used different components to describe parts; the breast might be a pencil point, the fingers as tassels. The identities of the parts transformed into other biomorphic shapes, changing the concepts of Cubism as realism intersected with abstraction; the beginning concepts of Surrealism Picasso pursued later.



Figure 7.4.4: Woman in a Chemise in an Armchair (1913-14, oil on canvas, 149.9 x 99.4 cm) Public Domain

After World War I, Picasso married his first wife, who was a ballerina. During this period, he helped design costumes and sets for the theatre, elements frequently appearing in future paintings. *Three Musicians* (Figure 7.4.5) was one of his last painted in synthetic Cubism, a large image of three musicians. He used bright colors in flat abstracted geometric shapes almost resembling pieces of cut paper. Each person was depicted as a typical entertainment character, Pierrot, in blue and white clothing, while Harlequin wears diamond-shaped orange and yellow. The dissembled faces appear as mas; their feet and hands vary in shape and size.



Figure **7.4.5**: Three Musicians (1921, oil on canvas, 204.5 x 188.3 cm) Public Domain

GEORGES BRAQUE

Georges Braque (1882-1963) was born in France and followed his father and grandfather as house painters. He continued to formally study painting, eventually working with the Fauvists and even exhibited with them. By 1908, he became interested in geometry and the idea of simultaneous perspective. Braque studied light and perspective and how to reduce them to geometrical forms by fragmenting the objects. In 1909, he began to work with Picasso to form their concepts of faceted patterns with monochromatic colors, the beginning of analytic Cubism. They continued to work together until 1914 and World War I when Braque joined the French Army. After he was wounded in the war, he continued to work and develop his styles of painting, sculptures, book illustrations, and lithographs.

Braque painted *The Viaduct at L'Estaque* (Figure **7.4.6**) when he was inspired by an exhibition of a painting from Cezanne of the region, a common location for Impressionist painters. Braque created the image of the viaduct and small town at the beginning of his Cubist work; the parts of the painting are beginning to be disassembled into shapes yet still retain the basic format. The buildings are simplified, fragmented, and flattened, eliminating the concept of depth and changing the rules of perspective into reconstructed forms. Braque exclaimed, "The hard-and-fast rules of perspective…were a ghastly mistake which…has taken four centuries to redress."[3]



Figure **7.4.6**: Viaduct at L'Estaque (1908, oil on canvas, 72.5 x 59 cm) Public Domain

Violin and Candlestick (Figure **7.4.7**) demonstrate Braque's experiments to flatten space with a palette of browns and grays and narrow spacing. He used shading to give the perception that geometric shapes appear to overlay each other. He also incorporated curved lines in pure straight-lined geometrics. Cubists recurrently used musical instruments as part of their compositions, especially stringed instruments like guitars, violins, and clarinets. Braque was an accomplished musician and used instruments in much of his work. He placed the instruments through the center, highlighted by heavy dark lines and shadows, flattening the objects into multiple surfaces and different viewable planes. It appears the violin has been smashed into pieces while still intact, the pieces painted as the main violin.



Figure **7.4.7**: Violin and Candlestick (1910, oil on canvas, 60.96 x 50.17 cm) Public Domain

Woman with a Guitar (Figure **7.4.8**) was a later painting and based more on the synthetic style of Cubism. The image is abstracted and fractured, yet the basic form of the female's eye and mouth are visible along with the trapezoid form of the guitar. He balances the image with dark shapes possibly identified as shoulders, framing the subject. Braque used color and shading to denote each element and shape to create harmony and move the viewer around the work with little difference between the subject and the background. The woman has multiple interpretations; she appears to look at the guitar and to the right. The muted color brings a somber mood, not any indication of frivolity, and heightens the concept of what the woman is thinking. The text was also a common component in a painting by both Braque and Picasso; sometimes, the words were part of the meaning of a painting and, at other times, superficially meaningless.



Figure **7.4.8**: Woman with Guitar (1913, oil and charcoal on canvas, 130 x 73 cm) Public Domain

FERNAND LÉGER

Fernand Léger (1881-1955) was born in France and, as a teenager, became an apprentice to an architect before starting as a draftsman and attending classes at an art academy. Early, he was influenced by Impressionism, followed by viewing the work of Cézanne. When he moved to Paris, he worked with other Cubist artists to develop a slightly different style the critics termed "Tubism." Most of his geometric forms were based on cylindrical forms instead of rectangles, trapezoids, or squares. The abstracted forms usually contained primary colors; red, blue, yellow, black, gray, and white. During his life, he also developed artwork based on other movements with projects including ceramic sculptures, set and costume designs, and paintings.

Nude Model in the Studio (Figure **7.4.9**) was completed while Picasso and Braque fully embraced analytic Cubism. Léger splintered the planes of his image to create three-dimensional objects with a more delineated form of larger parts, broad curving lines, and color. The curved and overlapped planes bring a rhythm to the painting and the concept of volume in the space. The standing female nude is positioned in a three-quarter profile, the right arm raised behind her head. He believed the human figure should be expressionless, unsentimental in his work.



Figure **7.4.9**: Nude Model in the Studio (1912-13, oil on burlap, 128.6 x 95.9 cm) Public Domain

Contrast of Forms (Figure **7.4.10**) is a set Léger completed using cylindrical and cubic sections to form the planes with alternating places of voids and shapes while highlighting the interaction of light and shadows. He used color to enhance the format and dimension of the images and present the illusion of a three-dimension on two-dimensional canvas. White is applied roughly, and some of the canvas shows, aiding in the feel of dimension.



Figure **7.4.10**: Contrast of Forms (1913, 46 x 55 cm) Public Domain

JUAN GRIS

Juan Gris (1887-1927) was born in Spain, where he studied art before moving to Paris. He married, and had one child and a secondary companion. At first, he worked as a satirical cartoonist before painting seriously, then exhibited with the other Cubist painters. At first, Gris painted in the analytical style before embracing the synthetic style of Cubism. He used heavy shapes with shading between the angles, obscuring the division between the subject and background with overlapping planes. For the Ballet Russes, he designed costumes and sets while continuing to paint. Unfortunately, he suffered from cardiac complications and died at the early age of forty.

The Harlequin was a familiar character in Italian comedies from the sixteenth century. He also wore the recognizable checkered costume as a character who established his talent as a charlatan. The Harlequin was a favorite form for the Cubist artists to include in their paintings, a theme especially favored by Gris, who incorporated the subject in almost forty of his paintings. In *Harlequin with a Guitar* (Figure **7.4.11**), Gris used contrasting colors to define different elements, highlighted by patches and lines of black. The face is reduced and identified with small shapes as light appears to reflect off the illuminated areas.



Figure **7.4.11**: Harlequin with a Guitar (1917, oil on panel, 100.3 x 65.1 cm) Public Domain

Still, Life with Checkered Tablecloth (Figure **7.4.12**) is almost a still life for men as the small table covered with the checkered cloth is brimming with a beer bottle, wine glasses, coffee cups, and wine bottles. The large fruit bowl holding grapes is viewed from above and on the side. The painting also portrays the paper ready for reading and the ubiquitous guitar. However, Gris added another image and dimension to the painting not as obvious; a bull's head. Gris was from Spain, and the bull was an important cultural symbol. The nose of the bull is near the bottom and formed by the coffee cup, the one eye is a black and white circle on the left side, the bottle of beer is the ear, and the side of the guitar creates the horn. "The letters "EAU" on the wine label, which ostensibly stands for "bEAUjolais" can just as easily represent "taurEAU" (bull)."[4]



Figure **7.4.12**: Still Life with Checkered Tablecloth (1915, oil on canvas, 116.5 x 89.3 cm) Public Domain

SONIA DELAUNAY

Sonia Delaunay (1885-1979) was born in Ukraine and sent to live with wealthy relatives in St. Petersburg, Russia, who traveled with her throughout Europe. In school, she was classically trained before moving to Paris. Her early work in France was influenced by the Post-Impressionists and the Fauvists and their uses of color. In 1908, she married an art gallery owner who helped her exhibit work and enters the art world while he could access her dowry and have a perfect cover for his homosexuality. At the gallery, she met Robert Delaunay, divorced her husband, and married Delaunay in 1910. She said, "In Robert Delaunay, I found a poet. A poet who wrote not with words but with colours."[5] After their son was born, she transitioned from the concepts of perspective and the natural appearance to experimenting with Cubism and the intersection of color. The Impressionists and Post-Impressionists were influenced by Michel Eugéne Chevreuil's concepts and his law of simultaneously contrasting colors. Both Delaunays, working with the theory, started painting with the overlapping planes and lines of Cubism combined through the concentration and vibrancy of color. A friend of the Delaunays described Cubism as Orphism, a more lyrical abstraction with bright and pure colors.

One of Delaunay's first major projects was the illustration of the poem of Blaise Cendrars, who wrote *Prose of the Trans-Siberian and Little Jehanne of France.* The book was two meters long and formed into an accordion-pleated book. Delaunay combined her design with the text, as seen in the last section (Figure **7.4.13**). The book and her illustrations were well received and helped establish her talents. After the Russian Revolution, she lost financial support from her family in Russia. She started designing costumes and sets for the theatre as well as a successful clothing business. Later in her life, she continued designing textiles, jewelry, clothing, and tableware until she died in 1979 at 94.



Figure 7.4.13: Transsiberien (1913, illustrated book with watercolor applied through pochoir and relief print on paper, 200 x 35.6 cm) Public Domain

Prismes Electriques (Figure 7.4.14) attract variations of light with color as the primary theme. The energy of the circular patterns moves throughout the painting as light is diffracted, bringing movement to the circles. The overlapping circles form curved spaces of primary colors and neighboring secondary colors. The rest of the painting has multiple geometric rectangular and oval planes. She was supposedly influenced by the glow of the electric streetlights and used Chevreuil's concept of color to produce light; she combined lighter and darker colors to create a similar pattern.



Figure 7.4.14: Prismes Electriques (1914, oil on canvas, 250 x 250 cm) Public Domain

ROBERT DELAUNAY

Robert Delaunay (1885-1941) was born in France and raised by his aunt and uncle. Because he wanted to be an artist, his uncle sent him to an art school in Paris and at 19 had accumulated enough work to exhibit in the Salon des Indépendants in 1904. He formed a close friendship with Jean Metzinger, and they both experimented with Cubism techniques. After he married his wife, Sonia, they worked together and developed Orphism using bright colors and shapes. He believed painting was a visual art based on how the eye perceives color and light plus their contrasting harmonies. In 1912, at the height of Cubism, Delaunay was accused of only making decorative paintings because of his use of color. After the war, he continued to work abstractly and did some Surrealism work.

One of his early series of works was the *Windows* series, abstract formats with overlapping planes of color. He visited the cathedrals and based the series on the observation of stained-glass windows defined by how the light shines through with patches of color and divergent hues. He wrote, "Direct observation of the luminous essence of nature is for me indispensable."[6] *Simultaneous Windows on the City Windows on the City* (Figure 7.4.15) was part of the series with corresponding blocks of light and dark color, the colors slightly muted. He made the window illusion with the rectangular black line, the light, and colors escaping around the window and into space.



Figure **7.4.15**: Simultaneous Windows on the City (1912, oil on canvas, 40 x 46 cm) Public Domain

Hommage to Biériot (Figure **7.4.16**) was dedicated to Louis Biériot, the first person to successfully fly an airplane between England and continental Europe. The disassembled images on the painting portray the helicopter, and the human with the Eiffel Tower was added to honor Bériot as a French man. Delanuany's use of Orphism is apparent in the use of primary colors, the bright red punches of color, and the seemingly joyous spirit of the concentric disks spanning in waves across the painting.



Figure **7.4.16**: Hommage to Biériot (1914, oil on canvas, 46.7 x 46.5 cm) Public Domain

JEAN METZINGER

Jean Metzinger (1883-1956) was descended from a well-known French military family. Although his mother wanted him to become a doctor, he studied art, exhibiting at the early Salon shows with the Fauvists and then the Cubists. Metzinger originally painted in the style of the Impressionists and Pointillism with significant mosaic-like brush marks, focusing on the use and juxtaposition of colors. He frequently painted with Robert Delaunay, experimenting with new styles, especially fracturing the human form to create compound views of the same image. By 1910, he began to paint in the Analytical Cubism style, working with Delaunay, Léger, and Laurencin. In 1911, they all hung their work together in Room 41 of the Salon des Indépendants; the exhibit was deemed scandalous. Metzinger is credited with writing the first major dissertation on the new art form, *Du "Cubisme,"* presenting information about Cubism, understanding the works and why they are created in the specific dimensions. The publication was very successful, and Metzinger was credited as one of the leading artists of the new concepts. Apollinaire, a poet of the time who viewed Metzinger's work, wrote, "Graphically and compositionally, his works have all the discretion of contrasting luminosity, and a style which places them apart from, and perhaps well above, most works produced by the painters of his day."[7]

Two Nudes, *Two Women* (Figure **7.4.17**) was part of Metzinger's association with the Analytic Cubism style. Instead of positioning the two nudes in the foreground as the traditional practice, he integrated them with the background of trees and rocks. The models are visible from multiple viewpoints, shattered into angles and shapes, bringing different spatial projections. The interlocking of spaces and shapes of the figures and background create a total environment, a three-dimensional perspective on a two-dimensional canvas. Although Metzinger muted his colors, he did include other colors in his palette, unlike Braque and Picasso. This painting was part of the Salon des Indépendants, the scandalous show, and the rise of Cubism.



Figure 7.4.17: Two Nudes, Two Women (1910-11, oil on canvas, 92 x 66 cm) Public Domain

L'Oiseau Bleu (The Blue Bird) (Figure 7.4.18) is one of Metzinger's most well-known works and part of his association with Braque and Picasso and the Cubist movement. The painting depicts three nude women surrounded by a variety of other elements. In the center, one figure is holding a bluebird, the reclining woman on the left is seated by a red bird and a fruit bowl, and the figure on the right is holding a yellow fan. Other birds, a steamship, and a small boat float through the scene. The striped canopy representing a Parisian cafe is left intact, not fractured. Unlike the other Cubism artists, Metzinger used a very colorful palette; however, he muted the colors similar to the other artists.



Figure 7.4.18: The Blue Bird (1912-13, oil on canvas, 230 x 196 cm) Public Domain

MARIE LAURENCIN

Marie Laurencin (1883-1956) was born in Paris and originally studied ceramics before changing to oil painting. She was romantically linked to poet Guillaume Apollinaire, associated with Metzinger, Braque and Delaunay and exhibited at the Salon des Indépendants in concert with the Cubists. She married a German, causing her to lose her French citizenship, a woman had to take her husband's citizenship. During World War I, the two had to flee to Germany; however, she divorced him and returned to Paris after the war. Upon returning, she adopted her new style, painting the thin, willowy, otherworldly female figures with simplified volumes and curvilinear in muted pastel colors focusing on grays and pinks. She also painted portraits, and defined theatre and ballet sets, watercolors, and prints.

Jeune Femmes (Young Girls) (Figure 7.4.19) was one of Laurencin's first paintings exhibited at the Salon des Indépendants in 1911. Her curvilinear lines simplified the geometric shapes, giving the painting graceful lines. She used the darker, muted tones found in early Cubism painting with a small amount of color.



Figure 7.4.19: Jeune Femmes (Young Girls) (1910-11, oil on canvas, 115 x 146 cm) Public Domain

Le Bal Elegant, La Danse a la Campagne (Elegant Ball, Dance in the Country) (Figure 7.4.20) was painted a few years later, and Laurencin used her traditional lighter and more feminine palette with muted pinks and grays. The shapes are also more fragmented, following the style of Braque and Picasso. The figures have soft edges as the background shapes and lines became straighter and more fractured.



Figure 7.4.20: Le Bal Elegant, La Danse a la Campagne (1913, oil on canvas, 115 x 146 cm) Public Domain

Les Désguisés (Figure 7.4.21) depicts two figures dressed in elegant apparel who appear almost ghostly. The stylized images are rendered in muted colors; the wistful duo adorned with flowing headdresses. She also added a bird on the head of the seated woman and a bouquet. Laurencin painted the images after she returned to Paris from Germany, as new avant-garde ideas were beginning. She still used flat planes of pastel colors giving the painting a look similar to the earlier Cubist works.



Figure 7.4.21: Les Désguisés (1926, oil on canvas) Public Domain

Most historians believe Cubism, in a short time, was the one movement to create and produce an entirely new style and form of art, transforming and influencing the future direction of new movements. The artists were dissatisfied to follow the orthodox rules of painting in the three-dimensional ideals; instead, they wanted to include multiple sensations, a total image on a flat surface. The creative and innovative artists of the movement also continued to experiment and develop new directions.

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[1] Retrieved from https://www.moma.org/learn/moma_learning/pablo-picasso-les-demoiselles-davignon-paris-june-july-1907/

[2] Retrieved from https://www.moma.org/learn/moma_learning/pablo-picasso-les-demoiselles-davignon-paris-june-july-1907/

[3] Retrieved from http://www.georgesbraque.net/viaduct-at-l-estaque/

[4] Retrieved from https://www.metmuseum.org/art/collection/search/646469

[5] Baron, S., Damase, J. (1995). *Sonia Delaunay: The Life of an Artist*, Harry N. Abrams, p. 20.

[6] Retrieved from https://www.tate.org.uk/art/art-terms/s/simultanism

[7] Apollinaire, G. (1913). *The Cubist Painters*, translated, with commentary by Peter Read, University of California Press, 2004, p...

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7.5: AMERICAN MODERNISM (1910-1935)

INTRODUCTION

American Modernism reflected the worldwide changes in art based on the unique American culture. The movement, along with others in this period, aligned with the experiences of modern industrial existence. Artists rejected the realistic approach of art and moved to more abstraction, experimentation with color and shapes. Artistic themes were based on social agendas, emotional feelings, and political changes. Art was varied, the personal expression of each artist as they created new visions.

GEORGIA O'KEEFFE

Georgia O'Keeffe (1887-1986) was born in Wisconsin on a wheat farm. She was interested in art from an early age, studied art in high school, and attended the Art Institute of Chicago. After moving to New York, O'Keeffe continued to study traditional art methods until learning the concepts espoused by Arthur Dow. He believed art should be expressive and composition composed of harmonious lines, mass, and colors. These ideas influenced O'Keeffe to develop more abstracted drawings, a way to express her feelings. One of her friends took her drawings to show to Alfred Stieglitz, a famous photographer who owned his art gallery. In 1916, he started to exhibit her paintings, and by the mid-1920s, she was acknowledged as a very successful artist, well-known for her oversized depiction of flowers. Her work placed her as a significant practitioner of American abstraction, a difficult achievement for a female in a male-dominated art world. O'Keeffe developed her style, maintained her vision, and was not deterred through her life by other movements and trends of the art world.

O'Keeffe married Stieglitz in 1924 as he continued to promote her work with multiple shows and installations. She left New York to travel through New Mexico in 1929, a place she was enthralled with and inspired by; the stark desert landscape, the native cultures, and the region's architecture generated new ideas and directions for her art. O'Keeffe traveled between New York and New Mexico to work, permanently moving there in 1949 after Stieglitz died. She painted different scenes throughout New Mexico, traveling internationally to depict mountain regions in Peru and Japan. Although she suffered from macular degeneration, as her vision failed, she continued to paint images in her memory until she passed away at age 98.

O'Keeffe was first known for her incredible close-ups of flowers. Georgia O'Keeffe believed that people merely glance at flowers but never really observe their exquisiteness due to people's fast-paced lives. She wished to give such rushing people experience and the feel of the true beauty of flowers. In her words, "If I could paint the flower exactly as I see it, no one would see what I see because I would paint it small like the flower is small. So I said to myself - I'll paint what I see - what the flower is to me but I'll paint it big and they will be surprised into taking time to look at it - I will make even busy New Yorkers take time to see what I see of flowers."[1] She was exceptionally observant, noticing the subtle shapes, lines, and colors of her subjects. Flowers became the theme of her first major set of paintings, focusing on a small flower that filled a large canvas, appearing abstract although a perfect representation of the flower with enhanced bold color and texture.



Figure **7.5.1**: Oriental Poppies (1928, oil on canvas, 101.6 x 76.2 cm) by 6-3-2, CC BY-NC-ND 2.0

Black Iris (Figure **7.5.2**) is a close-up of an iris; the flower perfectly reproduced on canvas while engendering a possible abstracted image of a person with their hands overhead. The dark, rich colors draw the eye into the center of the flower as the petals unfold into an almost transparent pink.



Figure **7.5.2**: Black Iris (1926, oil on canvas, 91.4 x 75.9 cm) by Gandalf's Gallery, CC BY-NC-SA 2.0

On her early trips to New Mexico, O'Keeffe became enamored with the animal bones she found in the desert landscape, bones bleached by the sun and weather. In *Cow's Skull: Red, White, and Blue* (Figure **7.5.3**), the jagged edges of the skull's bottom half contrasted with the smooth, weatherworn top half. She believed the skull represented the long-lasting and enduring beauty of the desert, the red, white, and blue background symbolizing the American spirit. She painted several different versions of skulls and bones throughout her time in New Mexico. The spectacular landscape and scenery of the rocks and mountains of the variable desert settings were a major inspiration for O'Keeffe. Near the house she purchased at Ghost Ranch were brightly colored hills of different hues.



Figure **7.5.3**: Cow's Skull: Red, White, and Blue (1931, oil on canvas, 101.3 x 91.1 cm) Public Domain

Red and Yellow Cliffs (Figure **7.5.4**) exemplify the incredible mountains rising from the desert floor. The striated precipices were eroded over centuries revealing the dynamic red and yellow colors. Sparse greenery dots the desert floor, growing where the minimal amount of water collected. These mountains were the subject of multiple paintings.



Figure **7.5.4**: Red and Yellow Cliffs (1940, oil on canvas, 61 x 91.4 cm) Public Domain

THOMAS HART BENTON

Thomas Hart Benton (1889-1975) was born in Missouri in a family active in politics, his father a U. S. congressman and a great-uncle who was of the first senators from Missouri. Benton lived in both Missouri and Washington D. C. He went to a military school to hone his skills for a political career. However, Benton wanted to study art, his mother encouraged the concept, and he went to the Art Institute in Chicago, then to Paris for further study. During World War I, Benton was in the navy; his job was to draw camouflaged ships in the Virginia harbor, ensure the vessels were properly painted with the correct camouflage patterns, and create an inventory. He was married for over fifty years with two children. After the war, he moved to New York to paint, developing a frequently termed regionalism style, exalting rural America,

and denigrating abstract art. Initially, he studied modern art and decided he did not like abstract work, preferring to create a representational and more naturalistic style. He traveled throughout the country, taught for a while in Kansas before moving back to New York. He trained many well-known artists, including Jackson Pollock, who started the Abstract Expressionist movement. Pollock always claimed the traditional work of Benton gave him a reason to rebel against the ideas of representational art.

Benton's most famous work was *America Today*, a set of ten oversized canvas panels from floor to ceiling covering all four walls, painted for the New School for Social Research boardroom in 1931. He used egg tempera and an oil glaze over Permalba and gesso on the linen-mounted wood panels. Benton agreed to create the murals without any compensation except for the materials he needed. He stated, "I'll paint you a picture in tempera if you finance the eggs."[2] He hoped the work would grow his reputation and obtain other commissions. Benton had traveled throughout the United States, making sketches as he journeyed to create an extensive view of American life. Some of the panels represented different regions of the United States including, *Midwest* (Figure **7.5.5**), *Deep South* (Figure **7.5.6**), and *Changing West* (Figure **7.5.7**). Other panels portrayed life in specific occupations, as seen in *Steel* (Figure **7.5.8**). The smallest panel was *Outreaching Hands* (Figure **7.5.9**), some reaching for food and others for money, relating to the extreme economic dire of some and the inequity of the moneygrubbers in the Great Depression.

Despite the Depression, Benton wanted to portray a vision of the country's progress based on the new technologies and industries. He also believed progress was generated by the work of the people, their physical participation, and struggles. Each panel is filled with workers, large muscular physiques dressed in everyday clothing, and exaggerated positions and expressions. He was a master of arrangement, using strong diagonals to partition sections and move the eye through the narrative of the painting. Benton also used wood moldings covered in aluminum leaf to create spatial breaks while unifying each panel, the moldings similar to the Art Deco décor of the building where they were installed. The mural *Deep South* was based on cotton, the king of industries in the south as the tall form of the black man looming over the scene empties his bag of cotton, the white man moving the cotton with a plow, the guard overseeing the chain gang, cotton loading onto the steamboat. *Midwest* depicts the lumberjacks as they clear-cut the forest, emptying the land to grow corn, the grain elevator occupying the skyline, Benton's Ford hidden in the background. *Changing West* is the image of the Texas oil boom with thick smoke and a dominating derrick, the vanishing cowboys smaller in the setting. *Steel* is based on a single industry, displaying the depth the workers performed, power, and strength a requirement. He also included murals of other discrete industries. Benton demonstrated his attention to detail as he traversed the United States, recording the workers, the complexity of their jobs, and the dominant industries of the country while adding the details of the changes of life he observed.

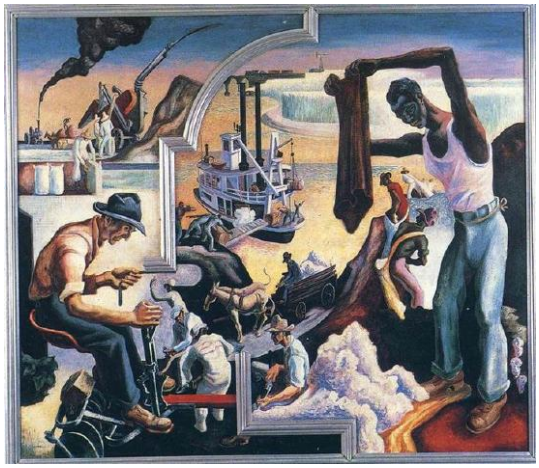


Figure **7.5.5**: Deep South (1930-31, 233.7 x 297.2 cm) Public Domain



Figure 7.5.6: Midwest (1930-31, 233.7 x 297.2 cm) Public Domain



Figure 7.5.7: Changing West (1930-31, 233.7 x 297.2 cm) Public Domain

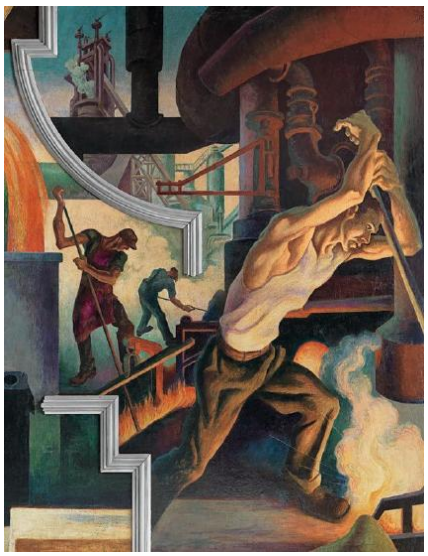


Figure 7.5.8: Steel (1930-31, 233.7 x 297.2 cm) Public Domain



Figure 7.5.9: Outreaching Hands (1930-31, 43.5 x 246.4 cm) Public Domain

EDWARD HOPPER

Edward Hopper (1882-1967) was born in New York; his parents were from an established Hudson River family. He began drawing at an early age and, after high school, went to the New York School of Art and Design. After working as an illustrator, Hopper went to Paris to study, trying different techniques, deciding he didn't want to use any particular style, only his own, uninterested in the abstract art of the time. Hopper returned to the United States, working for several years before he achieved success. He married, and his wife successfully helped promote his work. Hopper, well-known for his oil paintings, started any work with careful sketches, focusing on geometrical design, the balance of each element, and how any figure appeared in a painting. He also concentrated on light, whether natural or artificial, using light to cast specific shadows and create the mood of a painting. Hopper primarily painted images of American life and the structures inhabited by people, for example, a motel room, an office space, or the waiting room at the station; the buildings of ordinary life and how people were perceived in spaces along with the interaction of light in a space. Hopper incorporated emotion into his work with a limited number of figures, positioned in an environment to elicit feelings of loneliness or boredom, emotions enhanced by his use of light. He also painted sea things: crashing waves, lighthouses, boats on the water, or grasses on the shore.

Gas (Figure 7.5.10) represents the rural station, dusk setting in as the solitary attendant checks the pumps, perhaps ready to close for the night. Hopper used both the natural light of the darkening sky and the artificial light of the station. The road is empty, depicting the solitude of the country road, the gas station a refuge for the traveler who stops for gas or directions, the light a beacon on the road.



Figure 7.5.10: Gas (1940, oil on canvas, 66.7 x 102.2 cm) by dchurbuck, CC BY-NC-ND 2.0

Hopper brought his emotion into seascapes, *The Lighthouse at Two Lights* (Figure 7.5.11) standing starkly in silhouette against the dimming sky. The sun is low on the horizon casting its light on the face of the walls with deep shadows. The sturdiness of the lighthouse demonstrates its resistance to nature, standing for decades. Hopper uses a limited palette, the gray building against the muted gray sky, the fields dried by late summer, adding to the feeling of loneliness and isolation.



Figure 7.5.11: The Lighthouse at Two Lights (1929, oil on canvas, 74.9 x 109.9 cm) Public Domain

Tables for Ladies (Figure 7.5.12) was based on the newly available ability for ladies to dine at a restaurant without a male in attendance. Previously, women dining out were presumed to be prostitutes. Hopper portrays each person in isolation without interaction; the cashier

only focused on her register, the waitress rearranging the food as the couple sits in the background. The painting allows the viewer to peer through the window, watching the scene in front of them. Hopper's attention to detail is visible in the precise method the table is arranged. The foreground is brightly colored, grabbing the viewers' attention, the couple in muted, simple colors almost disappearing into the background.



Figure **7.5.12**: Tables for Ladies (1930, oil on canvas, 122.6 x 153 cm) Public Domain

Office in a Small City (Figure **7.5.13**) conveys the isolation and seclusion of the man sitting in his office. The stark concrete building removes him from the outside world; a world only viewed through the soundless windows. Hopper's wife described the painting as "the man in concrete wall."[3] Hopper used the immensity of the corner office walls and window in juxtaposition to the small person bringing the isolation of the person from the humanity of the outside, others only visible through the glass.



Figure **7.5.13**: Office in a Small City (1953, oil on canvas, 71.1 x 101.6 cm) Public Domain

Nighthawks (Figure **7.5.14**) is one of Hopper's most famous paintings. The inspiration for the restaurant was in New York; however, the construction of the painting places the scene in anywhere America, the universality of the lonely late-night panorama. The painting is an outstanding demonstration of Hopper's use of light. Fluorescent lighting was new in the 1940s, giving an eerie luminosity to the diner's interior positioned without any visible entrance. The large window gave the viewer an intimate look at the remote activities of the people inside. Hopper's use of a green palette enhanced the glow of the light through the window.



Figure **7.5.14**: Nighthawks (1942, oil on canvas, 84.1 x 152.4 cm) Public Domain

MARION BECKETT

Marion Beckett (1886-1949) was born in New York, receiving a large inheritance after her father's death and giving her the freedom to travel to Paris and study art with her life-long friends Agnes Meyer and Katharine Rhoades. Beckett was described as exceptionally beautiful and shy. She mainly painted portraits and exhibited at Alfred Stieglitz's gallery, along with her friends, where they were given the nickname "The Three Graces." Beckett and the other women were in a transitional period, the ideals of Victorian femininity replaced by new opportunities and expectations of behavior and dress. She was successful as an artist, showing in many galleries; however, she stopped painting in 1926. She and her friends frequently went to France, visiting photographer Edward Steichen and his wife to paint their portraits. As World War I started, the German army invaded Steichen's house, and Beckett and the Steichens escaped two days before. After the war, Beckett created a studio in Paris, where she supposedly had an affair with Eduard Streichen. In 1919. Beckett was sued by Clara Steichen for $200,000, claiming "alienation of affections." When testifying against Beckett in court, she asserted, "Miss Beckett, when my husband was near, would wear nothing but long, clinging gowns and roses…She dressed in a very artistic or theatrical manner to attract attention and exploit her physical charms."[4] Clara Steichen could not prove anything and lost the case. The paintings of the couple seem to reflect their feelings. Clara Steichen (Figure **7.5.15**) is not facing the artist, looking dejectedly to the side. The paint colors are very grayed and muted tones respond to the saddened state of the woman.



Figure **7.5.15**: Mrs. Eduard J. Steichen (ca 1915) Public Domain

Eduard Steichen (Figure **7.5.16**) is looking directly at the artist, a slight smile on his face. The colors in the painting are more dynamic and alive.



Figure **7.5.16**: Eduard J. Steichen (1915) Public Domain

ALFRED STIEGLITZ

Alfred Stieglitz (1864-1946) was born in New Jersey; as a teenager, he and his family moved to Germany. When he studied engineering in Berlin, he became interested in photochemistry and traveled across Europe photographing the sights with a newly purchased camera. In 1890, Stieglitz returned to America, working in New York to improve the newly established community of photographers. He devoted his time to pioneer new techniques in photography, particularly improving methods to create photographs in poor weather, rain or snow, and the darkness of night, not just snapped images, rather compositional scenes. Stieglitz wanted to improve the perception of photography as an art

form and opened the first of his galleries, including "291," and published the Camera Work magazine. He incorporated the new contemporary work created in Europe by artists in his gallery, expanding his reputation.

He also met Georgia O'Keeffe when a friend took her drawings to the gallery at 291 and, by 1917, developed a relationship with O'Keeffe, changing the focus of his work. O'Keeffe moved to New York to work in a studio Stieglitz provided. As Stieglitz changed his style, he moved from an encapsulated scene to the modern ideas of fragmented parts, only capturing partial sections of any scene. O'Keeffe was his primary model, and he took over three hundred images of her, often nude, focusing on her hands, neck, or other divided parts of her body, capturing emotional poses instead of the usual flat portrait. They also had what others described as a torrid affair. Stieglitz's wife divorced him, which took six years to settle after lengthy legal battles, then he married O'Keeffe. By 1921, he held a major exhibition of his photographs, including almost fifty of O'Keeffe, furthering his reputation as an artist-photographer. Stieglitz began showing and successfully selling American artists' work at the gallery, including O'Keeffe's work.

> *When Stieglitz died in 1964, O'Keeffe selected over 1,600 photographs she considered his major work and donated them to the National Gallery of Art, the most extensive collection of his photographs.*

The Terminal (Figure **7.5.17**) was one of the early photographs Stieglitz took, marking the beginning of elevating photography as an art. He used a smaller 4 x 5 camera instead of the larger sizes requiring a tripod. With the small camera, he could move around the city and capture images as they occurred. The techniques transformed photography from posed, still images to more painterly scenes. He captured the steam coming from the horses releasing heat in the cold, snowy weather giving the image the look of a painting instead of the pose.



Figure **7.5.17**: The Terminal (1893, printed 1911, photogravure, 12.1 x 16.0 cm) Public Domain

The Steerage (Figure **7.5.18**) depicts immigrants from Germany landing in New York. Stieglitz captured the people as they lived aboard the ship, jammed in the steerage decks, the lowest level on the ship with little ventilation. The early photographs of Stieglitz are generally of the people in the lower classes, workers, immigrants, those toiling in the factories. As he evolved, he became interested in line and form.



Figure **7.5.18**: The Steerage (1907, photogravure, 15.72 x 19.68 cm) Public Domain

The two images of Georgia O'Keeffe were part of the three hundred photographs Stieglitz took of her from 1917 to 1937. In each image, Georgia O'Keeffe (Figure **7.5.19**) and Georgia O'Keeffe—Neck (Figure **7.5.20**), Stieglitz demonstrates his concept of a portrait composed of more than the image of a face. He wanted the portrait to capture the person's story and express their emotions, movements, feelings, life's essence. He stated, "To demand the portrait that will be a complete portrait of any person is as futile as to demand that a motion picture be condensed into a single still."[5] In the first image, O'Keeffe's hands and face against the dark sweater, two distinct segments of the person

bring a complete feeling of her thoughtful emotion into the image. The second photograph of her neck and the partial face and hands presents a different feeling and set of expressions. O'Keeffe said of Stieglitz;

"Stieglitz photographed me first at his gallery "291" in the spring of 1917. … My hands had always been admired since I was a little girl—but I never thought much about it. He wanted head and hands and arms on a pillow—in many different positions. I was asked to move my hands in many different ways—also my head—and I had to turn this way and that. … Stieglitz had a very sharp eye for what he wanted to say with the camera. When I look over the photographs Stieglitz took of me—some of them more than sixty years ago—I wonder who that person is. It is as if in my one life I have lived many lives. … His idea of a portrait was not just one picture. His dream was to start with a child at birth and photograph that child in all of its activities as it grew to be a person and on throughout its adult life. As a portrait it would be a photographic diary." Georgia O'Keeffe, 1978[6]



Figure **7.5.19**: Georgia O'Keeffe (1918, Palladium print, 11.7 x 9 cm) Public Domain



Figure **7.5.20**: Georgia O'Keeffe—Neck (1921, palladium print, 23.6 x 19.2 cm) Public Domain

FRANK LLOYD WRIGHT

Frank Lloyd Wright (1867-1959) was born in Wisconsin, his father a musician and minister, his mother a teacher. As a young child, his mother was interested in the Froebel theory of education based on the concept that children should master drawing basic geometric forms before drawing the spontaneous images found in nature. She bought him a set of geometrically shaped educational blocks able to be assembled in different three-dimensional combinations. For several years of his early education, Wright sat and drew lines and shapes based on the wooden blocks, constructing patterns and designs. The wooden blocks had a significant impact on his future, and he wrote, "…the smooth cardboard triangles and maple-wood blocks were most important. All are in my fingers to this day."[7]

Before he left, Wright attended the University of Wisconsin, moved to Chicago, and worked as a draftsman with an architectural company. He worked for other firms, starting to design houses on his own at night. Wright was fired from his job with one firm because they discovered he was also working on commissions outside their company. He attributed his need for money to his poor financial acumen and expensive tastes. Starting his own company, Wright designed houses with geometric constructs and features with open floor plans or rows of windows for several houses in the Chicago area. Wright married and had six children. From 1900 to 1914, he designed homes identified as the Prairie Style, a more organic architecture. Others who wanted to improve smaller houses with better design noticed his concepts, allowing him to expand his scope and business. Wright's prairie designs usually included low-pitched roofs, strong lines on the horizontal planes, open floor plan instead of boxy rooms, the building with a longer form instead of the squarer bungalow types, and the use of stone and wood natural materials. Meanwhile, his personal life was spiraling, and he divorced his wife, marrying two more times as his second

wife died after one year of marriage. He also lost his Taliesin studio in Wisconsin when a servant killed seven people in the living quarters or working outside, then set fire to the building.

Wright designed a revolutionary style of a concrete block system in the 1920s. The blocks were premade with a set of internal bars for assembly. The prefabrication allowed builders to order any color or texture for the easy to assemble blocks. He updated the system after World War II when he was designing the Usonian-style houses. Usonian homes (Figure **7.5.21**) were usually constructed in Wright's typical flat roofs, a radiant heating system incorporated into a concrete slab floor, and open floor plans. In the 1930s, Americans seldom had servants, so Wright designed the houses with a kitchen open to the dining room, a 'workspace' for a woman to monitor the children or her guests. The living area was the focal point with a large fireplace, the bedrooms small and isolated. After the war, the new design was popular for developers to build homes with mechanized and simpler construction methods.



Figure **7.5.21**: Weltzheimer Johnson House – a Usonian style, CC BY-SA 2.0

In 1934, Wright struggled financially after the stock market crash, depression, and bank failures; private homes were no longer constructed. He was also becoming a relic, unwilling to follow the newer developing European trends. He did create an apprentice program attended by the son of a wealthy Pittsburgh businessman, Edgar Kaufmann. Upon recommendation from his son, Kaufmann hired Wright to build a vacation home in the woods of Pennsylvania. Wright designed *Fallingwater*, inspired by the natural environment surrounding the site; he incorporated all of nature's beauty in the organic architecture for the materials and colors. *Fallingwater* (Figure **7.5.22**) was noted as one of the best structures of American architecture.

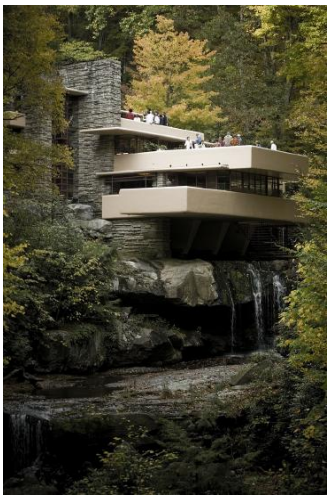


Figure **7.5.22**: Fallingwater, CC BY 3.0

Wright's clients loved the natural setting, and he wanted to change as little of the surroundings as possible, including retaining the stream and the waterfall in its natural position. He attached reinforced concrete projections (Figure **7.5.23**) to the natural rock to hold the cantilevered terraces (Figure **7.5.24**) made from local stone, blending in with the existing sandstone, seemingly floating above the stream.

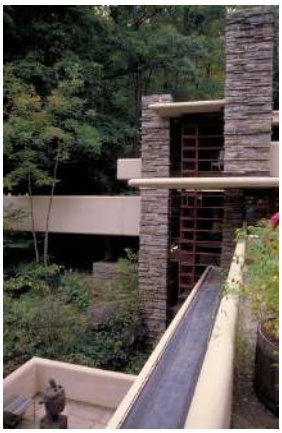


Figure 7.5.23: Fallingwater eave and roof, Public Domain



Figure 7.5.24: Fallingwater cantilever section, Public Domain

The first-floor entry, living, and dining rooms (Figure 7.5.25) are open in one contiguous space with broad glass windows. The living room houses the door to the stairway descending to the stream. Wright also incorporated a large rock outcropping into part of the living room, leaving the rock undisturbed. Guest rooms were located above the main house. Uniquely, no windows face the falls, all of the windows are oriented to the trees and horizon.



Figure 7.5.25: Fallingwater main room, CC BY-SA 3.0

Wright went to Arizona in the winters, leaving the Wisconsin winters because of his health. In 1937, he bought land for Taliesin West, named after his studio in Wisconsin. When they were excavating the property for the building, they found Native American (Hohokam) petroglyphs appearing to be clasped hands. He used the interconnection of the lines for his building, now the symbol for *Taliesin West* (Figure 7.5.26). He wanted the design to compliment the desert and made the walls with desert rock inserted into the concrete, generally referred to as 'desert masonry.' The flatter surface of the stones faced outward, the larger part of the stone evident in the interior space. He used his concept of the long, low-hanging roofline to protect the walls from the hot desert sun. He added other facilities and rooms throughout the years, including the theatre's hexagonal shape and perfect acoustics.



Figure 7.5.26: Taliesin West, CC BY-SA 3.0

The Garden Room (Figure 7.5.27) is a long meeting space with a glass roof open to the stars and seating along with expansive windows. Wright believed the view was key to the beauty and aesthetics of the site, and in the 1940s, when nearby power lines were going to be installed, he fought against it.



Figure 7.5.27: Taliesin West fountain and terrace, CC BY-SA 3.0

When he lost the battle, he rebuilt the entrance (Figure 7.5.28), moving it to the rear of the existing structure without the offensive view of lines.



Figure 7.5.28: Taliesin West garden room, CC BY-SA 3.0

JULIA MORGAN

Julia Morgan (1872-1957) had a long and prolific career as an architect and engineer, designing over 700 buildings, including the famous Hearst Castle, also known as San Simeon. She was born in California, the family living on the west coast. Her New York grandfather was wealthy and helped support the family. When he died, her grandmother moved to California to live with the Morgan family, bringing her wealth with her. Morgan excelled in school and went to the University of California at Berkeley, majoring in civil engineering. During this period, none of the schools on the West Coast had an architectural program, so she chose engineering. When she was a senior, one of her professors encouraged her to go to Paris and attend the L'École Nationale et Spéciale des Beaux-Arts. Morgan went to Paris and twice failed to pass the entrance exam, learning they failed her deliberately because they "did not want to encourage young girls,…Morgan wrote, "I'll try again next time anyway even without any expectations, just to show 'les jeunes filles' are not discouraged." [8] She finally was admitted, advancing through the first level in half the time. Morgan was the first female to obtain a certificate from Beaux-Arts in architecture.

After she received her certificate in 1904, she returned to California and opened an office in California. After the earthquake and extensive fire, she received commissions helping to rebuild San Francisco, including the Fairmont Hotel. In this job, she continued to receive comments about women who should not be architects. Her success at the Fairmont led to multiple other commissions. From the time she

first opened her office until she retired in 1951, she designed and supervised the construction of over 700 projects, a few in other states. Still, the majority of the projects were in California. She designed sixteen YWCA buildings, private houses, Asilomar in Monterey, and many structures for the Hearst family. In 1919, she met with William Randolph Hearst as a potential client to build his concept of San Simeon; he wanted something different than the usual California style. The commission for Hearst Castle (Figure **7.5.29**), which he called 'the ranch,' led to a long-time association between Morgan and Hearst running from 1919 to the mid-1940s.



Figure **7.5.29**: Hearst Castle, CC BY-SA 3.0

Morgan designed La Casa Grande, as part of Hearst Castle, with 115 rooms as the main building; its construction started in 1922 and continued until 1947, a building still unfinished. Guesthouses (Casa del Mar, Casa del Sol, and Casa del Monte) were connected to Casa Grande (Figure **7.5.30**) by walkways and terraces. The façade of Casa Grande is four stories, similar to a building in Seville. Although constructed with concrete, the façade was covered with stone. The large overhang was made with teak Morgan found in San Francisco, purchased initially for a ship. Casa Grande did not have an elegant staircase leading to the upper floors, only elevators, and stairs. Morgan used the latest technology; a sound system wired throughout the building, radio stations, and eighty telephones located around the buildings and grounds and interconnected with a PBX switchboard, all advanced concepts for the time period.



Figure **7.5.30**: Casa Grande, CC BY-SA 3.0

In addition to the major set of buildings with their rooms and guest suites, the site also included indoor and outdoor swimming pools, a theater for movies and live shows, tennis courts, a billiard room, a wine cellar, two libraries, a zoo, dog kennels, airplane landing strip and hanger, thoroughbred horse ranch, riding trails and a five-mile pergola.[9] Based on the continual requirements by Hearst, the site continued to grow as Morgan designed the buildings and surrounding environments. Hearst did not want the native oaks touched, so work was sited around them; broad walkways and gardens connected the buildings, and spaces were designed for Hearst's art and antiques. One of the impressive rooms was the library (Figure **7.5.31**). The ceiling came from a 16th-century house in Spain. Morgan used ceiling parts from different rooms and combined them into a single ceiling for the grand room. The large fireplace was made from carved limestone. Hearst had collected books and antiques for a long time and incorporated over 5,000 books into this room, adding over 3,000 in his study. Many of the books were special collections, first editions, or books signed by the authors. Hearst's extensive collection of ancient Greek vases were incorporated into the décor of the room.



Figure **7.5.31**: Library, CC BY-SA 4.0

The ceiling in the billiard room (Figure **7.5.32**) was from a 15th-century Spanish building adorned with images of the courtly life of the time. On the wall hung immense Flemish tapestry *millefleurs* (thousands of flowers) dated around the 1500s and woven with wool and silk. The billiard room was a popular gathering spot for guests to play billiards or pool, and instead of the room being the customary domain of male guests, both men and women congregated and played.



Figure **7.5.32**: Billiard Room, Public Domain

The site had two pools, the Roman pool (Figure **7.5.33**) made for indoor swimming and the outside Neptune pool (Figure **7.5.32**). The Roman pool was built underneath the tennis courts and adorned with mosaics made from Murano glass tiles and gold leaf. The elegant pool was located farther away and not used very much despite its extraordinary beauty. The Neptune pool was called the most luxurious and extravagant pool ever constructed. Located along the edge of the hill, the pool is bounded by a low wall—integrated concrete struts throughout the pool to allow movement during an earthquake. The pool started as a decorative pond and expanded as a swimming pool. Extensive statuary, temple, and columns were added to complete the image of ancient Greece. The immense pool holds almost 350,000 gallons of water. To accommodate the guests, seventeen changing rooms were constructed nearby.



Figure **7.5.33**: Roman Pool, CC BY-SA 4.0

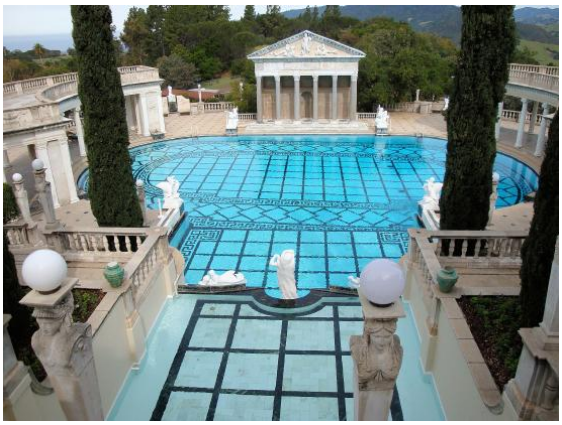


Figure 7.5.34: Neptune Pool, CC BY 2.0

American Modernism is uniquely an American concept and design, illustrating the people and the country in the industrialized world. The art-recognized the economic growth and cultural changes in the country and the growing entry of female artists. The artists illustrated scenes of life found in the cities and the countryside, encompassing the people's emotions in ordinary lives and circumstances.

[1] Retrieved from https://www.georgiaokeeffe.net/oriental-poppies.jsp

[2] Retrieved from https://www.smithsonianmag.com/arts-culture/story-behind-thomas-hart-bentons-incredible-masterwork-1-180953405/

[3] Retrieved from https://www.metmuseum.org/art/collection/search/488730?searchField=All&sortBy=Relevance&ft=edward+hopper&offset=0&rpp=20&pos=8

[4] Retrieved from https://human.libretexts.org/Bookshelves/Art/A_World_Perspective_of_Art_Appreciation_(Gustlin_and_Gustlin)/12%3A_The_Modern_Art_Movement_(1900_CE_%E2%80%93_1930_CE)/12.02%3A_American_Modernism_(1900_%E2%80%93_1930s)

[5] Retrieved from https://www.metmuseum.org/art/collection/search/271615

[6] Retrieved from https://www.metmuseum.org/art/collection/search/271570?searchField=All&sortBy=Relevance&ft=Alfred+Stieglitz&offset=0&rpp=20&pos=4

[7] Wright, F. L. (2010). *The Essential Frank Lloyd Wright: Critical Writings on Architecture*, Princeton University Press, p. 368.

[8] Retrieved from https://lib.calpoly.edu/search-and-find/collections-and-archives/architectural/julia-morgan/

[9] Retrieved from https://lib.calpoly.edu/search-and-find/collections-and-archives/architectural/julia-morgan/

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7.6: EXPRESSIONISM (1912-1935)

INTRODUCTION

At the beginning of the new 20th century, artists in Europe were dissatisfied with the academic standards and style of the art community. They began experimenting with new ideas for the modern world and expanding cities. As part of the European transformations, Expressionism was born in Germany; art charged with emotions and subject matter found in the urban settings. The director of a German museum stated, "The German artist looks not for harmony of outward appearance but much more for the mystery hidden behind the external form. He or she is interested in the soul of things and wants to lay this bare."[1]

As part of a pre-World War II change, Expressionism included art, literature, theatre, and music, fueled by young people from Germany and Russia pushing for change in the social and political structures. The movement started at the turn of the century. It continued until the 1930s when the National Socialists (Nazis) grew in power, a government rejecting Expressionism in all forms and condemned it as 'degenerate.'

The Post-Impressionists influenced the Expressionists, using bold colors and unusual forms to create expressive, exaggerated images. Instead of duplicating realistic images, the artists wanted to express inner feelings and used simple shapes and broad brushstrokes to illustrate their emotional ideas. Two different groups were dominant in the movement, Die Brucke (the bridge), led by Ernst Ludwig Kirchner, and Der Blaue Reiter (the blue rider), started by Wassily Kandinsky and Franz Marc.

The new art styles of Expressionism flourished were displayed in museums and were purchased by collectors. In 1933, after Adolf Hitler was named to head the government, the Nazis started dismantling the artwork and removed 20,000 artworks from the museums owned by the state. "In 1937, 740 modern works were exhibited in the defamatory show *Degenerate Art* in Munich to 'educate' the public on the 'art of decay.'"[2] The pictures in the exhibit were hung overlapping or askew, and graffiti was written on the walls with crude sayings. The work was defined as blasphemous, art defaming women or art from Jewish or communist artists. The exhibition encouraged the people to see the art as a plot against Germany. Many of the works were subsequently destroyed, sold to make money for the government, or hidden and discovered at a much later date.

ERNST LUDWIG KIRCHNER

Ernst Ludwig Kirchner (1880-1938), born in Germany, studied architecture and fine art at one of the experimental art schools. He belonged to the Die Brucke (The Bridge), a group of artists who brought Post-Impressionists and Art Nouveau exhibitions to Germany. The group also started Expressionism at the beginning of the 20th century wanting to pursue nontraditional methods bridging the centuries. With the advent of World War I, he was drafted into the army, then discharged because of a breakdown, and spent time in hospitals. After the war, he went to Berlin, staying in his room, painting; others' images displayed his mental instability. He moved to Switzerland and continued to move in and out of sanitoriums, painting and making woodcuts. By 1920, he improved, and moved to back to Germany with his companion and model. His art was successful until the Nazi party rose to party in Germany, destroyed art, and shut down museums.

Kirchner used bold colors and angles, capturing modern city life as viewed in *Street, Berlin* (Figure **7.6.1**). The local prostitutes walk down the street, talking, the men looking down, unhappy expressions. When Kirchner formed the bodies, he gave them unusual angles and forms. The dark colors are illuminated by the reflective light of the women's white accessories. The painting was one of a series he made about prostitutes.



Figure **7.6.1**: Street, Berlin (1913, oil on canvas, 120.6 x 91.1 cm) Public Domain

Marzella (Figure **7.6.2**) is a painting of a friend's daughter he met at a lake. As part of his Die Brucke period, the young figure is composed of odd colors, sitting in an unnatural pose of angular lines. Kirchner liked to make rapid sketches of the subject, adding the colors and

background after the initial sketch.

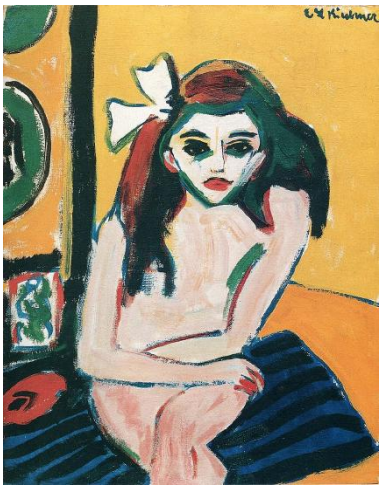


Figure **7.6.2**: Marzella (1909-1910, oil on canvas, 76 x 60 cm) Public Domain

PAULA MODERSOHN-BECKER

Paula Modersohn-Becker (1876-1907), born in Germany, is considered one of the essential artists of early Expressionism in Germany. Her artistic ability was recognized when she was younger, and she trained with private instructors before going to Paris multiple times to study, including at the Ecole des Beaux-Arts. Although married, she and her husband frequently lived apart in Paris or Germany. She was trained in Realism and Neoclassicism; however, she abandoned those styles after being influenced by Cezanne and Gauguin and their bold colors and contours instead of the traditional realistic lines and expressed flatness. During her career, women painters seldom had nude females as models and did not paint nude females. Modersohn-Becker painted herself in many nude self-portraits, an unprecedented idea for female artists. Much of her information is from the daily entries in her diaries, frequently writing about motherhood and if she wanted children. At age thirty-one, she had her first daughter, encountered pain in her leg from an embolism after the delivery, and sadly died when the baby was only nineteen days old.

> *According to [Diane] Radycki, Modersohn-Becker was a "daring innovator of gender imagery"—the first woman artist to created nude self-portraits and the first to paint nude images of mothers and children. As a result, Radycki credits Modersohn-Becker as being the first modern woman artist. As she states, Modernism's style and subject matter innovations begin with his [Picasso's] Cubism and her [Modersohn-Becker's] female bodies.[3]*

Self-Portrait, Nude with Amber Necklace Half-Length II (Figure **7.6.3**) was exhibited after Modersohn-Becker's death, a painting she completed the year before. She looks straight at the viewer, not as the artist herself, but as the representative of women and their presence and beauty qualities. She is wearing an amber necklace, an object Modersohn-Becker frequently included in paintings, flowers decorate her hair, and the foliage in the background, frames the image.



Figure **7.6.3**: Self-Portrait, Nude with Amber Necklace Half-Length II (1906, oil tempera on paper, 62.2 x 48.2 cm) Public Domain

In *The Painter with a Camellia Branch* (Figure **7.6.4**), Modersohn-Becker grasps a branch from a camellia plant, a calm look in her oversized eyes and gentle expression. She was swayed by Egyptian artwork and painted this image on wood in the same tall, narrow format used in Egyptian paintings. The face is in the shadows contrasted against the light blue background. This was the last work she painted, seven months before she died. In one of her earlier diary entries, she wrote, "I know that I won't live very long. But is that sad? Is a festival better because it's longer? And my life is a festival, a short, intensive festival." [4]



Figure **7.6.4**: The Painter with a Camellia Branch (1907, paint on wood, 62 x 31 cm) Public Domain

WASSILY KANDINSKY

Wassily Kandinsky (1866-1944) was born in Moscow, a part of the Russian Empire under the rule of the tsars. Originally, he studied law at the university; however, he did not take a teaching position after graduation and went to Munich to study art. He was fascinated by color, how it was seen, and what it meant in his early life. He formed the belief that color directly influenced the soul and said, "Colour is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand which plays, touching one key or another, causing vibrations in the soul."[5] After studying in Munich and teaching art, he traveled through Europe until he returned to Moscow after the start of World War I. When the war ended, and the Russian Revolution overthrew the tsar, he established a museum of art in Moscow. He found himself in conflict with the materialism of the Soviet regime. Leaving Russia, he went back to Germany and taught at the Bauhaus School for over ten years until the Nazis closed it. One of Kandinsky's important early paintings was *Der Blaue Reiter (The Blue Rider)* (Figure **7.6.5**), the speeding horse with its rider, galloping across the meadow. Rather than exact details of each element, Kandinsky used color and brushstrokes to represent the trees, the horse, the rocks, and the other parts of the scene. The viewer interpreted the painting; are there two riders or only a shadow, is the rider a child, or what is the gait of the horse. The name of the portrait was also associated with the painting concepts of the Der Blaue Reiter group he founded with artists who wanted to express spirituality through the symbolism of color. Kandinsky believed blue was the primary color of spirituality.



Figure **7.6.5**: Der Blaue Reiter *(The Blue Rider)* (1903, oil on canvas, 52.1 x 54.6 cm) Public Domain

Kandinsky was very focused on how geometrical planes and elements intersected to create his paintings. He believed a dot of color formed the point, to be extended into any geometric shape; the lines of the shape define the form. Kandinsky also thought color tones affected the horizontal and vertical lines. While painting abstracts, he kept copious notes on his ideas, theories, and how color defined his work.

Composition VII (Figure **7.6.6**) was from a set of paintings Kandinsky created over the years. Before he completed the actual work, he designed multiple sketches in both watercolor and oil. The rolling, turbulent forms of colors and shapes all have symbolic meanings, nonrepresentational boats, mountains, or figures. The central theme is the oval form overlaid by a rectangle, which historians define to represent biblical events the spiritual Kandinsky liked to portray. This painting is interpreted as the last judgment and resurrection, a virtual storm of the end before paradise.



Figure **7.6.6**: Composition VII (1913, oil on canvas, 200.6 x 302.2 cm) Public Domain

Improvisation 27 (Garden of Love II) (Figure **7.6.7**) was another Kandinsky series using abstract lines and colors to represent emotional or spiritual concepts, arousing the preconscious world. With the dark lines and masses of color, the painting depicts an embracing couple. The serpentine forms around the pair generate the idea of the subtitle, probably his reference to the Garden of Eden in the bible. In 1937, the Nazis confiscated fifty-seven of Kandinsky's paintings as degenerate art; many were destroyed.



Figure **7.6.7**: Improvisation 27 (Garden of Love II) (1913, oil on canvas, 120.3 x 140.3 cm) Public Domain

At the Bauhaus, Kandinsky further developed his concepts of color with the addition of lines and points and the forces of lines, whether straight or curved, based on geometrical shapes with planes of color. *On White II* (Figure **7.6.8**) used black to symbolize death and emptiness counterbalanced with white for peace and life. The other colors and lines represent other emotions, some of them sharp, others lyrical, all interwoven for life's feelings as the elongated black points slash through the geometric activities of life events.



Figure **7.6.8**: On White II (1923, oil on canvas, 105 x 98 cm) Public Domain

PAUL KLEE

Paul Klee (1879-1940) was born in Switzerland; however, he kept the citizenship of his German father. As a young boy, he was talented in painting and music before deciding to become an artist and studying in Munich. Klee met both Kandinsky and Marc, who were part of the Der Blaue Reiter (Blue Rider) group of German Expressionism, remaining a lifelong friend of Kandinsky. Klee went to Tunisia in 1914, where he felt the unique light of the country, giving him new concepts of color and how to use color outside of its standard description. After his experience in Africa, he never used models or natural scenes in his work, only abstract forms and representations to portray his

subject matter. Klee went to the Bauhaus and taught for ten years, producing thousands of works until he was defined as a 'degenerate' and forced from Germany in 1933, moving to Switzerland.

Klee went to Tunisia in 1914, where he was enthralled with the light and its effects on color, making his famous statement, "Color and I are one. I am a painter."[6] *Hammamet with Its Mosque* (Figure **7.6.9**) was painted from the exterior of the city ramparts. The image is created as many of his works; the upper section of the paint represents the gardens and towers while the lower are nonrepresentational, composed of transparent geometric shapes of multiple colors.

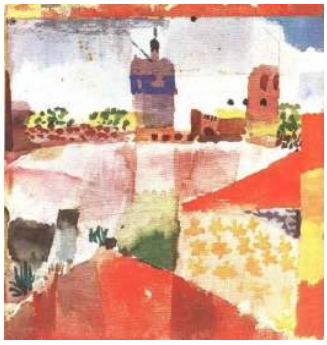


Figure **7.6.9**: Hammamet with Its Mosque (1914, watercolor and graphite on paper mounted on cardboard, 23.8 x 22.2 cm) Public Domain

Temple Gardens (Figure **7.6.10**) was also painted after he visited Africa. Klee used watercolor to paint the garden with the look of stained glass. Some of the high walls, doors, domed towers, and palm trees fill the paper with the bright colors he found in the Tunisian light. Klee was not afraid to alter his work; scissors cut the painting into three sections and moved the original middle section to the left side to achieve the balance he wanted. Klee liked to create a composition that has a story associated with the lines and color tones.



Figure **7.6.10**: Temple Gardens (1920, gouache and ink on three sheets of paper mounted on paper mounted on cardboard, 23.8 x 30.2 cm) Public Domain

Red Balloon (Figure **7.6.11**) is a set of softly colored geometric shapes that form the cityscape with the loose balloon floating upward, the circular balloon against the rectangular city. He carefully balances the red color of the balloon with parts of the buildings in red, moving the eye around the painting. For this work, Klee mounted gauze primed with chalk on a board and then painted with oils. In 1938, Klee lived in Switzerland and suffered from a debilitating disease, making it difficult for him to paint. He created seven different panels using charcoal and oil on ordinary newsprint pasted on linen or burlap. The result was an unusual surface, and old news, ads, or editorials from the newsprint were still visible in some places. His signature elements were the thick, dark lines.



Figure **7.6.11**: Red Balloon (1922, oil on gauze, 31.7 x 31.1 cm) Public Domain

Insula dulcamara (Figure **7.6.12**) represents an island formed by the lines, a passing ship, the sun rising, and the moon setting, all supported by the light colors of spring. However, one researcher examined Klee's writings and biography and stated, "the painting's black markings are configured as a graphical abstraction of the name 'Paul Klee'; the configuration as a whole constituting the artist's signature."[7]



Figure **7.6.12**: Insula dulcamara (1938, oil and paste paint on newsprint on jute, 88 x 176 cm) Public Domain

FRANZ MARC

Franz Marc (1880-1916) was born in Munich, enrolling in the arts program at the university before going to Paris, meeting and studying with some artists, especially van Gogh. After returning to Germany, he successfully exhibited his work, animals his primary vehicle to express emotions. When World War I started, he was drafted into the German Army, sent to France, and killed during the Battle of Verdun. During the Nazi rule in Germany, Marc was listed as 'degenerate,' and many of his paintings were destroyed or hidden. Some of his work was found as late as 2012. Marc was highly influenced by Kandinsky, especially the use of color in nontraditional ways. Marc's world was in turmoil before the beginning of World War I. With Kandinsky, he started Der Blaue Reiter, a group that focused on color and abstraction to project their concepts about the problems in the world. Animals became the tool Marc used as the symbols, painting them in colors to symbolize his meanings. In 1910, he wrote to another artist; "Blue is the male principle, astringent and spiritual. Yellow is the female principle, gentle, gay, and spiritual. Red is matter, brutal and heavy and always the color to be opposed and overcome by the other two."[8]

In *Blue Horse I* (Figure **7.6.13**), the horse is painted in different tones of masculine blue, standing on one of the hills depicted in different colors, a yellow mist forming in the valleys. The horse seems to float above the red ground, somewhat freed from gravity, its legs standing on different hills. "…the blue fore and hind legs of the horse upon an area composed solely of shades of deep red and violet…We can see the actual application of Marc's color symbolism.[9]



Figure **7.6.13**: Blue Horse I (1911, oil on canvas, 112 x 84.5 cm) Public Domain

The *Tower of Blue Horses* (Figure **7.6.14**) is painted with the four horses arranged vertically, the lines on the first horse clearly defined, and the leg on each ascending horse-drawn in a vertical line. The heads of the horses are turned as though startled by an impending threat. A series of lines and colors depict mountains in the background. The painting was hung in a museum in Berlin until confiscated by the Nazis. In 1937, they hung the painting in Munich marked as 'degenerate.' Hitler had the painting removed from the show, and has been lost to history since then.



Figure 7.6.14: Tower of Blue Horses (1913, unknown on canvas, 200 x 130 cm) Public Domain

Marc painted *The Yellow Cow* (Figure 7.6.15) shortly after his marriage as a tribute to his wife; yellow was the color of Marc's idea of femininity, and his new wife gave him the security he was seeking. Spots of blue, the color of masculinity, add the unity of the two people. The cow dominates the scene, and a smaller group of red cows blend into the red landscape. Marc liked to use repetitious colors and shapes; blue mountains resemble the cow's haunches, and the strong diagonal, thick lines of the trees mimic the cow's stance.



Figure 7.6.15: The Yellow Cow (1911, oil on canvas, 140.5 x 189.2 cm) Public Domain

The Fox (Figure 7.6.16) was a typical figure Marc painted, an animal he considered fierce, as demonstrated by his prominent broken brushstrokes and vibrant colors. The white on the foxes' face form a focal point in the animated grouping of their bodies, impossible to discern how many are included. The painting is composed of geometric shapes reassembled in the wrong places.



Figure 7.6.16: The Foxes (1913, oil on canvas, 88.0 x 66.0 cm) Public Domain

Marianne Werefkin (1860-1938) was born in Russia and started as an art student early in her life. However, during a hunting excursion in her twenties, her right hand was shot, making it difficult to use, only recovered through persistent practice. When she married and moved to Germany, she suspended her painting until her late forties. She exhibited with a group of Expressionist artists, including Kandinsky and

Marc. With the advent of World War I, she moved to Switzerland, where she remained. One of the few women artists, her work was abstracted yet expressed how she felt about the human spirit, people set in scenes, hunched over, frequently displaying their poverty. She wrote about life in her diaries and once said,

> *One life is far too little for all the things I feel within myself, and I invent other lives within and outside myself for them. A whirling crowd of invented beings surrounds me and prevents me from seeing reality. Color bites at my heart.[10]*

Werefkin painted her *Self-portrait* (Figure **7.6.17**) when she was in Germany and part of the Expressionist group. She used deep greens and blues for the background with broad brushstrokes to contrast with the other colors of her face and clothes. She was heavily influenced by how the Post-Impressionists used color and painted dynamic colors to portray emotions and intensity. Some historians deem her self-portrait as one of the more extraordinary self-portraits in art.



Figure **7.6.17**: Self-portrait (1910, tempera on paper, 51 x 34 cm) Public Domain

The Monk (Figure **7.6.18**) reflected her interest in religion and the symbolic nature of religious concepts and icons. The crucifixion is found in many of her later paintings. The cross against the bright blue of the ethereal world is balanced against the dark or bold colors of the natural world inhabited by the monk. The mountains reflect her view of the world in Switzerland, a winding road through the mountain pass, the monk appearing to focus on the road and reality instead of the cross and the suffering it implies. The bright reds and oranges are balanced by the dark purple mountain in the center and the soft blue on the right. The monk wears dark clothing, bringing a profound depth to the painting as he looks down the open road.



Figure **7.6.18**: The Monk (1932, 110 x 80 cm) Public Domain

Expressionism was developed at the beginning of the century by artists who wanted to add the emotions of their inner feelings and ideas, distorting the reality for the passion of feelings. The application of color and brushstrokes became their signature, developing images as the precursor to modern art. The time was also part of the upheaval of world wars and political disorder.

[1] Kirchner – Expressionism and the City, Royal Academy 2003. Retrieved from https://web.archive.org/web/2007pdf0926234509/http://static.royalacademy.org.uk/files/kirchner-student-guide-13.

[2] Retrieved from https://www.moma.org/calendar/exhibitions/3868

[3] Retrieved from https://academicworks.cuny.edu/cgi/viewcontent.cgi?article=2893&context=gc_etds

[4] Retrieved from https://arthistoryproject.com/artists/paula-modersohn-becker/self-portrait-with-a-camellia-branch/

[5] Kandinsky, W. (1911). *Concerning the Spiritual in Art*. Translated by Michael T. H. Sadler (2004). Kessinger Publishing, p. 25.

[6] Retrieved from https://www.metmuseum.org/art/collection/search/483158?searchField=All&sortBy=Relevance&ft=paul+klee&offset=20&rpp=20&pos=40

[7] Pike, C. (2014). Signing off: Paul Klee's Insula dulcamara, *Word & Image*, 30. 117-130.

[8] Retrieved from http://www.franzmarc.org/Yellow-Cow.jsp

[9] Moffitt, J. (1985). "Fighting Forms: The Fate of the Animals." The Occultist Origins of Franz Marc's "Farbentheorie". *Artibus Et Historiae*, *6*(12), 107-126.

[10] Retrieved from https://www.lenbachhaus.de/collection/the-blue-rider/werefkin/?L=1

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7.7: DADA (1916-1924)

INTRODUCTION

Dada materialized from the chaos of World War I, a conflict employing trench warfare and advanced weaponry, killing millions of people. Artists and poets of the period believed war degraded social constructs and values, and established corruption, conformity, and violence. A war is dependent on the ability and efficiency of machines instead of the human body, a battle without humanity. “The beginnings of Dada,” poet Tristan Tzara recalled, “were not the beginnings of art, but disgust.”[1] The name Dada was formed by Richard Huelsenbeck and writer Hugo Ball when they looked at a French-German dictionary and noted Dada was ‘rocking horse’ in French or foolish naivete in German, the right word for an irrational movement. Dada’s ideas grew from a small group of artists in Europe who wanted to create new forms of art and alternatives to the existing methods and standards. They tried to criticize life, governments, capitalism, and institutions they found around them through their art; the aesthetics of their work was not the focus. Leah Dickerson wrote,

> *“For many intellectuals, World War I produced a collapse of confidence in the rhetoric—if not the principles—of the culture of rationality that had prevailed in Europe since the Enlightenment.”[2]*

They experimented with the idea of art, used multiple types of materials, and innovated with readymade resources, collage techniques, and photomontages. The artists started improvising with elements to make the assemblages, criticizing the general world purview and the distortions of those in power. They used old photos, newspapers, books, or letters cut apart into abstract forms and reassembled, governmental and political propaganda destroyed and reworked as new words. Readymade objects were constructed in parts to define a concept or idea. Painter Albert Gleizes remarked, “Never has a group gone to such lengths to reach the public and bring it nothing.”[3] Dadaism dehumanized art with pointless materials and images reshaped randomly outside of any convention. They heavily influenced modern, conceptual, performance, abstract art, and installation art for a movement lasting less than ten years.

Dada started in Zurich, Switzerland, followed by Berlin, New York City, and Paris. The artists lived and worked in more than one place, especially those disrupted by World War I. Switzerland was a neutral country, and many temporarily stayed there during the war or to escape the draft. Most artists worked in other styles and movements after Dadaism, Surrealism was a natural subsequent movement many of them pursued other styles.

FRANCIS PICABIA

Francis Picabia (1879-1953) was born in Paris when his father was the Cuban attaché in Paris. His mother died at an early age, leaving Picabia a large inheritance and freeing him to study at different academies in France. Originally his work was similar to the Impressionists; then, he adopted Cubism. During World War I, he moved between New York and Switzerland, painting and publishing the journal 391, adding experimental ideas. From 1912 until 1921, he worked with the abstract ideas of Dadaism. He became friends with Marcel Duchamp, and Alfred Stieglitz had his show at Gallery 291. Picabia was fascinated with the shape and form of different objects, synthetically creating art based on mechanical processes. *Alarm Clock* (Figure **7.7.1**) was made by applying ink directly to the mechanism of a clock to print on the paper, joining the gears with lines. He used large block letters for the cover of the Dada magazine issue number 4-5. Picabia viewed the work as logic disintegrating in the ongoing onslaught of the war yet portraying the clock as neutral Switzerland.

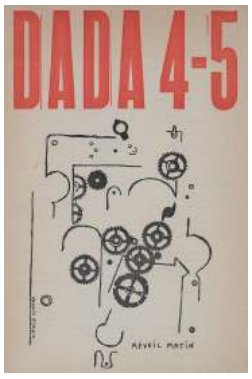


Figure **7.7.1**: Alarm Clock (1919, ink on paper, 31.8 x 23.0 cm) Public Domain

L’Oeil Cacodylate (Cacodylic Eye) (Figure **7.7.2**) displays the large block letters at the top of the image; a sizeable brown eye is near the bottom. The legend about the painting started when Picabia had an eye infection, and the doctor gave him Cacodylate de Sodium, a medicine used in that era. When his friends visited, he asked them to inscribe an image or words on his working canvas. The canvas was covered with signatures, messages, and collaged photographs, becoming a group art project. At this period, lettering on modern European artwork was minimal; this work was revolutionary.



Figure **7.7.2**: L'oeil cacodylate (1921, oil and collage on canvas, 148.6 x 117.4 cm) Public Domain

Machine Turn Quickly (Figure **7.7.3**) is an example of Picabia's mechanomorphic works. The Dadaists were horrified by the senseless violence of World War I and the destruction of the concept of humanity. The growth of science and technology in the industrial age added to the dehumanization of people. People became machines in disguise. Picabia incorporated these feelings into his artwork using mechanical representations of gears, wheels, pulleys, or other parts of mechanized works. He used lines so finely marked they appear to be machine-produced.



Figure **7.7.3**: Machine Turn Quickly (1916, brush and ink with watercolor, gold over 19th century French lithographic laid on canvas, 49 .6x 32.7 cm) Public Domain

Natures Mortes; Portrait de Cézanne, Portrait de Renoir, Portrait de Rembrandt (Figure **7.7.4**) is a characteristic example of Dada anti-art. It is offensive and declares the painting dead. The readymade monkey is the center of the work, punctuation in the middle of the determining idea. Picabia used rudimentary lettering around the tattered monkey, enhancing the concept of the named artists as no more than stuffed monkeys.

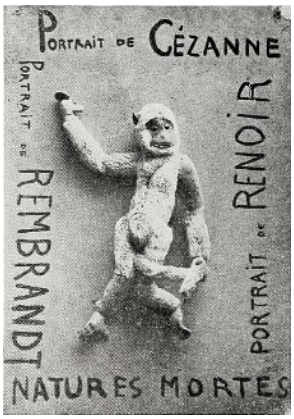


Figure **7.7.4**: Natures Mortes; Portrait de Cézanne, Portrait de Renoir, Portrait de Rembrandt (1920, toy monkey and oil on cardboard) Public Domain

MARCEL DUCHAMP

Marcel Duchamp (1887-1968) was born in France; his grandfather was a well-known painter, and the Duchamp household was filled with cultural activities. Some of his siblings also became successful artists. He studied at an academy for a while before he was drafted into the infantry in 1905. Through his brothers, he became acquainted with the Cubist artists and started painting in the style. When he was turned down at one of the Cubist exhibitions for his painting *Nudes Descending a Staircase*, the painting was displayed in New York and caused a fury. He moved away from the association with a group. In 1913, he painted his last Cubist-based image, moving away from the painterly look and turning his interests to a more technical and exhibitory concept. He was exempt from the draft because of a heart murmur during the war, and he wanted to leave Paris. His painting in New York may have caused an uproar, but it also helped sell his other paintings and added to his reputation. Duchamp was a longtime friend of Francis Picabia who was connected with the Zurich Dada, and when he came to New York, Duchamp, Picabia, and Man Ray met continually. They traveled back and forth between Europe and New York. Dada in New York was not as serious as in Europe, and Duchamp's first significant contribution was the *Fountain*, generating another uproar. "Readymades" became his theme. He used found objects and assembled them into something, questioning the whole concept of art and its glorification. Duchamp considered paint a readymade product, no different than other things.

Duchamp used a readymade postcard of the Mona Lisa for *L.H.O.O.Q.* (Figure **7.7.5**), drawing a moustache. He resided with Picabia when he made the image, one of his methods to upend cultural and rational artistic values. Duchamp liked to play with words, and the letters L.H.O.O.Q. in French sound as "Elle a chaud au cul" (There is fire down below). Duchamp had a female pseudonym, and perhaps he added the gender reversal mustache to masculinize the female image. The image was successfully mass reproduced and a symbol for Dada.



Figure **7.7.5**: L.H.O.O.Q. (1919) Public Domain

The Fountain (Figure **7.7.6**) was submitted to an exhibition by the Society of Independent Artists and turned down, not considered art and creating the question of "what is art." The work was considered art by some because the Readymade object was completely divorced from its original place and intent, reassigned a new name, further removing it from its normal position and also adding his signature. The publicity made the *Fountain* notorious and challenged the idea of how institutions defined and chose art. "In 1913, I had the happy idea to fasten a bicycle wheel to a kitchen stool and watch it turn," he later wrote, describing the construction he called *Bicycle Wheel*, a precursor of both kinetic and conceptual art.[4]



Figure **7.7.6**: The Fountain (1919) Public Domain

Bicycle Wheel (Figure **7.7.7**) was assembled from readymade objects, repositioned, signed by Duchamp, and considered art. Although he liked to use readymades, he did not consider them unique objects. After he assembled the wheel on a stool, he found it comforting to watch the wheel turn, looking through it as though watching waves form or flames dance.



Figure 7.7.7: Bicycle Wheel, by lodri CC BY-NC-SA 2.0

MAN RAY

Man Ray (1890-1976), whose actual name was Emmanuel Radnitzky, a name he never used. Born in Pennsylvania of Jewish immigrants, the family changed their last name to Ray, and Emmanuel adopted Man as his first name. His father was a tailor, and the children worked with him in the tailor shop. In school, he studied art and drafting, earning money as a commercial artist and illustrator. He moved to New York and became a friend of Marcel Duchamp as they both became involved with the Dada movement. He exhibited his work in New York, concluding, "Dada cannot live in New York. All New York is Dada and will not tolerate a rival."[5] He moved to Paris, pioneering his work on photography. Ray did not use a camera, instead of experimenting with images called photograms, a term he named "rayographs." He used different objects, parts of a model's body, or other materials, layering them on a page of the photosensitized paper, then exposing them to a light source to create a negative image. The technique was not original; however, the materials and arrangements were unique and creative. He focused on the patterns and flatness of shapes instead of the realistic view. His work with rayographs eventually moved him to the Surrealist movement.

Rayograph: Comb, Straight Razor Blade, Needle, and Other Forms (Figure 7.7.8) depicts a set of found or readymade objects combined into a pattern. He used a vertical format for some elements, laid on a circle repeated with the mesh on the side. A triangle completes the basic set of geometrics, and then he used loose, feathery parts to bring a movement across the work.



Figure 7.7.8: Rayograph: Comb, Straight Razor Blade, Needle, and Other Forms (1922, gelatin silver print, 22.4 x 17.5 cm) Public Domain

In *Untitled Rayograph* (Figure 7.7.9), he used a twisted cylindrical tube and a small block on the side. The dim image of a face appears in the background. He frequently added some part of the body in the background to the total work. In both pieces, he laid the objects on light-sensitive paper and exposed the paper to light. The dimmer a specific object appears reflects its distance from the photographic paper during the light period, giving depth to the artwork. Man Ray made multiple different "rayographs" with the everyday objects, bringing photography into the world of avant-garde painters. Those who wrote about his work defined it as a bridge between representational and abstract images.



Figure 7.7.9: Untitled Rayograph (1922, gelatin silver photogram, 23.5 x 17.8 cm) Public Domain

HANNAH HÖCH

Hannah Höch (1889-1978) was born in Germany. When she attended college, she studied graphic arts and design with glass to satisfy her father. Höch moved to Berlin and worked as a designer for a lace and embroidery company. Dada emerged in Berlin during World War I, and Höch joined the movement along with Raoul Hausmann, with whom she had an affair. She was the only female in the group, and she focused on sexual and financial freedom for women. Her seven-year personal life with Hausmann was stormy; he continually refused to leave his wife. She finally ended the relationship in 1922. By 1926, she moved to the Netherlands and began a nine-year liaison with the writer Mathilda Brugman until she married Kurt Matthies from 1938 to 1944. Throughout her rocky relationships, she still focused on liberation for women, urging them to control their own lives and bring equality into their marriage. Höch embraced Dadaism, although Hausmann generally denied she was an active participant in the group.

She became known for her photomontages, making collages of disassembled and reassembled images. Höch first became interested in the concepts when she was on an island vacation between Germany and Poland. They encountered a composite lithograph of soldiers on the walls of the houses. The bodies looked identical in their uniforms as they lay dead on the battlefield; however, they were "replaced with photographic images of the men of that particular household."[6] She also brought a feminist addition to her work, an idea resented by other artists. Höch created her photomontages by cutting words, pictures, newspapers, or magazines into selected pieces and reconfiguring them into works reflecting the chaos of modern life. By the end of the 1920s, Höch finally benefitted from her photomontage work and the rising interest in the concepts for advertising and design-led to several successful shows. Höch also incorporated androgynous portrayals of people, the concept anathema to the Nazis, stopping her exhibitions in 1932. The Nazis wanted simpler artwork, no controversy, and beautiful people. During the Nazi regime, she went into seclusion, using her marriage for protection.

In *Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany* (Figure 7.7.10), Höch adds the female thematic, "metaphorically equating her scissors with a kitchen knife, which she used to cut through the traditionally masculine domains of politics and public life."[7] She incorporated parts of machines, images of crowd demonstrations, intellectuals, cabaret dancers, military leaders, political personas, and some of the Dada artists. In the artwork, she was demonstrating the moral bankruptcy of the government and hypocritical society. She found the material in magazines, newspapers, fashion publications, believing the materials for collages were limitless from the abundance of written and printed material.



Figure 7.7.10: Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany (1919, collage of pasted papers, 144 x 90 cm) Public Domain

The Dream of His Life (Figure **7.7.11**) is an example of Höch's focus on femininity and the weakness of male desire. He looks at the woman who is not whole, instead of fragmented and complicated. Höch also presents the puzzle of the image; is this a dancer performing or a personal dream of the man. She also used watercolor, creating figures moving through a pink and orange miasma, displaying the integration of photomontage and painting. One artwork is busy, covered with a plethora of images. The other artwork is still covered in collaged pieces using a repetitive image and the same tones of color; both represented her view of the world.



Figure **7.7.11**: The Dream of His Life (1925, cut and pasted hand-colored photographs and printed paper on paper, 29.8 x 22.2 cm) Public Domain

SOPHIA TAEUBER-ARP

Sophia Taeuber-Arp (1889-1943), born in Switzerland, studied textile design and dance. In 1915, she met Jean Arp, who was living in Switzerland during World War I to avoid the German Army draft, marrying him in 1922. She initially focused on graphic textile artwork based on geometric formations and then became interested in Zürich Dada. As part of the organization, she made several sculptural works, including the unusual Dada Heads. Many critics termed her work as joyous instead of the usual darker subversive Dada ideals. In the late 1920s, she and her husband moved to France until World War II, when they moved back to Switzerland. Unfortunately, the stove where she was staying failed, and she died the carbon monoxide.

*Téte Dada (*Figure **7.7.12**) was made from wood and displayed the precision of the lathe. The juxtaposition of the unruly curlicue beads and wires springing from the ears gave a whimsical look. Taeuber-Arp made multiple different wood sculptures turned on the lathe, especially a series she named "portraits." She used ovoid shapes as the base to resemble a head, painted patterns, and added different found materials. The surface of the head appears as an abstract painting, demonstrating her ability to paint geometric shapes on an ovoid form. "Taeuber was keenly aware of the conventions defining each category. Her refusal to allow *Téte Dada* to conform to any single one is what makes it a "Dada object," a new category that Taeuber helped to construct during the Dada movement…"[8]



Figure **7.7.12**: Téte Dada (1920, painted wood with glass beads on wire, 23.5 cm) Public Domain

Téte au plat (Figure **7.7.13**) or *Composition Dada* integrated found objects, wooden relief geometric shapes, and paint. The head in the center of the work has two different sides, poised on a red shelf. Each half of the image is different while balanced with the other side. She made several of these styles for her work in interior design. Throughout her life, she worked in multiple disciplines, including textiles, sculpting, painting, fashion, stage sets, and marionettes, all based on concepts of visual abstraction.



Figure 7.7.13: Tete au plat (Composition Dada) (1920, oil on canvas, 35 x 43 cm) Public Domain

JEAN ARP

Jean Arp (1886-1966) was born in the Alsace-Lorraine region, won by Germany after the Franco-Prussian War, and was named Hans Peter Wilhelm Arp. After World War I, France took the region back, and now a French law required him to change his name from Hans to Jean. Early in his life, he studied art, moving to Switzerland before the war to avoid the draft of the German Army. He became part of the Zurich Dada group in Switzerland, meeting Sophie Taeuber, whom he married. His early Dada work was based on collage using media of torn and pasted paper or carved and painted wood. Arp frequently created similar versions of the same image, painting them slightly differently.

Shirt Front and Fork (Figure 7.7.14) is an example of two different reliefs of the same image. In this version, the protruding shapes of the fork and shirt are a darker gray with black for part of the background instead of dark gray. Arp was also a poet and used objects and their odd juxtaposition to represent his thoughts and a comic ambiguity. In this image, "the shirtfront (actually a 'dickie') with its two studs, can just as easily be seen as a human face, and the fork as an arm. As such, it harbours the kind of mischievous comment on social behavior that Arp relished – the abstract personage seen merely as his proper shirtfront and correctly held fork."[9] Arp also liked to use tones of black and white because he thought the colors represented writing and a way to communicate with others.



Figure 7.7.14: Shirt Front and Fork (1922, carved and painted wood, 58.4 x 70 x 6.1 cm) Public Domain

Constellation According to the Laws of Chance (Figure 7.7.15), is a small wooden dimensional image. He painted five black biomorphic forms onto the board; the three white forms were dimensional, casting shadows within the box. Many of his collages and later sculptures were based on abstracted biomorphic shapes. He believed shapes created an 'object language,' a referential and interpretative idea, not the literal shape of an object, rather a form to be defined as different concepts. The name of the image implies shapes in space; however, they could be shells, parts of the body, or other forms.



Figure 7.7.15: Constellation According to the Laws of Chance (1930, painted wood, 54.9 x 69.8 cm) Public Domain

RAOUL HAUSMANN

Raoul Hausmann **(**1886-1971), born in Vienna, moved to Berlin as a teenager. His father was a painter and his early teacher before he enrolled in art school in Berlin, marrying in 1908. Hausmann started work as an Expressionist painter and wrote articles criticizing the art establishment. He also supported the war effort, believing the old guard of society needed to be removed, although he was not eligible for the draft because he was an Austrian citizen. In 1915, he met Hannah Höch, and they started a seven-year and very tumultuous affair. Hausmann wrote several papers, articles, and books reflecting his interest in philosophy and encouraging artists to move beyond painting and integrate different materials and the need to destroy to create. He also tried to spread the word about Dadaism and encourage exhibits and events, including the 'First International Dada Fair. Although Hausmann and Höch worked closely together, he used more watercolor, particularly for the backgrounds, allowing the elements in the photomontage more unique visibility.

As part of his concept of disrupting realism and recreating, Hausmann made *ABCD* (Figure **7.7.16**), actual words and images from the world remade into a symbolic new work. Hausmann's face dominates the top half of the work as he speaks a poem; ABCD is visible in his mouth. The letters V.O.C.E. was the Italian word for voice, event tickets indicate the emptiness of social events, all part of the emblematic words of his poetry. This photomontage technique was associated with Dada in Berlin. Later he created 'phonemes' he defined as sound poems. He printed words, cut them into pieces, and rearranged them into new words. Letters became his art materials to rebuild into other sets of letters and form 'optophonetics' (visible speech sounds). In the artwork, the bold type, the size of the font, or the placement of the letters indicated the potential sounds. When the words were reconstructed, they were read at poetry meetings, forming unusual vocalizations.

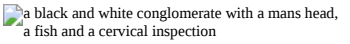


Figure 7.7.16: ABCD (1920, gelatin silver print, 15.1 x 10.1 cm) Public Domain

Mechanical Head (The Spirit of Our Time (Figure **7.7.17**) is Hausmann's most well-known work. He used a dummy used by wig makers and attached multiple devices, including; a crocodile wallet, ruler, pocket watch mechanism and case, a bronze segment of an old camera, a typewriter cylinder, a piece of measuring tape, a collapsible cup, number "22", nails, and bolt.[10] Hausmann projected the concept of the mind penetrated and controlled by external forces, the man incapable of his original thoughts, shattering the mainstream belief that all reason comes from the head. The head is a dummy representing the absence of expression and the robotic behavior of humanity, and the loss of the notion of self.



Figure 7.7.17: Mechanical Head (The Spirit of Our Time) (1920, assemblage) by Pablo Ibañez CC BY 2.0

By the early 1920s, Dada was beginning to fade. In Paris, a few artists, poets, and writers staged an exhibition, a garish set of plays, and incomprehensible writings along with multiple feuds within the leaders. Other artists were interested in different styles of art, including the new ideas forming Surrealism. However, Dada did, and still has, a profound influence in the art world as artists continue to use found objects, lettering, collages, and photomontages in their works.

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7.8: HARLEM RENAISSANCE (1918-1930)

INTRODUCTION

The Civil War ended in 1865 and hundreds of thousands of slaves were suddenly freed with the promise of participation in American life and an opportunity for self-determination. By the end of the 1870s, white supremacy restructured local and state laws, the "Jim Crow laws," taking away the right of African Americans for the promised freedom and relegating them to poverty and powerlessness. A few people escaped the legislated constrictions, but most former slaves had to work as sharecroppers. At the same time, the Ku Klux Klan (KKK) terrorized the southern countryside with lynchings and intimidation. The fundamental rights of the African American population were destroyed, segregation became the law, and voting rights were erased.

In the beginning of the new 20th century, the economies in the northern and midwestern states were booming, and African Americans in the south saw the opportunity for economic advancement, jobs, education, and a more tolerant environment. Thousands of African Americans became part of the Great Migration, moving to the bigger cities in the north and west. A small region covering only a three-square-mile sector of Manhattan called Harlem developed into a significant location for African Americans moving from the south, people determined to build a new life and identity. Part of the migration included people of all backgrounds, talents, and abilities. Harlem became a major cross-disciplinary artistic center of African American artists, writers, and entertainers, developing one of the country's most critical cultural movements—the Harlem Renaissance. People in other cities also participated in the movement, but its heart was Harlem. The poet Langston Hughes wrote, "…artists who create now intend to express our dark-skinned selves without fear or shame."[1] During the period of the Harlem Renaissance, Harlem was known as an epicenter of American culture. "The neighborhood bustled with African American-owned and operated publishing houses and newspapers, music companies, playhouses, nightclubs, and cabarets. The literature, music, and fashion they created defined culture and "cool" for blacks and whites alike, in America and around the world."[2]

With the end of the 1920s and the stock market crash in 1929, the Great Depression brought an end to prosperity throughout the country and Harlem. The renaissance and culture developed in Harlem expanded worldwide, changed the perception of African Americans, challenged the racist stereotypes of southern Jim Crow, and illuminated the talents and capabilities of the people living in Harlem and other cities.

AARON DOUGLAS

Aaron Douglas (1899-1979) was born in Kansas, his mother was an amateur artist. While working multiple different jobs, he also graduated from the University of Nebraska with a Bachelor of Fine Arts degree. He wanted to go to Paris to study, stopping in Harlem on his way where he remained. Douglas started as a landscape painter and muralist and was influenced by the other movements of the day. He studied Cubism's fractures and fragmented images, the bright colors and stylization of graphic designs, and the masks and sculptures of Western Africa. His paintings culminated in his investigation of art styles, and Douglas became known as one of the major inspirations of the new Harlem Renaissance art. He traveled extensively and taught at universities about African American history, experiences, and art.

Douglas developed different methods and styles, integrating techniques he learned painting portraits as a muralist and an illustrator combining them into an abstract style depicting African Americans in music, poetry, and action. He incorporated the concepts of Cubism with lines and planes, the female figures usually positioned as African dancers or crouched in position. His color range was limited to greens, mauves, and brown with black forming the darker regions. He generally represented figures with darker tones, the silhouettes depicting African American social lives and struggles. *Let My People Go* (Figure 7.8.1) demonstrates his flat style, the figures in silhouette. Douglas' work is similar to the story of Moses leading the Israelites from Egyptian captivity, relating the concept to the oppression of the African Americans. The painting was rendered in his traditional tones of mauve and yellow gold.



Figure 7.8.1: Let My People Go (1935-39, oil on Masonite, 121.9 x 91.4 cm) Public Domain

Aspiration (Figure 7.8.2) contains multiple symbols; the star represents the North Star, the guiding light for escaping slaves. The outlines of pyramids define the contributions of African civilizations as the two figures stare upwards at the city as they aspire to achieve future progress. The painting belonged to the set of four paintings for the "Hall of Negro Life" at the Texas Exposition in 1936, only *Aspiration and Into Bondage* survived.



Figure \(\PageIndex{2}\): Let My People Go (1935-39, oil on Masonite, 121.9 x 91.4 cm) by daryl_mitchell CC BY-SA 2.0

WILLIAM JOHNSON

William Johnson (1901-1970) was born in South Carolina before moving to New York City to attend the National Academy of Design. He moved to France to work, marrying a Danish artist and living in Scandinavia, influenced by their folk art. When Johnson moved back to the United States, he taught in Harlem. During this period, he studied the cultures and traditions of different African Americans, creating paintings using the simplicity of the folk-art style. Johnson painted images of ordinary people in both urban and rural settings, from working the fields to entertaining. Unfortunately, in 1942 the building where his studio was located burned. He lost some of his artwork, a tragedy followed by the death of his wife. A few years later, he was diagnosed with a debilitating mental disease and spent the next twenty-three years of his life in an institution, dying penniless. His work had been placed in storage and was almost destroyed while he was in the institution because he could not pay the fees for storage. Fortunately, the Harmon Foundation stepped in, gathering over 1,000 pieces of Johnson's artwork and donating them to the Smithsonian.

Three Friends (Figure **7.8.3**) is a portrait of well-dressed women painted in Johnson's simpler folk-art style. Something caught the attention of the women as their eyes are all looking intently in the same direction. He used bright colors to paint each person's well-coordinated outfit, including their hats, a common accessory in this period. Johnson used simple geometric shapes.



Figure **7.8.3**: Three Friends (circa 1944-45, screenprint on paper, 40.3 x 29.5 cm) Public Domain

In *Street Musicians* (Figure **7.8.4**), the two men are entertaining with the typical instruments, a guitar, and violin, the light brown of the instruments against the darker browns. The guitar player has a light blue jacket, the only major opposing color in the painting. The nearby fire hydrant suggests they are playing on a street corner in front of a lighter wall. Both musicians are playing left-handed, a possible reversal by the printing process, or maybe they were both left-handed.



Figure 7.8.4: Street Musicians (1939-1940, screenprint and pochoir with hand additions, 45.1 x 35.6 cm) Public Domain

Sowing (Figure 7.8.5) might represent the time Johnson spent in South Carolina as a child. The man is plowing through the red-brown iron-suffused dirt, and the woman holds the bag of seeds, carefully releasing each one, an indication of the importance of the potential of each seed. The representation of the house is small, a view of poverty and limited resources. In all of the paintings, Johnson successfully used each person's eyes to portray the emotion of the scene. The three women are tense, staring at the unseen, the musicians appear insecure and worried and the farming couple seems tired, worn out by the arduous task of hand plowing. Johnson uses bright contrasting colors and positions the figures in emotional situations while the eyes complete the story.



Figure 7.8.5: Sowing (1939-1940, oil on canvas, 97.8 x 116.2 cm) Public Domain

JACOB LAWRENCE

Jacob Lawrence (1917-2000) was born in New Jersey, where his parents and siblings moved from the rural areas of the south. In his after-school art and craft program, the teacher recognized his ability to draw patterns with crayons. He continued working and attending different art schools, including the Community Arts Center led by Augusta Savage, where he met his wife, also a painter. He spent decades documenting the African American history, experiences, and current concepts of life, including civil rights. His work included paintings, prints, large murals, and illustrations for books. When he moved to Seattle in 1971, he taught at the University of Washington for several years, demonstrating his use of visual language to describe and create images of the human condition.

The major masterpiece of Jacob Lawrence was a series of sixty panels depicting the Great Migration, the movement after World War I of almost a million African Americans from the restrictive southern states to the industrial opportunities of the north and west. The subject matter was broad, a complex, and challenging project, trying to incorporate the emotional journeys, the hopes, struggles, hardships, and achievements of the people in flight. Lawrence found sixty matching panels to use for the story and wrote the captions and descriptions for each panel before he started painting. He wanted the panels to tell a story, unified by theme and repetitive symbols with color bringing visual unity. Lawrence covered the panels with a layer of gesso and used casein tempera for the color. He mixed his dry pigments because he had so many panels to paint, and he wanted the color to be uniform throughout the work. Lawrence did not combine colors, only used the pure form to eliminate the variation between panels with a constant palette of oranges and yellow contrasted with blue-green and gray-browns. Lawrence laid all the panels out, and starting with black; he applied one color to all the panels before moving to the next color, working from dark to light. His style was based on synthetic Cubism with geometric forms and abstracted figures.

> *Lawrence stated, "To me, migration means movement. There was conflict and struggle. But out of the struggle came a kind of power and even beauty. 'And the migrants kept coming' is a refrain of*

> *triumph over adversity. If it rings true for you today, then it must still strike a chord in our American experience."[3]*

Each panel was numbered in a specific order. In the opening half of the series, Lawrence depicted the financial hardships, southern injustices, and migration as the second half illustrated the migrant's life in the north. *Number 3* (Figure **7.8.6**) is labeled "From every southern town migrants left by the hundreds to travel north." The people are resolutely moving northwards, the flock of birds accompanying them. The bright blue of the sky and the freedom of the birds brings hope as the people carry their worldly belongings on the journey.



Figure **7.8.6**: Number 3 (1940-41, casein tempera on hardboard, 30.48 x 45.72 cm) by profzucker CC BY-NC-SA 2.0

Number 45 (Figure **7.8.7**) is labeled, "The migrants arrived in Pittsburgh, one of the great industrial centers of the North." People arrived by train as they viewed the smokestacks of the city. They had long packed their food when traveling to avoid restrictive Jim Crow restaurant laws, and this painting displays the basket sitting on the table. Fried chicken, biscuits, cornbread, and other traditional southern foods were also brought to the north, food that became integrated into the cuisine of the north.



Figure **7.8.7**: Number 45 (1940-41, casein tempera on hardboard, 30.48 x 45.72 cm) by profzucker CC BY-NC-SA 2.0

Number 53 (Figure **7.8.8**) is labeled, "African Americans, long-time residents of northern cities, met the migrants with aloofness and disdain." The couple in the painting are dressed for an evening of entertainment. The woman's clothing is depicted with swirls bringing the illusion of movement from the feathers of her cape, the man dressed elegantly, both portraying their wealth. They were probably long-term residents in the north, not part of the rural influx from the south.



Figure 7.8.8: Number 53 (1940-41, casein tempera on hardboard, 45.72 x 30.48 cm) by profzucker CC BY-NC-SA 2.0

Number 59 (Figure 7.8.9) is labeled, "In the North they had the freedom to vote." The people are waiting to vote, one of the most restrictive parts of the southern Jim Crow laws constraining their rights as a citizen.

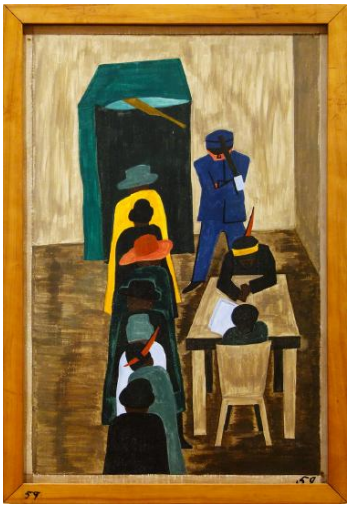


Figure 7.8.9: Number 59 (1940-41, casein tempera on hardboard, 45.72 x 30.48 cm) by profzucker CC BY-NC-SA 2.0

LAURA WHEELER WARING

Laura Wheeler Waring (1887-1948) was born in Connecticut; her family ancestors had been active in anti-slavery events, her father a minister, her mother, an artist, and a graduate of Oberlin College. Waring graduated from the Pennsylvania Academy of Fine Arts in 1914, where she received a scholarship to study at an academy in Paris. However, her time in Paris was cut short when World War I started, and she returned to the United States. Waring married her husband, who was a university professor. After the war, she went back to Paris and enrolled in one of the academies, a time she started to paint portraits. Her style changed, becoming more realistic with vibrant colors. Her artwork focused on portraits of prominent African Americans who achieved success across multiple disciplines and illustrated numerous magazine covers and articles. In addition to pursuing her work as an artist, she also taught school during her long career.

One of her first successful portraits was of *Anna Washington Derry* (Figure 7.8.10), an older woman who lived at the school in Cheyney where Waring taught. The painting earned her $400 and a gold medal from the Harmon Foundation, at the time, the only woman to receive the award. The Harmon Foundation commissioned her to paint a series "Portraits of Outstanding American Citizens of Negro Origin."[4] This set of portraits earned her the most recognition, and they toured the United States to fight stereotypical beliefs and demonstrate the careers and successes of the people in the portraits. The series also included work by Betsy Reyneau. Some of the paintings in the series included: *Alma Thomas* (Figure 7.8.11), a fellow artist; *W. E. B. Du Bois* (Figure 7.8.12), a writer, historian, civil rights activist, and a founder of the NAACP; and *James Weldon Johnson* (Figure 7.8.13), a writer and civil rights activist. The original paintings were completed in color.

A woman in a plaid dress with her arms folded across her chest leaning against a white wall

Figure 7.8.10: Anna Washington Derry (1927, oil on canvas, 50.8 x 40.5 cm) Smithsonian American Art Museum



Figure 7.8.11: Portrait of a Lady (1947, oil on canvas, 76.1 x 63.8 cm) Smithsonian American Art Museum



Figure 7.8.12: W. E. B. Du Bois (before 1948, oil on canvas, 81.9 x 63.5 cm) Public Domain



Figure 7.8.13: James Weldon Johnson (1943, oil on canvas, 92.7 x 76.2 cm) Public Domain

ARCHIBALD MOTLEY

Archibald Motley (1891-1981) never resided in Harlem. He was born in New Orleans and moved to Chicago, attending a predominantly white prep school and then the Art Institute in Chicago. His training was classical, which he was forced to use while secretly painting more modern images he kept hidden. In 1929, he received a Guggenheim Fellowship. He went to France to study, mainly studying the old masters and genre works, gaining an understanding of how black bodies were stereotypically portrayed in paintings, inspiring him to change the way racial representation was expressed. Early in his career, he was successful and was the first African American to exhibit in his one-man show in New York City. In 1920, he focused on portraits, shifting in the 1930s to non-traditional urban settings representing the activities and lives of the African American community.

Motley was mixed-race with lighter skin color, and he struggled with racial identity all his life. As part of the struggle, he also studied the concept of skin tone gradation and its effects on society. Motley tried to paint a broad representation of blackness and its diversity, a celebratory portrayal of people and their positive plurality. In an interview with the Smithsonian Institution, he described his concepts and the problem associated with painting the wide variety of skin tones of African Americans, "They're not all the same color, they're not all black, they're not all, as they used to say year ago, high yellow, they're not all brown. I try to give each one of them character as individuals. An that's hard to do when you have so many figures to do, putting them all together and still have them have their characteristics."[5] Motley believed by painting the different skin tones; he also defined the personalities of each person eliminating stereotypes.

Motley brought his concepts and ideas of skin tones to his vibrant paintings, celebrating the jazz culture and exuberant life of the urban culture of the African Americans, quite opposite from the typical views of rustic, poverty images of blacks in the south. *Nightlife* (Figure **7.8.14**) shows people in the cabaret, couples dancing across the painting to the music of the jukebox on the far edge, and the bartenders busy mixing drinks in front of a well-stocked bar. The lighting is unnatural, a burgundy tone illuminating the lively scene.



Figure **7.8.14**: Nightlife (1943, oil on canvas, 91.4 x 121.3 cm) by dr. zaro CC BY-NC 2.0

Cocktails (Figure **7.8.15**) is a very different scene; the women sit around the table as drinks are served, talking and laughing. Alcohol was illegal at the time; speakeasies were the typical establishment. The warm palette in the painting is enlivened with an abundance of reds and pinks. The women are all depicted with different skin tones, as the much darker-skinned waiter is serving them, the diversity of color, and economic status.



Figure **7.8.15**: Cocktails (1926, oil on canvas, 81.3 x 101.6 cm) by hyperion327 CC BY-NC-SA 2.0

Blues (Figure **7.8.16**) is considered an iconic painting of the Harlem Renaissance. Although Motley did not live in Harlem, he did live in Paris, and the painting probably reflects some of the scenes he saw there. The nightclub is full of people dancing, smoking, and playing instruments. Different vibrant colors accent the image; the gold trombone, a red dress, yellow pants, a gray hat, a white hose, the brown suit, and a wide variation of skin tones. Motley flattened the figures into stylized versions with curved lines.

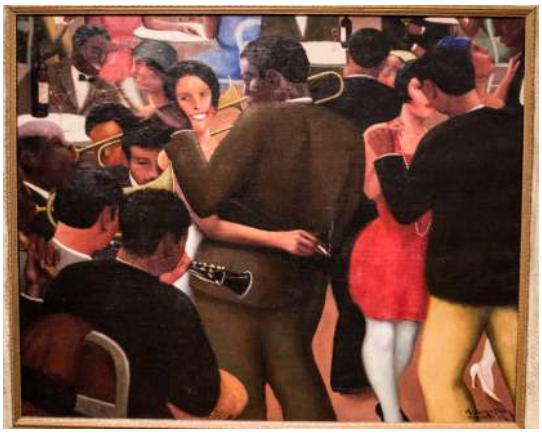


Figure 7.8.16: Blues (1929, oil on canvas, 91.4 x 106.7 cm) by Tim Evanson CC BY-SA 2.0

His *Self Portrait* (Figure 7.8.17) was painted early in his career after he graduated from college to create a positive image of a poised, capable, young artist. Motley wore a dark suit jacket with the white-collar in high contrast, his tie held with a diamond horseshoe pin demonstrating assurance and success. He is holding a brush and palette denoting his talent as an artist. Motley wanted the painting to exhibit his success and to show the perception of a young African American man as a positive image.



Figure 7.8.17: Self Portrait (1920, oil on canvas, 76.3 x 56 cm) Public Domain

JAMES RICHMOND

James Richmond (1901-1989) was born in Mississippi; his father died when he was a few months old, forcing his mother to work as a dressmaker. Barthé's mother kept him entertained with paper and pencils while she worked and he learned to draw. He continued to draw throughout school until typhoid fever forced him to withdraw. When he recovered, he worked as a houseboy for a wealthy family who exposed him to a wide range of art and culture. At twenty-three, a local priest raised money for Barthé to attend the Art Institute of Chicago, training as a painter. He did have to take an anatomy class using clay to develop a three-dimensional form, an experience proving to be a turning point and a pathway to a career. When he moved to New York City, he could not afford to pay for models, so he went to the theatre, and studied performers and their movements to create sculptures based on his visual memory. He was very successful, receiving multiple awards and noticed as a leading modern artist during this period. He created sculptures of famous people, built numerous public works projects, and received extensive recognition throughout his life. Barthé sculpted in a realistic style producing sculptures of African Americans seldom seen before.

When Barthé was at the Art Institute in Chicago, he focused on developing expressive poses, giving the body movement. He watched boxing matches by the Cuban "Kid Chocolate," the inspiration for his sculpture of the *Boxer* (Figure 7.8.18). The lean, muscular boxer is posed on the balls of his feet, his arm ready for action. Barthé characterized the boxer as moving with the grace and movement of a ballet dancer.



Figure 7.8.18: Boxer (1942, bronze, 46.4 x 17.8 x 30.5 cm) Public Domain

Blackberry Woman (Figure 7.8.19) depicts an African American woman carefully balancing a basket as she walks to the market. The image was probably a familiar sight Barthé saw as a young man in Mississippi with her bare feet and simple dress. He named the sculpture after the title of a Wallace Thurman book about discrimination against darker-skinned women. Barthé always wanted to visit Africa, stating, "I'd really like to devote all my time to Negro subjects, and I plan shortly to spend a year and a half in Africa studying types, making sketches and models which I hope to finish off in Paris for a show there, and later in London and New York."[6] However, he was never able to travel to Africa.



Figure 7.8.19: Blackberry Woman (1932, bronze, 90.1 x 31.1 x 41.3 cm) Smithsonian American Art Museum

Booker T. Washington (Figure 7.8.20) was an educator, writer, and one of the foremost political leaders at the turn of the century. His father was white and unknown, so he gave himself the last name of Washington when he was in school. Barthé made the detailed bronze bust of him as part of the series about prominent African Americans.



Figure 7.8.20: Booker T. Washington (1946, bronze) Public Domain

META VAUX WARRICK FULLER

Meta Vaux Warrick Fuller (1877-1968) was born in Philadelphia; her mother was a hairdresser and a wig maker, and her father a barber. Her parents encouraged the family to visit museums, play musical instruments, sing and draw. When Warrick graduated from high school, she went to Philadelphia College of Art to study sculpture and even won first prize for her modeling work. As with many artists, she traveled to

Paris to further her education, eventually working with Auguste Rodin as she developed a style of building expression and emotion into her work. When Fuller returned to the United States, she received a federal art commission, one of the first given to an African American woman. In 1901, she married a psychiatrist, and they moved to Massachusetts and faced an uprising from neighbors who did not want them to move into the suburb. Within a year, the building she stored her sculpture work from Paris was destroyed in a fire.

After a long hiatus and having three sons, she returned to sculpting and adopted African American-based concepts. *Ethiopia Awakening* (Figure **7.8.21**) was cast in 1922 as a full-sized bronze sculpture for a New York City exhibit. The female, emerging from her mummy-like wrappings, wears an Egyptian royalty headdress, her face defined as an African woman. The upper part of the torso appears to be reaching upward, the emergence of the African spirit.



Figure **7.8.21**: Ethiopia Awakening (1914, bronze) Public Domain

One of the most significant works by Fuller is the sculpture of *Mary Turner (As a Silent Protest Against Mob Violence)* (Figure **7.8.22**). The work memorialized Mary Turner, who was brutally lynched when she was eight months pregnant. In the sculpture, she is holding an infant, the grasping hands around the base. Turner's husband had been lynched, and when she denounced the lynching, the mob took her and brutally hung her upside down on a tree where she and the infant died. The rough-hewn bronze on the bottom half shows the viciousness of the mob as she leans away from them. Fuller was a pioneer in depicting a lynching scene and continued creating many memorable sculptures.



Figure **7.8.22**: Mary Turner (As a Silent Protest Against Mob Violence) (1919, painted plaster) Public Domain

AUGUSTA SAVAGE

Augusta Savage (1892-1962), born in Florida, was creative as a child using the local natural red clay to make small sculptures and animals. Her father was a minister who strongly disapproved of her making clay figures, claiming they were graven images. She recalled, "My father licked me four or five times a week and almost whipped all the art out of me."[7] Fortunately, a principal in the high school recognized her talent and had her teach a clay class, generating in her a love for teaching and art. She married at a young age and had one child, her husband dying right afterward. A few years later, she married again, divorcing after a few years. Savage continued to model clay figures,

gathering prizes and commissions. By 1921, she left Florida for New York City and attended Cooper Union, graduating in three years. Savage applied for a summer art program in France and was rejected because she was a black person, a rejection spurring her interest in civil rights. She married again after graduation, her husband dying the next year. Although Savage received a scholarship to the Royal Academy of Fine Arts in Rome, she could not afford the living expenses or travel costs and had to turn down the opportunity. Savage was finally able to go to France in 1929 with the help of fundraising parties in Harlem and other support groups, enabling her to study, research and exhibit in Europe. When Savage returned to the United States, she established a studio for artists, facilitating education and support for many future artists.

Most of Savage's work is in clay or plaster, bronze an expensive medium and usually unaffordable. *Gamin* (Figure **7.8.23**) was an image of a young boy whose personality is captured in his expressions and demeanor. His crumpled cap sits jauntily angled to one side as he tilts his head. His deeply set eyes and broad facial features give the boy a slightly defiant, appealing look. The boy was representative of the Harlem Renaissance concepts, a streetwise child defined by his African American heritage. The bust of the boy was made of painted plaster.



Figure **7.8.23**: Gamin (1929, painted plaster, 22.9 x 14.7 x 11.2 cm) Smithsonian American Art Museum

Realization (Figure **7.8.24**) only exists in photograph form. The project was commissioned by the Work Projects Administration in 1938, and its location is unknown. She made most of her work in clay and plaster, and unfortunately, a significant amount of her work is lost because it lacked the permanency of metal. Savage did not leave any notes about the work *Realization*, which appears to be about slavery and the practice of splitting family members to sell to different slave owners, the woman's top forced off. In the photograph, Savage almost appears to be joining the trio, supporting them in their time of agony.



Figure **7.8.24**: Augusta Savage posing with her sculpture Realization (Photograph 1938 26 x 21 cm) Public Domain

The end of the Harlem Renaissance started with the depression and the stock market crash in 1929. Some elements continued until the end of prohibition in 1933, and the illegal alcohol so plentiful in the clubs was not necessary for the white patrons. Many influential and successful Harlem residents moved to find work in other places, and in 1935, after the Harlem Race Riot, the renaissance vanished. However, the time was a golden age for writers, musicians, and artists of the African American community, bringing their experiences into American culture.

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7.9: BAUHAUS (1919-1931)

INTRODUCTION

The Bauhaus opened its doors in 1919 and was considered a radical new design school located in Weimar, Germany. Founded by Walter Gropius, he developed the school's manifesto: The school would be open to "any person of good repute, regardless of age or sex, and even went on to clarify that there were to be 'no differences between the fairer sex and the stronger sex,' in a time when women could not attend college."[1]

After World War I, Germany became a land of the old bourgeois of industrial and militarism caught between Russian Communism and Nazi racism. The old was out, and the creation of new appeared conceivable, allowing modern art and ushered the creation and spreading of idealistic perceptions of art and design foundations. The opening of the art school after World War I was simply known as the Bauhaus (Figure **7.9.1**)



Figure **7.9.1**: Architect: Walter Gropius, Bauhaus, CC BY-SA 4.0

The Bauhaus philosophy revolved around an art utopia, an entirely new concept in the art world. The world was in crisis, and Gropius "established a romantic new beginning which aimed to create a new environment and release creative spontaneity in everybody."[2] The school had a prominent pedagogy with the aim of educating the senses. However, the school still adjusted to the outside pressures of the social and political changes in Europe. The main principles of the Bauhaus were:

1. No border between artist and craftsman
2. The artist is an exalted craftsman
3. Form follows function
4. Complete work of art
5. True Materials
6. Minimalism
7. Emphasizes on technology
8. Smart use of resources
9. Simplicity and effectiveness
10. Constant development

MEN OF THE BAUHAUS

Although the Bauhaus was only open for fourteen years, the ideas perpetuated beyond Germany and influenced many artists and companies. [3] The core principles were a profound conception—reimagining the material world to imitate and create beautiful objects—perhaps an idealistic craft guild.

WALTER GROPIUS

Walter Gropius (1883-1969) was a German architect and founder of the Bauhaus, drafted during World War I and awarded the Iron Cross twice. Gropius was responsible for training many great artists such as Paul Klee, Laszlo Moholy-Nagy, and Wassily Kandinsky. The Bauhaus was an instant success and a sought-after school by artists. Gropius designed the Bauhaus school's buildings, advancing the art of modern architecture. An essential aspect of the training was the stage workshops which sought to bring together performing arts and the visual arts, creating an interdisciplinary methodology. The idea to bring mass consumption of art products to the world endures today. The Bauhaus trained their artists in the simplistic movement where less is more.

LUDWIG MIES VAN DER ROHE

Ludwig Mies van der Rohe (1886-1969) was a German architect and one of the pioneering leaders of modern architecture and director of the Bauhaus from 1930-1933. Von der Rohe was the designer of the famous Barcelona chair from 1929 (Figure **7.9.2**) with material resembling blue jeans. The most recognizable chair in the world is a tribute to the Bauhaus movement based upon the marriage of design and craftsmanship.



Figure 7.9.2: Barcelona chair, CC BY-SA 3.0

After the Nazis closed the Bauhaus, most artists fled the country, and Van der Rohe settled in Chicago. He designed the IBM Plaza (Figure 7.9.3) in Chicago and the Martin Luther King Jr. Memorial Library (Figure 7.9.4) in Washington, D.C. The library is 37,000 square meters of steel, brick, and glass, representing one of Washington's few modern architectural buildings.



Figure 7.9.3: IBM Plaza, Public Domain



Figure 7.9.4: Martin Luther King Jr. Library, CC BY-SA 4.0

He also designed the Seagram Building (Figure 7.9.5) in New York and redefined the concepts for modern skyscrapers with the structure set back from the street on an open plaza. The supporting configuration of the building was covered with a facing of bronze combined with dark glass.



Figure 7.9.5: Seagram Building, CC BY-SA 2.0

Another influential Bauhaus architect was Peter Behrens (1868-1940) from Germany. Behrens was a designer influenced by industrial classicism. His building, the AEG Turbine Factory (Figure 7.9.6) built in 1909, was revolutionary in its design features, with windows 100 meters long and 15 meters high on both sides of the electrical company building.



Figure 7.9.6: AEG Turbine Factory, CC BY-SA 3.0

Behrens also designed everyday goods like Clocks (Figure 7.9.7), the form of an industrial clock that was intended for the AEG factory.



Figure 7.9.7: Clock, CC BY-SA 3.0

The Tea Kettles (Figure 7.9.8) are similar in three sizes with an electrical cord that could be unplugged for washing. When the Bauhaus finally closed in 1933, many of the students carried on the tradition of modern design. Everyday items were seen as art pieces yet functional.



Figure 7.9.8: Tea kettles, CC BY-SA 3.0

WOMEN OF THE BAUHAUS

The men of the Bauhaus were all well-known icons of the early 20th-century art scene. The forgotten women of the Bauhaus worked beside the men making groundbreaking designs and were essentially left out of written history. Women (Figure 7.9.9) enrolled in the school and were encouraged to pursue weaving instead of the male-dominated painting, architecture, and carving. They thought women could only handle two-dimensional art. The women artists persevered and became architects, industrial and graphic designers, and photographers and laid the groundwork, advancing art and design legacy. They demonstrated grit and tenacity, paving the way for other women in the future. The past decade brought forward the women of the Bauhaus as a formative group of artists who were long forgotten with immeasurable lasting effects on art in the last 100 years.



Figure 7.9.9: Women of the Bauhaus, Public Domain

OTTI BERGER

Otti Berger (1898-1944) was born in Zmajevac, Croatia, and enrolled in the Royal Academy of Arts and Crafts before continuing her studies at the Bauhaus in 1926. Heralded as one of the "most talented weavers," Berger started "experimenting with methodology and materials during the course of her studies at the Bauhaus to eventually include plastic textiles intended for mass production."[4] She continually developed an expressive approach to weaving, creating masterpieces, and pushing back on the idea it was women's work. Berger assumed the position as the head of the department in weaving after Stölzl abdicated the seat. The sample textile book (Figure 7.9.10) is a collection of Berger's best weaving from her time at the Bauhaus. She wove many different patterns using mercerized cotton and synthetic dyes, demonstrating the loom was not just a tool to produce a woven textile.



Figure 7.9.10: Textile book samples (mid-1930s, cotton, 9.5 x 24.2 cm) CC0 1.0

Her Book (Figure 7.9.11) is a weaving spectacular with a herringbone pattern in two different directions in three different colors. In 1932 Berger opened her textile factory in Berlin and worked until she was shut down by Nazi rule as she was Jewish. To escape the Nazi regime, she applied for a visa to relocate to Chicago and join the New Bauhaus School in Illinois. Her application stalled; she was arrested in Berlin and taken to Auschwitz, where she was killed in 1944. Berger's weavings live on in several collections around the world.



Figure 7.9.11: Book (1935, cotton, 14 x 22.9 cm) CC0 1.0

ANNI ALBERS

Anni Albers (1899-1994) was a German artist who studied painting from an early age and entered the Bauhaus in 1922. Although interested in painting, she was required to take a weaving class and began experimenting with materials from other workshops—predominantly

geometric design work. Becoming a quick master of the loom under Stölzl, Albers established an unusual graphic vocabulary of geometric designs consisting of cellophane, copper, and nylon, in addition to the usual weaving materials. Albers met her husband at the school, and when the Nazis forced the Bauhaus to close in 1933, the Albers moved to North Carolina and taught at the Black Mountain College, of the many "new Bauhaus's" in the United States. By 1949, Albers was the first woman artist to have a solo weaving show at the Museum of Modern Art in New York City.

While at the Bauhaus, Albers focused on experimental materials to use on the looms and discovered how sound was absorbed and the light was reflected on a cotton/cellophane curtain. In Design for a wall hanging (Figure **7.9.12**), Albers created miniature gouache paintings drawing the design she would weave on the loom. The striking design is geometric and picturesque, using only a few colors with yellow dominating, the grey and green which are complementary colors.



Figure **7.9.12**: Design for wall hanging (1925, gouache on paper, 33.5 x 26.5 cm) CC BY-SA 2.0

ALMA SIEDHOFF-BUSCHER

Alma Siedhoff-Buscher (1899-1944) was a German designer studying at the Reimann School in Berlin and then the Bauhaus. She was one of the Bauhaus' few women to switch from the weaving workshop to the male-dominated wood-sculpture department. Accepted into the Wood Sculpture Workshop, she designed children's furniture and toys, becoming a household name, much to the chagrin of Walter Gropius. He believed women could not contemplate three dimensions.

She invented several successful toy and furniture designs there, including her "small ship-building game" (Figure **7.9.13**), which remains in production today. The game manifested Bauhaus's central tenets: its 22 blocks, forged in primary colors, could be constructed into the shape of a boat but could also be rearranged to allow for creative experimentation. Play was encouraged at the Bauhaus in all classes, and Siedhoff-Buscher made toys that encouraged creative development in students in the local kindergarten schools. The toy could also be easily reproduced, bringing much-needed sales to the school. Siedhoff-Buscher also became known for the cut-out kits and coloring books she designed for publisher Verlag Otto Maier Ravensburg. But her most pioneering work proved to be the interior she designed for a children's room at "Haus am Horn," a home designed by Bauhaus members that exemplified the movement's aesthetic. Siedhoff-Buscher filled it with modular, washable white furniture. She created each piece to "grow" with the child: a puppet theater could be transformed into bookshelves, a changing table into a desk. After graduating from the Bauhaus, Siedhoff-Buscher had children and became a stay-at-home mother, abandoning her art. Siedhoff-Buscher left a legacy of influential designs after her life was tragically ended during a bombing raid in 1944 in Buchschlag.



Figure **7.9.13**: Ship building game, CC BY-SA 3.0

GUNTA STÖLZL

Gunta Stölzl (1897-1983) was born in Munich, Bavaria, and is known as a textile artist and facilitated the development of the weaving workshops at the Bauhaus. In 1919 she worked to become the director of weaving at the school and mentored students in the shop during her tutelage. During Stölzl's first year, she began to refer to the weaving workshops as the "women's department" due to the gender roles within the school.[5] Immediately seen as a leader, she began to highlight artistic expression in weaving, developing new techniques and processes elevating the craft to fine art.

Stölzl even reopened the abandoned dye studios utilizing the many colors and synthetic materials available, creating stunning weavings. Implementing math and geometry classes into the program, students experimented with the fabric, color, light refraction, and sound absorption. Breuer designed the Marcel Breuer Chair (Figure **7.9.14**), and Stölzl wove the backrest and seat cushion.



Figure **7.9.14**: Marcel Breuer chair (1922) CC BY-SA 3.0

Using the traditional Bauhaus color scheme, she incorporated the fabric into the design giving it more significance than a conventional seat cover. Five years later—Tapestry was woven—showcasing her remarkable talent (Figure **7.9.15**). The complex piece is expertly woven in multiple directions and colors, providing interest in all areas of the tapestry. The centerpiece is a linear alignment of similar hues of red with a complementary shade of green squares. The rolling "hills" anchor the centerpiece with similar colors. Stölzl wove for decades after the Bauhaus creating a fantastic body of textile art.



Figure **7.9.15**: Tapestry (1927) CC BY-SA 2.0

MARGARETE HEYMANN

Margarete Heymann (1899-1990) was a German ceramic artist and studied at the Bauhaus in her early life. She was guided toward the weaving workshop, refusing to follow her female peers, and moved into the ceramics workshop. Surviving a year in the all-male-dominated workshop, she left and started a ceramic workshop. Designing angular objects painted with colorful glazes, their company employed over 120 artists, and Heymann's ceramics were a quick hit selling in shops in Europe and the United States. Porcelain (Figure **7.9.16**) is a beautiful example of a newly designed teapot in a vivid teal glaze. The unique circular teapot is a playful design that many people thought was a revolution in purpose.

Unfortunately, Heymann's husband and brother were killed in 1928, leaving her with young children and running a company. By 1931, sales began to drop off with the political atmosphere in Germany. She sold the company in 1934 and fled to England to escape Jewish persecution devoting the rest of her life to Greta Pottery, a new company. Refusing to live by the rules, she was a shooting star at the Bauhaus, lasting one year; however, it profoundly impacted her life. "It is tempting to think that all a successful designer needs are talent and determination. But they're not enough when gender, geography, genre, and timing conspire against you, as they did for Margarete Heymann."[6]



Figure 7.9.16: Porcelain (1930) CC BY-SA 3.0

THE NEW BAUHAUS

In 1937, the forward-thinking German school—The Bauhaus—opened the iconic institution in Chicago, incubating new industrialized art in America. Now a new Bauhaus is founded on American soil and the bearer of a new civilization whose task is simultaneously to cultivate and industrialize a continent. It is the ideal ground on which to work out an educational principle that strives for the closest connection between art, science, and technology—Laszlo Moholy-Nagy, founder of the American Bauhaus. After a tumultuous decade, "the clash between design for the sake of creative exploration and the relentless demand for the next consumer product"[7] took its toll on the prodigious school. Chicago wanted the Bauhaus to bring innovation and boost local industry and commerce. However, the Berlin school's eclectic design and intellectual freedom were ahead of Chicago's traditional business interests during the 1930s.

America has entered the fourth industrial revolution and still embraces the spirit of the Bauhaus. Companies such as Apple have carried on the simplistic yet utilitarian design of their products. The pioneering approach to design can now be seen in every object we touch; from the "teapot at Target or the elegance of an iPhone," you now naturally recognize the Bauhaus impact on the design even today.[8] In Germany, the Bauhaus ended, and today The Chicago Bauhaus is now the Institute of Design at the Illinois Institute of Technology, carrying on the traditions of a 100-year school.

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7.10: MURALS (1920-1940)

INTRODUCTION

Throughout history, large images on art-filled walls acted as a means of mass communication. Wall art has educated, manipulated, and recorded societies about religion, rulers, and historical activities. Rock walls of ancient caves are filled with symbols. Egyptian frescoes registered events of the kings. Renaissance frescoes illustrated religious beliefs. Chinese frescoes demonstrated the activities of the emperors. Early Aztec murals portrayed the lives of the gods. The Mexican muralists working in the early 20th century are frequently thought of as the dominant and preeminent mural painters since the Renaissance. Early Mayan and Aztec cultures of Mexico had adorned their buildings with murals for centuries. The new muralists brought the old art form to define their work, helping shape the history of post-revolutionary Mexico. The Mexican Revolution, which began in 1910, overthrew the dictatorship of Porfirio Diaz. In 1921, Alvaro Obregon became President of Mexico and directed his education minister to develop a Mexican mural program and capture a national consciousness.

Before the Mexican Revolution ended in 1920, imported Spanish art was the typical style of most artists in Mexico. The new generation of artists after the revolution wanted to create a unique style of art for Mexico. The government supported young artists who began protesting the authoritarian regime and the lack of land reform. As David Siqueiros and Diego Rivera emerged as the prominent muralists, they were involved with the ideals of the Communists and helped teach peasants about their oppression and how to rise up. The muralists painted images based on current social issues. Rivera and Siqueiros believed art and politics were inseparable. José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros, the three leading muralists known as *Los Tres Grandes*, emerged as the critical painters of Social Realism, an artistic movement functioning as a type of art, for and about the working and peasant classes of Mexico. The impact of the revolution was immense. Revolutionary murals by artists made an impact on the masses. Orozco, Diego, and Siqueiros became strongly associated with mural painting and sociopolitical art through their unique styles and are known throughout the world as the influences behind the Mexican Renaissance. It was the first time Mexican art made an impact on the history of art.

Politics was a popular theme for muralists based on workers, farmers, and soldiers. As the reputations of Siqueiros and Rivera grew, José Orozco became part of the group, all three impressing Americans who commissioned multiple mural projects, some of them controversial. Although each of the three artists shared similar political ideals, each demonstrated different artistic styles. Siqueiros frequently used an airbrush and synthetic paint that dried quickly and resisted weather extremes. Rivera painted with a smoother style and filled all the spaces of the canvases, creating stories. Orozco used broad brushstrokes in a more expressionist style.

In the United States, Franklin Roosevelt was elected president in 1932 during the depth of the depression and financial crisis. In implementing programs to help the nation recover, the Works Progress Administration (WPA) was an important initiative. The WPA's mission was to construct buildings across America. However, art was included as a section of the program known as the Public Works of Art Project (PWAP). Museum curator, Holger Cahill, was a friend of Roosevelt and one of the important people who believed art should be included in any plan as art was a product of our collective experiences.

> *Cahill said, "without the community's aid, [during the Depression] the arts would enter a dark age from which they might not recover for generations." [1]*

The plan was a partnership between the projects and local artists through a series of murals to beautify buildings and create a feeling of pride in the community. The Mexican government offered artists commissions as early as the 1920s, giving the artists a source of income from private and public arenas. At the beginning of the Great Depression, American artists were still dependent on wealthy collectors or museums to sell artwork. Artists did not receive unemployment because they did not have regular jobs to lose; however, the works program manager told Roosevelt, "Hell, they've got to eat just like other people."[2] Government support of the arts during the depression was unique for the United States, a process to employ artists and decorative, educational artwork in public buildings. In 1934, the government hired over 3,500 artists for PWAP projects.

MEXICAN MURALS

In 1920, after the revolution, the Mexican government commissioned multiple artists to produce murals, primarily to educate the mainly poor and illiterate people. With the *Los Tres Grandes* (Siqueiros, Rivera, and Orozco), a new style was developed known as Mexican muralism. They incorporated images of the past, including the Aztecs, the peasants who fought in the revolution, people representing the multiple Mexican races, as well as the ordinary working person. They created murals in public buildings, mainly immense fresco murals or mosaics. Many of the murals were based on the ideals of a different Mexico, free from Spanish rule and recognition of the mixed-race country, peasants, and the working man.

DIEGO RIVERA

Diego Rivera (1886-1957) and his twin brother were born in Mexico, his brother dying when he was two years old. His parents were descendants of Spanish ancestors who immigrated to Mexico and were financially well off. Rivera started drawing on the walls of his house

when he was three; his parents quickly installed chalkboards. He first studied at the academy in Mexico City before going to Madrid and Paris in 1907 to study art. Multiple artists inspired him, and different movements painted in Cubism and then Post-Impressionism. In Paris, he married Angelina Beloff and had a son who died early, simultaneously engaging in a partnership with Maria Vorobieff-Stebelska, who had his daughter. In 1922, he had returned to Mexico, divorcing Beloff and marrying Guadalupe Marin, with whom he had two daughters. He met Frida Kahlo, beginning a long affair until he divorced Marin to marry Kahlo in 1929. They both had different affairs with other people until they divorced in 1939, only to remarry in 1940. After Kahlo died, he married his agent, Emma Hurtako.



Figure **7.10.1**: Creation (1922-23, encaustic, gold leaf) by Rosado, CC BY 2.0

In 1920, the Mexican government started the mural program. Rivera became one of the artists. He was inspired by the political ideals of the Mexican Revolution and the Russian Revolution. Rivera wanted to create images reflecting the lives of the working class and Indigenous peoples of Mexico. He joined the Communist Party, whose ideals were frequently reflected in Rivera's art. Rivera developed a style focused on simplistic figures painted in bold colors for large fresco murals. He also incorporated symbols used in Aztec codices. In 1922, Rivera completed the first of the murals at the National Preparatory School in Mexico City. In the Bolivar Auditorium, his painting *Creation* (Figure **7.10.1**) demonstrates Rivera's approach to depicting the human form - its volume, weight, and geometric shape – reminiscent of Giotto's famous Padua Chapel paintings, as are the gold plate halos. Rivera used encaustic rather than traditional buon fresco to connect to pre-Columbian murals of the Maya and Aztecs. The work reflects racial equality, religion, and the importance of natural resources.

From 1922 to 1928, his works of over one hundred murals in the Secretariat of Public Education building in Mexico City, creating stories detailing the history and struggles of Mexico. Rivera liked the broad walls of the buildings, allowing him to paint grand designs accessible to the public, education of humanity's past and potential future. He viewed the public access to his murals as an antidote to the sterile elitism of the museum and gallery walls. He painted murals in multiple buildings throughout Mexico, incorporating revolutionary heroes, the working classes, ancient Aztec designs, the trials of the peasants, and the effects of technological progress and capitalism. Rivera stated;

> *"An artist is above all a human being, profoundly human to the core. If the artist can" feel everything that humanity feels if the artist isn't capable of loving until he forgets himself and sacrifices himself if necessary, if he won't put down his magic brush and head the fight against the oppressor, then he isn't a great artist." [3]*

One of the frescoes at the Ministry of Public Education reflected the lives of the working class and Indigenous people of Mexico. *The Arsenal* (Figure **7.10.2**) is nicknamed the "Distribution of Arms." Rivera continued to incorporate influences from Europe, but the subject matter related to Rivera's life and political ideas. The image reflected the red flag of the Communist Party with the symbol of the hammer and sickle. Frida Kahlo is in the center, and Rivera's friend, one-time lover, and fellow communist, Tina Modotti, held an ammunition belt.



Figure **7.10.2**: The Arsenal (1928, fresco) by tjdee CC BY 2.0

Teotihuacan was the center of ancient Mexican culture. In the National Palace in Mexico City, Rivera painted the *City of Tenochtitlan* (Figure **7.10.3**), starting with the conquest of the city by the Spanish until the beginning of 1935. The entire set of murals featured pre-Hispanic civilization to the conquest of the Spanish in one section and then the conquest forward to the future, each mural following a chronological narrative. In this mural, Rivera documents the city and how the people lived, demonstrating the sophistication of the immense city. Rivera frequently focused on historical events of the Spanish conquest and the effects on the indigenous populations. The painting demonstrates Rivera's concern with the pre-Columbian past. He painted the view of what Tenochtitlan's marketplace would have looked like in Aztec times. Rivera incorporated the Indigenous cultures and the mountains rimming the Valley of Mexico, juxtaposing the great city of Tenochtitlan in-between. Tenochtitlan was a bustling metropolis in the Aztec era with the Templo Mayor in the city's heart. The action of the Indigenous people in the foreground is the focus on Indigenous rituals and activities. Interestingly, today's National Palace overlooks the location of the original marketplace of Tenochtitlan and is situated next to where the Templo Mayor once stood.



Figure **7.10.3**: City of Tenochtitlan (Palacio Nacional, Mexico City) CC BY-SA 3.0

Exploitation of Mexico by Spanish Conquistadors (Figure **7.10.4**) is Rivera's mural in the National Palace depicting the brutality of the Spanish. In the background, the native people are hung from the trees and whipped into slavery. The more prominent Spanish figures also demonstrate their corruption. The martyrdom of the indigenous people became an essential part of the Mexican history and ethos, victims of the brutal European invasions. Both murals display his unique use of space, a style termed "agoraphobic," he did not leave any open space in his work. He also perfected the type of colors he wanted, turquoise blue framing the darker images.



Figure **7.10.4**: Exploitation of Mexico by Spanish Conquistadors (Palacio Nacional, Mexico City 1929-1945, fresco) CC BY-SA 3.0

One of Rivera's most ambitious projects was painting an epic narrative of the history of Mexico spanning three large walls within a grand stairwell at the National Palace in Mexico City, *The History of Mexico - The World of Today and Tomorrow* (Figure **7.10.5**). Rivera employs his unique style and paints the story of the conflict between the Indigenous population and the colonizing Spaniards. Over a large expanse, the painted story starts with the legend of the return of Quetzalcoatl, ancient ceremonies performed by the Indigenous population. It also documents Spain's arrival and subsequent conquest of Mexico, including the fight for Mexico's independence.



Figure **7.10.5**: The History of Mexico - The World of Today and Tomorrow (1929-1935, fresco) CC BY-SA 3.0

Hombre en una Encrucijada (Man, Controller of the Universe) (Figure **7.10.6**) was originally the mural Rivera painted in Rockefeller Center under the title *Man at the Crossroads*. This immensely controversial mural was destroyed. He painted this similar mural in the Museo del Palacio de Bellas Artes based on a black and white photograph of the original destroyed mural. The mural was based on the concepts of technological, scientific, and social changes in the world, the workman in the center of arcs of light representing discoveries rising from the telescope or microscope, the ellipses dividing the mural into sections depicting modern life. The headless statue of Caesar and Jupiter represented the overthrow of authoritarianism, freeing the workers. In the lower left-hand corner, Leon Trotsky is holding the red flag of the Fourth International along with Friedrich Engels and Karl Marx. At the same time, the view of Lenin sits nearby, images causing the controversy and destruction of the original mural in New York.



Figure 7.10.6: Hombre en una Encrucijada (477.52 x 1143.0 cm, Palacio de Bellas Artes, Mexico City) CC BY-SA 3.0

In the 1930s and 40s, Rivera painted several murals in the United States. In addition to painting, he mentored many artists, such as Bernard Zakheim, Victor Arnautoff, John Langley Howard, and Maxine Albro, who painted murals at the famous Coit Tower. Undoubtedly, Rivera, a legendary mentor, influenced their styles and the subject matter seen in the Coil Tower paintings. In Detroit, he was commissioned by Henry Ford to create a mural focusing on the workers in car factories, a controversial work and one of his most significant American paintings. The patron of his work at the Detroit Institute of Arts was Edsel Ford, Henry Ford's son. His work, *Detroit Industry* (Figure 7.10.7), appropriately involved themes of American industry, such as production, with a diverse group of men working with large machines. Rivera's socialist beliefs, controversial at the time, influenced his depiction of the diverse workforce all working together.



Figure 7.10.7: Detroit Industry (1933, fresco) by ashleystreet CC BY 2.0

DAVID ALFARO SIQUEIROS

David Alfaro Siqueiros (1896-1974) was born in Chihuahua, Mexico; however, information about his early childhood was vague. His mother died when he was four, and he and his siblings were sent to live with his grandparents. Siqueiros went to Mexico City to study art as a teenager, becoming active in the new political concepts, leading student protests, and joining the post-revolutionary factions fighting for control. He also saw the plight of the people in the country and their poverty. In 1919, Siqueiros went to Paris to study, met Diego Rivera, and traveled in Italy to study the frescoes of the Renaissance. When Siqueiros was in Europe, he also went to Spain to fight in the Spanish Civil War and joined the Communist Party. Siqueiros went throughout the Americas to influence other artists with his ideology, believing art is for the people, not a privilege for the bourgeoisie, and mural painting was a significant art form for the people. Siqueiros wrote:

> *"The artist must paint as he would speak. I don't want people to speculate what I mean. I want them to understand."[4]*

Siquieros' style can be considered Expressionistic, like that of Orozco. His intense use of the line and dynamic foreshortening created a work of motion far beyond his contemporaries. In the 1930s, Siqueiros did not use typical fresco techniques and experimented with different materials, including a form of quick-drying industrial paint applied with airbrushes and stencils. The Polytechnic Institute located in Mexico City developed a plastic style of paint specifically for Siqueiros. The paint dried rapidly, and he was able to apply several layers. His discovery of the technique was accidental when he poured diverse colors of paint on a wood panel. The colors spread and came together, some of them mixing. The infiltration of colors occurred from the different densities and viscosity of each color based on the compounds used to make a particular color. Although Siqueiros did not understand the dynamics of the process, he did understand how to use the concepts of flowing liquids in his painting.

Siqueiros' paintings usually focused on the plight of humankind, and he developed a specific style to portray the human body, accentuating the angles of the body's joints. He also featured hands as a heroic symbol of the worker gaining strength. With the understanding of his time spent engaged in war, the painting *Echo of a Scream* (Figure 7.10.8) appears to be a war zone, covered in twisted metal and implements of

warfare. Faces emerge, appearing to be babies screaming out. One pop of bright red color on a child's body contrasts with the overall brown-muted tones of the painting. The red garment acts like a slash across one's body from a distance, with blood seeping out.



Figure **7.10.8**: Echo of a Scream (1937, enamel on wood, 121.9 x 91.4 cm) by Gwen Fran CC BY-SA 2.0

In *Cuauhtémoc Against the Myth* (Figure **7.10.9**), the vibrant colors create distorted forms in the violent scene. The images portray the battle of two allegorical characters. The Aztec Emperor, *Cuauhtémoc*, pierces the heart of the centaur. The centaur represents the imperialism of the Spanish and their Christian religion against the Aztec, the Spanish repelled by the revolutionary forces. The small figure of Moctezuma in the background signifies the victory of the revolutionaries.



Figure **7.10.9**: Cuauhtémoc Against the Myth (1944, Tecpan Union Housing Porject, Tlatelolco, Mexico City) CC BY-SA 3.0

Torment and Apotheosis of Cuauhtémoc (Figure **7.10.10**), located at the Museum of the Palace of Fine Arts, depicts the violence of the Spanish conquest. The Spanish soldiers are torturing the local leaders, trying to force them to state where the treasures of gold and silver were located. The female figure, representing the Mexican motherland, stretches out her arms to protect the prone figure of Cuauhtémoc, the praying companion kneeling beside him. The murals of Siqueiros helped re-tell the stories of lost history, inspiring the people and supporting the revolution.



Figure 7.10.10: Torment and Apotheosis of Cuauhtémoc (1950-51) by kate CC BY-ND 2.0

The Polyforum Cultural Siqueiros is a 12-sided outside and octagonal inside structure with four interior levels used as a gallery, meeting, and concert rooms. The fourth floor is covered by the *March of Humanity* (Figure 7.10.11) mural. Twelve exterior murals, each covering 160 square meters, depict diverse themes, including the environment, dance, Christ, masses of people, and even acrobats. The mural is painted inside the forum, beginning with a dome opening and ending at a scene of nightfall. Giant hands symbolize man and the need to dominate, contra-posed with a woman who seeks peace on each end. The mural starts with violence and the infliction of suffering overlaid with the struggle for survival. The second part depicts the march toward a revolution based on science and technology and the optimism of the future. The end shows the possibility of a future free from repression and violence, freedom for the people.



Figure 7.10.11: Polyforum Cultural Siqueiros (Mexico City) CC BY-SA 3.0

Historically, the origin of Olvera Street has been deemed by many as the birthplace of Los Angeles. A woman named Christine Sterling wanted to turn what had become a dilapidated part of the city into an environment like a small Mexican village. She was successful, and the beginnings of the village began in 1930 when the street was closed to car traffic. In 1932, Siqueiros was invited to Los Angeles to teach about mural painting. He used some of his students to help with the mural *America Tropical* (Figure 7.10.12) painted outside the Italian Hall on Olvera Street. The mural depicts a crucified Mexican Indian, the American imperialist eagle hovering above him with extended talons. He believed the mural portrayed the destruction of the indigenous cultures in America by previous invaders and today's cultural inflictions. The subject matter of Siqueiros' mural was controversial. The struggle against powerful forces by the less fortunate offended the local business members. A year after the mural was completed, it was covered with white paint. Recently the mural has been uncovered and restored.

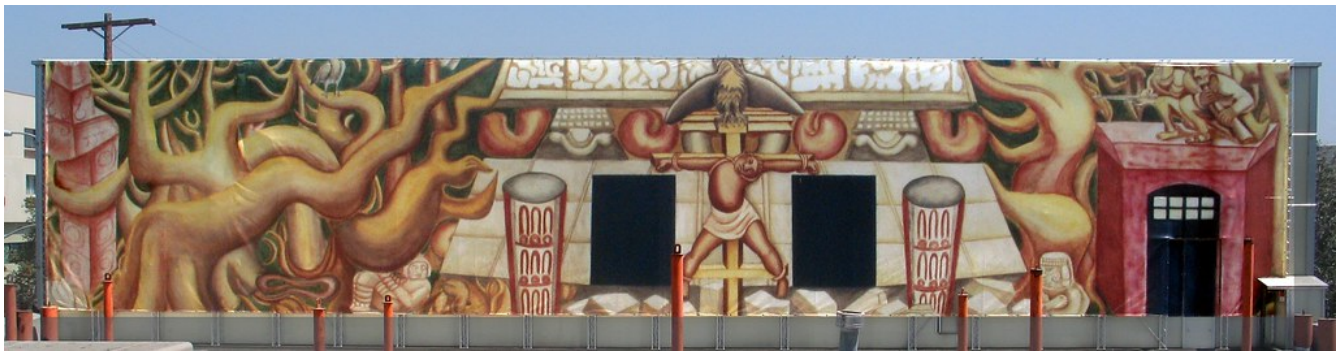


Figure **7.10.12**: America Tropical (1932, 24.38 x 5.48 meters, The City Project, Los Angeles) by The City Project CC BY-NC-SA 2.0

JOSÉ CLEMENTE OROZCO

José Clemente Orozco (1883-1949) was born in Mexico; his father encouraged him to study at an agricultural school in San Jacinto as a teenager. During this period, he had an accident with fireworks, damaging his eyes and losing all the fingers on his left hand. Orozco went to Mexico City and studied art, heavily influenced by the revolution unfolding around him. After art school, he worked as an illustrator for newspapers in Mexico City, married, and had three children. During the Mexican Revolution, Orozco set up a studio, depicted illustrations, and cartoons, and found work as a military correspondent. Orozco went to the United States because it was difficult to succeed as an artist during the social and political upheaval. Eventually, Orozco returned to Mexico and secured a mural commission. He became known as one of the leaders in Mexican mural art along with Rivera and Siqueiros. Orozco concentrated his art on the peasants' struggles, life's hardships, and the societal changes in post-revolutionary Mexico. Orozco was the most pessimistic of the *Los Tres Grandes*, and unlike Rivera, he took a darker perspective of the revolution, the bloodshed, and its toll on the people. Orozco always maintained compassion for the common person and focused on good and evil and the social compacts of governments and religions.

In the mural, *The Trench* (Figure **7.10.13**), at San Ildefonso College in Mexico City, Orozco used dynamic, strong lines and a blood-red background. The revolutionary figures in the foreground form the shape of a cross and may reference sacrifice, specifically, Christ on the cross. He chose a more Expressionistic approach, aligned with European modernist to evoke the viewer's emotions instead of the idealized revolution and its heroes. In Mexico, Orozco's work was not well-received.



Figure **7.10.13**: The Trench (1926, fresco) CC BY-SA 4.0

He went to the United States again in the 1930s and created a mural at Pomona College in Southern California, titled *Prometheus* (Figure **7.10.14**). Orozco continued the use of dynamic lines, and the red-blood background of colors conveys an emotionalism. The main subject of Prometheus seemingly is taking fire (a source of knowledge) to give to the enlightened – shown on the left looking up at him. The figures on the right turn away, seemingly preoccupied with their worlds.



Figure 7.10.14: Prometheus (1930, fresco) Public Domain

Painted between 1932 and 1934, one of Orozco's most famous murals was at Dartmouth College in New Hampshire, *The Epic of American Civilization* (Figure 7.10.15). The mural covers about 300 square meters made into 24 panels. Orozco portrayed the impact of invasion and revolution on Indigenous people, the horrors of war, and how violence and industrialization affected the human spirit. He was a pivotal artist to bring consciousness to art using murals. The murals were frescoes painted on the walls, progressing through time, starting with the first people to inhabit the earth.



Figure 7.10.15: The Epic of American Civilization (1932–19, fresco, 300 square meters) CC BY-SA 3.0

The *Departure of Quetzalcoatl* (Figure 7.10.16) is part of the panels portraying Mexican history before the Spanish invaded. Quetzalcoatl, represented in human form, was a god who helped the people and drove off other gods. In this panel, those who followed the banished gods are forcing out Quetzalcoatl.



Figure 7.10.16: Departure of Quetzalcoatl at Baker Library Dartmouth College, CC BY-SA 3.0

Gods of the Modern World (Figure 7.10.17) demonstrates institutional religion's indifference to the people and the social upheavals occurring around them. Orozco had the freedom to paint whatever themes he wanted, leading to some of the college parents' great displeasure. They requested the murals be destroyed because the parents believed they represented communism. The university stood firm, and its president wrote, "There are 100% Americans who have objected to the fact that we employed a Mexican to do this work, but I have never believed that art could be made either racial or national. As to the images not being 'nice,' if that be a criterion of judgment, many of the great works of the medieval masters would have to be removed from the Louvre."[5]



Figure 7.10.17: Gods of the Modern World, CC BY-SA 3.0

Orozco created a series of murals at the Escuela Nacional Preparatoria at San Ildefonso College, covering three floors, including murals in the stairways. The theme of the murals was to reflect the struggles of the Revolution; however, political conflicts led him to stop working on the murals. When a new government came into power with different attitudes, he returned to finish the murals. *La Trinidad* (Figure 7.10.18) portrays one of the revolutionary leaders in the red hat threatening the peasants he is theoretically helping. The peasant in the gray pants on his knees is pleading for mercy while the peasant in the white pants, his hands severed, watches. The display demonstrated how those recruited to fight had no idea why they were fighting or who they were fighting.



Figure 7.10.18: La Trinidad (1926, San Ildefonso College, Mexico City) CC BY-SA 3.0

PUBLIC WORKS OF ART PROJECT (PWAP)

The Public Works of Art Project was part of President Roosevelt's Works Progress Administration (WPA) to create employment for artists during the depression of the 1930s. Murals were a significant segment of the program. Artists were restricted to images reflecting the local community's standards and generally focused on the idealization and dignity of work. The styles and abilities of the artists varied; financial relief was a significant issue reason for the government's support. Most communities established a committee to select sketches from the submissions by anonymous artists. The methods the Mexican artists used to create frescoes were followed by many muralists in the United States. Most of the murals were commissioned for public or government buildings. Diego Rivera obtained private commissions, and David Siqueiros taught classes in America, both of them influencing the WPA artists. Since the Americans were not free to choose their subject matter, most WPA art was not based on the concepts seen in Mexico of social unrest. The Mexican muralists, who usually supported Communist ideals, influenced the themes of many WPA projects, bringing some congressional members to question the projects and reduce funding. As World War II started, the economy increased, and WPA projects were suspended.

WASHINGTON D. C.

The old Ariel Rios Federal Building (now the William Jefferson Clinton Federal Building) in Washington D. C. was originally a post office constructed in 1934. In the buildings, twenty-five murals were selected, and some were controversial at the time because of nudity or revolutionary concepts. Others became controversial today based on stereotypical portrayals of different groups of people, an example of how values change over time.

REGINALD MARSH

On one floor, the murals by Reginald Marsh (1898-1954) depict different aspects of the mail system. He studied the entire process, interviewed workers, and made sketches as he traveled around the system. *Sorting the Mail* (Figure 7.10.19) brings alive the energy and rhythm workers performed to move the mail through the sorting machines and into the bags for transportation. The New York Times paper

called it a "brilliant orchestration of labyrinthine structural rhythms."[6] The upper section of the mural is painted in green, black, and white, depicting the machines moving the mail as the men with muscular physiques demonstrate strength. The mural displays the importance of technology and mechanization as well as the workers.



Figure **7.10.19**: Sorting the Mail (1936, 213.36 x 411.48, by Reginald Marsh, Ariel Rios Federal Building, Washington DC) Public Domain

ALFREDO CRIMI

By the 1930s, the people who lived in cities, the country, and the newly emerging suburbs, spread across the United States. Mail was the primary method of communication, and *Transportation of the Mail* (Figure **7.10.20**), by Alfredo Crimi (1900-1994), portrayed the multiple methods the system used to move mail and goods across the street or the state. In the foreground, the image of the young girl handing a letter to the mail carrier is the most basic form of mail. The rest of the mural depicts the different types of transportation. Whether a bicycle or a train, the mail moved from the city to the country.



Figure **7.10.20**: Transportation of the Mail (1937, 213.36 x 411.48, by Alfredo de Giorgio Crimi, Ariel Rios Federal Building, Washington DC) Public Domain

Doris Lee

Delivery of mail to rural areas did not start until 1896. Over sixty percent of the people lived in rural areas; their mail was only delivered to a post office in the nearest town. The postal department experimented with delivery to individual farms, and in 1902, rural free delivery became permanent. By the 1930s, everyone who lived in rural areas had the same mail rights as those in the city. During this period, life in the country was idealized in paintings and writings. Doris Lee (1905-1983) created the mural *Country Post* (Figure **7.10.21**), portraying the romanticized life in the country and the pleasure of receiving mail. The farmer and his son received tools in the mail as the woman opened her letter. Mail was delivered by whatever mechanism the carrier owned, generally by horse and wagon unless the lucky carrier owned a car.



Figure **7.10.21**: Country Post (1938, 182.88 x 411.48 cm, by Doris Lee, Ariel Rios Federal Building, Washington DC) Public Domain

POST OFFICE BUILDINGS

Post office buildings throughout the country were familiar places for the murals to be created.

JULIUS WOELTZ

The Bauxite Mines (Figure **7.10.22**) by Julius Woeltz (1911-1956) was initially installed in the post office in Benton, Arkansas. The mural was painted shortly before the Japanese invasion of Pearl Harbor when the bauxite mine was producing aluminum for weapons and planes. The mural demonstrates the open-pit mine techniques, the layers of bauxite strata visible as the men work, some of the miners drilling holes for the explosives while others load ore into the cars.



Figure **7.10.22**: The Bauxite Mines (1942, oil on canvas, 185.42 x 363.85 cm, by Julius Woeltz, Saline County Courthouse, Benton, Arkansas) Public Domain

MARVIN BEERBOHM

Pioneer Group at the Red Rock Line-1845 (Figure **7.10.23**) by Marvin Beerbohm (1908-1981) was installed in the Knoxville, Iowa post office. When Beerbohm was meeting with the commission in the town to discuss the subject matter, he wanted to focus on local history. They chose a scene of the government forcing the Sac and Fox Indians from their land at Red Rock Line. The image shows the white settlers waiting on the outskirts to rush in and claim part of the land. Beerbohm knew there was a door in the middle of the mural, and he had to position the figures above the door in a semicircle. The scene of settlers is intense as they wait with lanterns and torches in the night sky. A local paper praising the artist wrote, "Shouts of excited drivers mingled with the yells of men on horseback carrying torches, flaring in the wind and small children, clinging to their mothers…in terror."[7] Of course, the mural did not portray what happened to the native people who were forced to move.

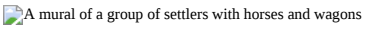


Figure **7.10.23**: Pioneer Group at the Red Rock Line-1845 (1940, oil on fiberboard, 43.2 x 82.5 cm, by Marvin Beerbohm, Knoxville Post Office, Iowa) Public Domain

MARGARET MARTIN

Indian Hunters and Rice Gatherers (Figure **7.10.24**) by Margaret Martin (unknown) was prepared for the post office in St. James, Minnesota. The mural depicts an idealized version of native people hunting, fishing, and gathering wild rice, a testimony to the abundance of the region's natural resources. Many of the muralists want to include images of Native American life in some of the murals and their harmony with nature. The composite scene was unrealistic and did not reflect the images of the Native Americans who resided in the area.

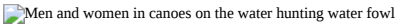


Figure **7.10.24**: Indian Hunters and Rice Gathers (1939, oil on fiberboard, 42.6 x 92.9 cm, by Margaret Martin, originally for St. James Post Office, Minnesota) Public Domain

COIT TOWER

Lillie Hitchcock Coit was a philanthropist and eccentric figure in San Francisco who bequeathed part of her estate to the city with the direction to spend the money on a project to add beauty to the town. A tower was designed to sit on top of Telegraph Hill, visible from most of the city. The tower is 670.56 meters tall, made from concrete in a fluted design to avoid appearing top-heavy. In 1934, frescoes painted on the wet plaster surface over six months were part of the first floor. Over twenty-five, artists and assistants collaborated on the murals, the theme, "Aspects of Life in California." The murals were controversial at the time, many of the concepts too liberal or politically charged, including crime scenes, communist symbols, or banned books.

MAXINE ALBRO

One of California's women artists, Maxine Albro (1893-1966), was an early muralist and was selected for the Coit Tower mural project, even at her young age. Part of the WPA Art Project was to help employ artists, including the requirement to hire female artists, a rare direction at the time. Previously, she made many trips to Mexico, studying the techniques of the Mexican muralists, and incorporating Mexican themes into her work. She was considered one of the pioneers in experimenting with new fresco techniques. Agricultural products were a significant export of California and her major theme. Although the murals *California* (Figure **7.10.25**) portray the workers in the field picking and packaging the crops, the colorful scene masks the oppression of the workers during this period. After the murals were completed, the Literary Digest wrote about the different images in the tower. It stated, "Richest and most vivid is the wall painted by Maxine Albro, reflecting the sunny, abundant fields of California, and their prodigal flow of fruit and grain."[8]

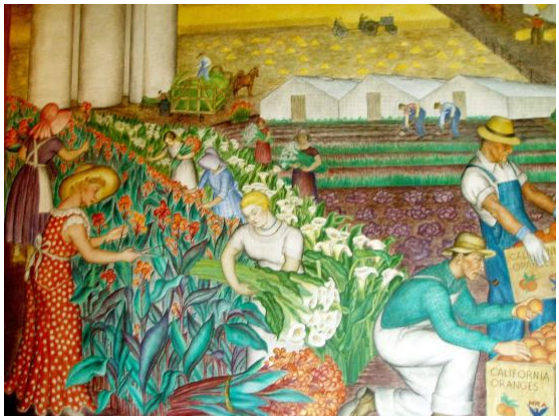


Figure **7.10.25**: California (left half) 1934, by Maxine Albro) Public Domain

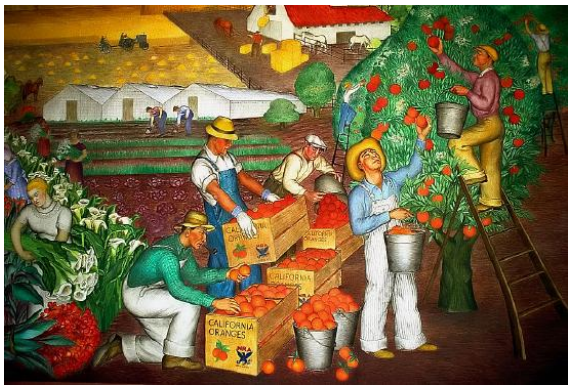


Figure 7.10.26: California (right half) by David Paul Ohmer CC BY 2.0

RALPH STACKPOLE

Ralph Stackpole (1885-1973) created a set of murals depicting some of the industries found throughout California, including chemical and steel mills. *Industries of California* (Figure 7.10.26) shows the people working in the cannery, agriculture, and the processing of agricultural products, a primary industry at the time in California. The people worked long hours on the production line, a combination of the focus on mechanization of the lines and the necessary integration of people.

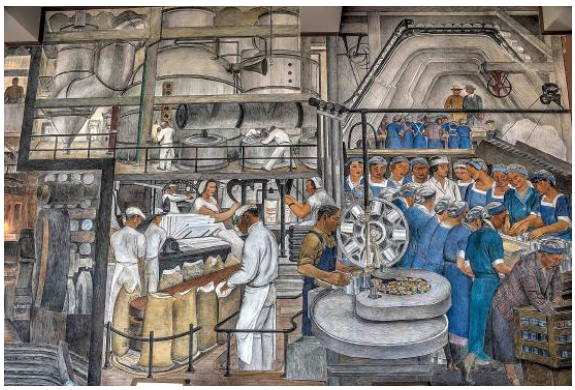


Figure 7.10.27: Industries of California (1934, 3.04 x 10.97 meters total set, by Ralph Stackpole) CC0 1.0



Figure 7.10.28: Industries of California closeup, by Ed Bierman CC BY 2.0

BERNARD ZAKEIM

The Library (Figure 7.10.27) was created by **Bernard Zakeim** (1898-1985) and other assistants, becoming one of the most identifiable murals. The mural displays people surrounding columns of books and newspapers, some of the people reading, others looking at titles. The mural was controversial because the titles of some of the books were banned, censored, or otherwise restricted books.

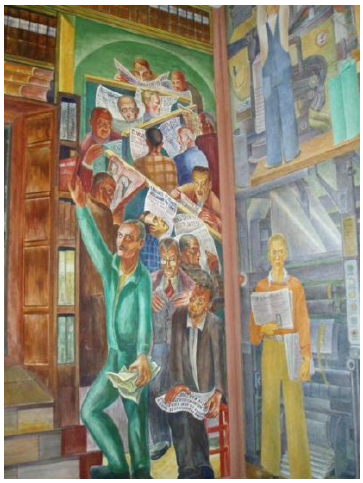


Figure 7.10.29: Library section (1934, 3.04 x 3.04 meters, by Bernard Zakeim) Public Domain

VICTOR ARNAUTOFF

City Life (Figure **7.10.29**) by **Victor Arnautoff** (1896-1979) is located near the library, a panoramic scene of city dwellers. Each person is busy pursuing their schedules, oblivious to surrounding activities. No one notices the car accident located in the center of the mural or the robbery occurring on the bottom right. San Francisco's major buildings were included in the mural; city hall, the library, and the Legion of Honor. Arnautoff, who oversaw the complete project, had studied with Diego Rivera and incorporated the newer Mexican mural techniques into the Coit Tower murals.



Figure 7.10.30: City Life (1934, 3.04 x 10.97 meters, by Victory Arnautoff) CC BY-SA 3.0

The depth of influence the Mexican muralists exerted on the WPA artists is unknown, although their style and techniques are visible in the American murals. David Siqueiros held multiple workshops for artists in America, Diego Rivera painted numerous commissions, and other artists studied his work. The Mexican muralists were able to incorporate political images and beliefs into their murals as the WPA controlled the themes and images in their murals. However, even though the WPA had close regulations, some artists were accused of being communists in the 1940s. The Mexican murals and the WPA murals were the precursors of today's modern murals. Graffiti artists started in the 1960s, using the new types of paint artists like Siqueiros pioneered, graffiti covering walls with political images and statements, graffiti emerging as a common form of contemporary art.

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[1] Retrieved from https://teachers.yale.edu/curriculum/viewer/initiative_Figure 7.10.09_u

[2] Retrieved from https://www.smithsonianmag.com/arts-culture/1934-the-art-of-the-new-deal-132242698/

[3] Retrieved from https://www.pbs.org/wnet/americanmasters/diego-rivera-about-the-artist/64/

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7.11: MODERNISM IN LATIN AMERICA (LATE 1800S-MID 1900S)

INTRODUCTION

The European academies played a significant role in shaping the style of artists in Latin America from the early 1800s to the mid-1900s. Many artists attended and received their formal education from academies in Paris, Madrid, and London. Modernismo, the Hispanic name for Modernism, was originally a term used to refer to literary works. At the turn of the twentieth century, the term also became synonymous with the art of this period. The art of the late nineteenth and early twentieth centuries saw close connections associated with modernist styles and tendencies in Europe. However, when the Latin American artists studied abroad and returned to Latin America, they shaped and contributed to an art conveying a Latin American identity.

Art can be a motivator of social change, and it became a goal of artists in modern Latin America. The early twentieth century was a period of political and social turmoil throughout Latin America. The Mexican Revolution, which began in 1910, overthrew the dictatorship of Porfirio Diaz. After ten years of fighting the Mexican Revolution, some artists believed the Revolution did not accomplish enough or solve the problems of poor Indigenous populations. Additionally, the region's artists started concentrating on the effect of social changes impacted by political ideologies such as Marxism, Socialism, and Communism.

In Mexico, the art academy, and its conservative nature, became the subject of criticism amid a growing tide of pessimism and resentment. As a result of political and artistic changes, Mexican artists began to assert populist imagery and content by drawing inspiration from the satirical illustrations of José Guadalupe Posada. In 1921, Alvaro Obregon became President of Mexico and directed his minister of education, Jose Vasconcelos, to develop a Mexican mural program to capture a national consciousness. The murals, painted most often on public buildings, were art for the people. Posada addressed contemporary social issues in his work, and these issues became the primary subject matter of the Mexican muralists.

PRINTMAKING

Graphic arts became an important medium of expression among illustrators and lithographers in both Europe and Latin America. The Latin American graphic arts served as satirical observations of daily life, with illustrations addressing social and political issues. The Latin American graphic arts were most utilized and effective in regions that experienced the most pain because of the continued democratic reforms of the late 19th and early 20th centuries.

JOSÉ GUADALUPE POSADA

Considered the father of the graphic arts movement in Mexico, José Guadalupe Posada (1852–1913) was one of Mexico's most famed print artists. During this tumultuous era, Posada was influenced by the social injustices in Mexico from the dictator Porfirio Diaz and the initial years of the Mexican Revolution. Often, his graphic images criticized the inequality and social injustice during Porfirio's rule. Combining his Calavera prints with political messages, Posada conveyed that once we are dead, everybody is the same - just bones. Many of his visual social and political commentaries got him in trouble during his life, including fleeing printing shops and serving jail time. Posada is most well-known for working in Mexico City with Antonio Vanegas Arroyo, who owned a print shop. Arroyo's shop was located near the Art Academy of San Carlos, and artists like the great muralists José Clemente Orozco and Diego Rivera claimed they watched him work and were also influenced by Posada's goal of creating art for the people.



Figure **7.11.1**: La Calavera Oaxaqueña (1903. print on colored paper, lithograph with letterpress) Public Domain

Posada used printmaking to ridicule the privileged and wealthy. As seen in *La Calavera Oaxaqueña* (Figure **7.11.1**), his prints were used as a social and politically sarcastic commentary on the political leaders who were indifferent to the Indigenous poor. He recognized the

importance of art that would be available to the average or less fortunate population, so he created illustrations for the newspaper broadsides, like tabloids today. The prints were genuine "art for the people," as they would be made available to all.

Although Posada worked with many subjects, he is popularly known for his *Calaveras* (...), or skeleton imagery. The image of the grand electric skeleton (Figure **7.11.2**) was part of the newsprint. The large skeleton appears to be hypnotizing the group of skulls sitting on the ground as the skeletons in the electric streetcar appear to be watching. The newspaper article wrote about the transition from animal-powered streetcar to the new electrical, a technology to help propel the country into the 20th century.

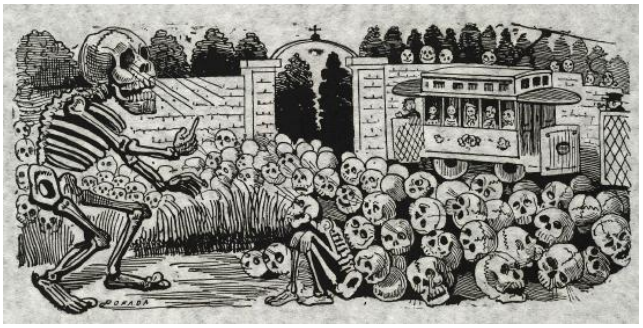


Figure **7.11.2**: Grand Electric Skeleton (1907, photo-relief and letterpress on paper, 40 x 30.5 cm) Public Domain

La Calavera Catrina (Figure **7.11.3**) portrays a skeleton in an elegant hat. La Catrina has become the symbol for the Mexican Día de Muertos.



Figure **7.11.3**: Calavera de la Catrina (Skull of the Female Dandy) (1913 zinc etching, 34.5 x 23 cm Public Domain

Diego Rivera paid homage to Posada by placing Posada's famous Catrina figure in the mural titled *Dream of a Sunday Afternoon in Alameda Park* (Figure **7.11.4**), which he originally completed for the Coronado Hotel in Mexico City. The character La Catrina became popular through the image on Rivera's mural. Rivera used Posada's print image and gave Catrina a body and elegant clothing as she stood in the middle of his mural. Today, the traditional form of La Calavera Catrina is found in multiple types of artworks.



Figure **7.11.4**: Dream of a Sunday Afternoon in Alameda Park (1947, fresco) CC BY-SA 2.0

PHOTOGRAPHY

Latin American Modern Photography

MANUEL ÁLVAREZ BRAVO

Manuel Álvarez Bravo (1902-2002) was the first significant photographer and leader in Latin American photography. Although he took classes at an art academy, Bravo taught himself photography. His work focused on ordinary images, rejecting the picturesque while defining Mexican heritage. Several unseen and unpublished photographs were found in Bravo's archives and assembled in a new show of 168 black and white images. Most of the photographs were printed in silver on gelatin, while some had to be digitally printed. Many of the people seen in the images are unidentified. The photograph of the young woman (Figure **7.11.5**) reflects Bravo's interest in the peasant population

and the roots of the local Mexican people. She sits with her eyes closed, a minute of quiet. Bravo did not pose people in the traditional formal style.



/Figure 7.11.5: Unknown, by Secretaría de Cultura CDMX CC BY 2.0

MARTIN CHAMBI

Martin Chambi (1891-1973) was born in an Andean village in Peru. His education was limited as he worked in the mines at an early age. Chambi first saw a real photo when a photographer from England came to take photographs at the mine. Only a teenager, he saved his money to travel to the city and learn photography. Chambi was successful and became part of the Peruvian artistic community. However, he continued to focus on the Indigenous culture and Peru's identity. In 1936, Chambi went to Chile and photographed people throughout the region. It is unknown why he wanted to make the trip; however, he left a legacy of his journey and a set of photographs stored until recently. The *huaso* (cowboy) (Figure 7.11.6) is standing outside, dressed in typical clothing. The *huaso* was considered an excellent horseman who lived on a hacienda or large estate. The man is wearing a *chamanto* (reversible poncho) made of wool and sometimes silk accents with a *chupalla* (flat-top straw hat) on his head.

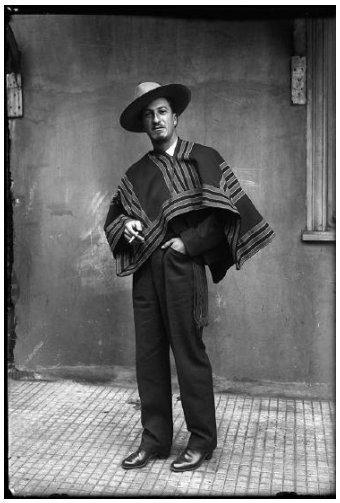


Figure 7.11.6: Huaso (1936, photograph) by santiagonostalgico CC BY-ND 2.0

IMPRESSIONISM

Impressionism significantly changed the process of painting, influencing artists around the world. The main passion the Impressionistic artists all shared was light and color, how the light made colors intense or changed the hue.

JOAQUÍN CLAUSELL

Impressionism, a French artistic movement, investigated how light and color affected the reality of the observer. Impressionists accomplished this through multiple methods and techniques, including thick impastos and heavy brushstrokes, to successfully interpret the world they observed around them. Impressionist artists in Latin America included Mexico's Joaquín Clausell (1866-1935) and Venezuela's Emilio Boggio (1857-1929). Their heavy and loose brushwork typified the nature of the visual sensations of light. They displayed vibrant colors to portray their subject matter – like how the Impressionists of Paris were working. The themes explored by Latin American artists coincide with their French counterparts, and they worked in plein aire. Painting outdoors was a break from academic traditions. These influences of outdoor painting in Plein aire, loose brushwork, and vibrant colors are visible in Clausell's *Landscape with Forest and River*

(Figure 7.11.7). He painted the image after visiting Claude Monet's studio, influencing his use of blue and green as the light shines on the river.



Figure 7.11.7: Landscape with Forest and River (1915, oil on canvas) Public Domain

EMILIO BOGGIO

The works of Venezuelan artist Emilio Boggio have similar stylistic qualities as Clausell. Influenced by his time in Paris in the 1860s, he chose subject matter reflecting the working conditions of the early twentieth century. As seen in Boggio's painting titled *End of the Day* (Figure 7.11.8), he painted a scene reflecting the title of the painting, suggesting the potential of the evening's leisure activities. Leisure activities were common subjects in Paris during the height of the Impressionist movement. Boggio's loose brushstrokes and use of paint also reflected the methods employed by the European Impressionists.



Figure 7.11.8: End of Day (1912, oil on canvas, "Emilio Boggio - End of Day" by irinaraquel CC BY 2.0

PEDRO FIGARI

The Uruguayan artist, Pedro Figari (1861-1938), worked early in his life as a lawyer and, at the age of 60, turned his attention to painting and subsequently moved to Europe. His modernist approach was unusual. Stylistically, Figari's work intersected Impressionism and Post-Impressionism; however, he didn't include modern scenes of life, trains, locomotives, or café scenes, which European artists often painted. Instead, Figari painted scenes of his childhood in Montevideo, Uruguay. His personal experience of local customs, especially the African drum-based dance Candombe, performed in Uruguay, is displayed regularly in his paintings. The liveliness and enjoyment of the dance are visible in his painting, *Dancing People: Candomb* (Figure 7.11.9).



Figure 7.11.9: Dancing People: Candombe (1920, oil on board, 74.9 x 90.1 cm) Public Domain

SURREALISM AND CONSTRUCTIVE UNIVERSALISM

Surrealist work was tense and sexual based on hidden psychological forces in the subconscious. The rational mind was suppressed, and imagination locked in by societal controls. They didn't look for art in real everyday life; instead, they used the impulses of the primitive unconscious mind.

RUFINO TAMAYO

Maria Izquierdo, and Izquierdo's one-time lover, Rufino Tamayo (1899-1991) created art like their Surrealist European contemporaries. Surrealism, a European art movement that began in the 1920s, believed in the irrational, the emotional, the personal, and the subconscious. *Hombre con un Gran Sombrero* (Figure **7.11.10**) is an example of Tamayo's bold, blocky image. The almost disassembled man is lying on the bench, his red hat perched sideways. Looking closely, the viewer can also find other objects in the painting.

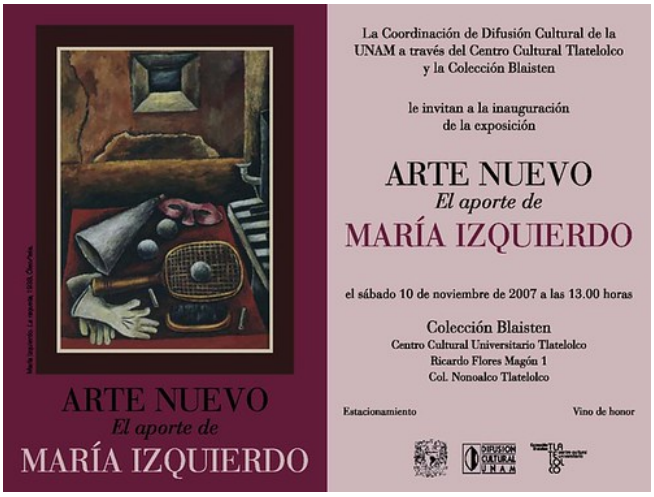


Figure **7.11.10**: The Racket (1938, oil on canvas) by toxickore CC BY 2.0

MARIA IZQUIERDO

Maria Izquierdo (1902-1955), an artist who created esoteric paintings, often focusing on women and their concerns, was enrolled at the art school where Diego Rivera worked. She had a relationship with Rivera, which got her kicked out of school and later forced him to resign. Her work often incorporated themes of loss, consequences, traditional Mexican values, and feminism – although she also rejected being called a feminist. The esoteric quality of her work placed her in the Surrealist category, though she also rejected that identification. The cover of an art book portrays her image, *The Racket* (Figure **7.11.11**). Various objects are placed in distinctive ways and viewable from different levels resembling Surrealism. The darkness out the open window and past the tunnel brings the quality of a hallway. As seen in her other works, she brings the feeling of the experience found a long journey to freedom; in the open air, out the window.

The high point of her life was when her dream of painting a government-sponsored public mural in Mexico was realized, only to be canceled. Izquierdo was rejected because her mentor, Diego Rivera, interfered. Along with David Alfaro Siqueiros, Rivera claimed she was not experienced enough to complete the project. Undoubtedly, her focus on the concerns of the female also played a part. The project was canceled, leading to a period of suffering for the artist. Izquierdo was a professional artist recognized internationally and was the first female Mexican artist to exhibit her work in the United States. Today she is often overlooked and overshadowed by her contemporary, Frida Kahlo.

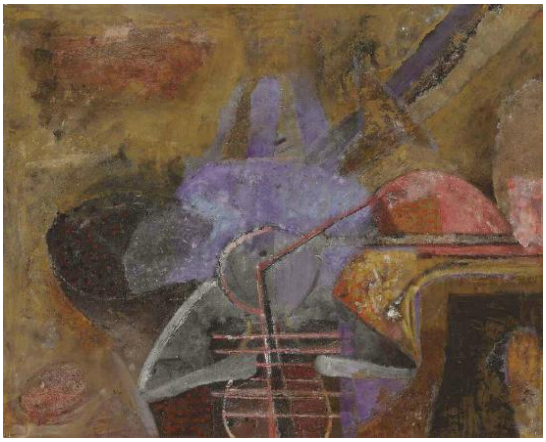


Figure **7.11.11**: Hombre con un gran sombrero (1967, oil and sand on canvas, 80.6 x 100 cm) by Cea CC BY 2.0

ANITA MALFATTI

Anita Malfatti (1889–1964), a South American Brazilian female artist, painted in many European abstract modern art movements popular in the early 20th century while studying in Europe. Sometimes she was inspired by Cubism's flattened and twisted effects, and other times incorporated strong, vibrant, and non-naturalistic use of a color like the Fauves. In *The Fool* (Figure **7.11.12**), Malfatti created imagery generally upsetting the conservative Brazilian public. Although she earned a one-person exhibition in Sao Paulo, an important event for a woman to have her show, she was rejected by academic art. A lack of a clear Brazilian identity in her works made her exhibition all that more controversial.



Figure **7.11.12**: Portrait of Oswald de Andrade (1925, oil on canvas) by Jonas de Carvalho CC BY-SA 2.0

In *Tropical* (Figure **7.11.13**), Malfatti painted a classic Brazilian theme like the Post-Impressionists. The young woman appears mixed race with dark eyes and hair, holding Brazilian fruit in her basket. If Anita Malfatti is considered the instigator of modernism in Brazil, then Tarsila do Amaral as the propellent!



Figure **7.11.13**: Tropical (1916, oil on canvas, 77 x 102 cm) by Vânia Wolf CC BY-SA 2.0

TARSILA DO AMARAL

Tarsila do Amaral (1886-1973) also studied different movements in Europe. However, she was not as direct in her interpretation of Cubism. Amaral chose abstracted tropical landscapes and portraiture upon her return to Brazil in 1924 after studying in Paris. She blended the techniques of modern European masters, highly abstracted yet very personal representation of the people and land of her native country. In her work, *Central Railroad of Brazil* (Figure **7.11.14**), Amaral used the Cubist forms to document the modern progress of Brazil along with the bright colors other modernists used.



Figure 7.11.14: Central Railway of Brazil (1924, oil on canvas, 142 x 126.8 cm) by lettera22, CC BY-NC 2.0

In the image, *Postcard* (Figure 7.11.15), Amaral displayed her desire to return to working with the bright colors of crayons to depict the city of her homeland. She remembered using crayons as a child and was asked to reject them in art school; however, the vivid colors influenced her oil paint colors.



Figure 7.11.15: Postcard by Andrew Milligan sumo CC BY 2.0.

Amaral's painting *Abaporu* (Figure 7.11.16) was one of her new styles to transform European methods into distinctly Brazilian. The background is simple in its form, a small ground hill for the earth, a few green cacti, and the pale blue sky lit by the yellow sun. The figure, however, is very distorted. The person is nude, ageless, and sexless. The immense foot and hand anchor the bottom of the painting as the figure grows smaller when moving upward. A small arm supports the head, the face contemplative, sad, bored, or however a viewer wants to define the emotion.



Figure 7.11.16: Abaporu (1928, oil on canvas, 85 x 73 cm) by Andrew Milligan sumo CC BY 2.0

JOAQUIN TORRES-GARCIA

Another important South American modern artist during the late nineteenth and early twentieth century was the Uruguayan painter-sculptor Joaquin Torres-Garcia (1874-1949). After studying and earning a name in Europe during the 1920s, Torres-Garcia became artistically and historically the most prolific artist in the Latin American region during the early twentieth century and worked in numerous modern styles. His works in the Constructivist style included references to his life in South America. In the piece, *Constructive Painting* (Figure 7.11.17), he had symbols of the cross, the church, and the sun – all familiar symbols in Latin America. In 1942, he eventually developed his style

named Constructive Universalism. The style was based heavily on cultural identity with abstract symbols and forms chosen from pre-Colombian cultures.



Figure **7.11.17**: Arte Universal (1943, oil on canvas, 106 x 75 cm) Public Domain

CÂNDIDO PORTINARI

Cândido Portinari (1903-1962) is one of Brazil's most influential painters who painted thousands of images, from small sketches to murals. Portinari grew up on a coffee plantation and understood the depth and colors of the blue sky or the dark earth. Part of his artistic training was in Europe, and he returned to Brazil determined to illustrate authentic Brazilian culture. He painted rural and poor, immigration and refugees, labor and wealth, documenting Brazilian history using different modernist methods. Portinari created a preparatory drawing for the *Discovery of the Land* (Figure **7.11.18**) he would paint as a mural in the Library of Congress. Portinari depicted the first time a European found land across the ocean. However, the image represented no one specific person, and it might be Cabral who was Portuguese and landed in Brazil or Columbus, who landed in the islands.



Figure **7.11.18**: Discovery of the Land (1941, preparatory drawing) Public Domain

The government of Brazil donated two murals to the United Nations and were installed in their headquarters. Portinari was selected as the artist and painted *War* depicting human suffering and the madness of war. In the mural, *Peace* (Figure **7.11.19**) used simple forms, the mural bathed in light to demonstrate understanding and brotherhood.



Figure 7.11.19: Peace (1957, mural, 10.3 x 14 meters) by United Nations Photo CC BY-NC-ND 2.0

JOSÉ SABOGAL

José Sabogal (1888-1956) was from Peru and became a leader in multiple methods and movements of Peruvian art. He traveled extensively in Europe and attended the School of Fine Art in Buenos Aires. Although he was a Spanish descendant, he encouraged pre-Columbian cultures and indigenism. In 1922, he went to Mexico to meet the muralists Diego Rivera, José Clemente Orozco, and David Siqueiros and promote Peruvian art. His success in Mexico inspired him and the growth of artists in Peru. The focus was on indigenism, bringing forward the legitimacy of Indigenous cultures and rejecting dominant society's unnatural controls. *El Recluta* (Figure 7.11.20) is an example by Sabogal to focus on the local culture. The man in the painting looks confident, and aware of his position. His robust features are accented and defined as Peruvian.



Figure 7.11.20: El Recluta (1926, oil on canvas, 60 x 50 cm) by smallcurio CC BY 2.0

OSWALDO GUAYASAMIN

The works of Oswaldo Guayasamin (1919-1999) are very distinctive, almost like caricatures. His figures had extended features, deep shadows, odd lines on the skin, and usually with powerful emotions. His work was based on the Indigenous people in South America and the struggles of the regions. As a native of Ecuador, he was quite aware of the suffering of people in the region. *Senora de Cos* (Figure 7.11.21) demonstrates Guayasamin as an Ecuadorian Expressionist. Her eyes are oversized, and her neck elongated, the neck tendons overly visible.



Figure **7.11.21**: Senora de Cox (1964, oil on canvas, 120 x 75 cm) by KUUNSTKUULTUR CC PDM 1.0

Guayasamin and *Paco de Lucia* (Figure **7.11.22**) were friends, de Lucia a well-known guitar player. When Guayasamin started the painting, he used broad black strokes to outline his characteristic exaggerated form. The portrait's dark eyes seem to be looking at the artist, his brows together as though observing the painter.

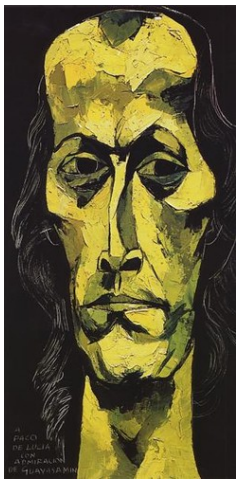


Figure **7.11.22**: Paco de Lucia (1994, oil on canvas) by KUUNSTKUULTUR CC PDM 1.0

DIEGO RIVERA

Diego Rivera (1886-1957) is generally known today as the great Mexican Muralist of the 20th century. He received great acclaim as a great artist at the Academy of San Carlos in his early years, earning a scholarship to travel in Europe. He spent more than a decade traveling around Europe, living in Spain, France, and Italy. Rivera's time in Paris brought him in contact with modern European artists, including Pablo Picasso and Georges Braque. In Italy, he studied the Proto-Renaissance artist Giotto.

Although not explicitly considered or classified as a Cubist, Rivera became a member of the Cubist circle in Paris. One of the great cubist paintings he completed while abroad in Europe is *Zapatista Landscape* (Figure **7.11.23**). Zapatista refers to Emiliano Zapata, the celebrated leader of peasant guerilla forces and the Mexican revolution. In the painting, Zapata has a sombrero, gun, and serape in front of the mountains around the Valley of Mexico. This painting demonstrated Rivera's deep connection to his home country when he was living in Europe. Although the Mexican Revolution influenced his later mural work, Rivera was in Europe during the ten years of fighting in Mexico. *Zapatista Landscape* is one example of many, where Rivera incorporated Mexican symbols.



Figure **7.11.23**: Zapatista Landscape (1915, oil on canvas, 125 x 145 cm) Public Domain

Rivera explored other popular modern European art movements while encompassing symbols of Mexico. Stylistically, *The Café Terrace* (Figure **7.11.24**) displays the influence of Pointillism with the large dots of color and objects on a Parisian café table. The cigar box in the upper right-hand corner references Mexico. The partial letters spell "BENITO JUA," referring to Benito Juarez, the first Mexican president of Indigenous origin. Rivera's Mexico birthplace substantially impacted him and certainly influenced his future political and revolutionary fervor even at this early date.



Figure **7.11.24**: The Café Terrace (1915, oil on canvas, 60.6 x 49.5 cm) by Joaquín Martínez Rosado CC BY 2.0

Although Rivera is well known for his murals, he continued painting on small canvases. His concern for the Mexican worker is seen in his many paintings glorifying lily flower sellers. The painting *The Flower Vendor (Girl with Lilies)* (Figure **7.11.25**) is a mix of Cubist volumes, abstract shapes, and flattened forms, all influenced by European stylistics. Additionally, simplification can be seen in the generalized faces or hairstyles of the women. Thematically, he celebrated everyday Mexican people and culture, a repetitive theme.



Figure **7.11.25**: The Flower Vendor (Girl with Lilies) (1941, oil and tempera on Masonite, 232.9 x 121.3 cm) by Joaquín Martínez Rosado CC BY 2.0

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7.12: SURREALISM (1920-1950)

INTRODUCTION

The *Manifesto of Surrealism* by André Breton was a publication for a literary movement based on experimenting with writing about the subconscious or dream states, the world of imagination, and irrationality. Earlier, Dada employed the disdain of traditional art instead of interjecting letters, photographs, and readymade objects. Dada provided a platform for the Surrealists to further move away from conventional art and into the unexpected. Early artists experimenting with Surrealism were from multiple countries, creating diverse and symbolic images emerging from the subconscious mind, a place of superior authenticity and the absence of control. Surrealist work was tense and sexual based on hidden psychological forces in the subconscious. The rational mind was suppressed, and imagination locked in by societal controls. They didn't look for art in real everyday life; instead, they used the impulses of the primitive unconscious mind.

Sigmund Freud also influenced Surrealism with his book, *The Interpretation of Dreams*. He wrote how dreams revealed real human emotion and cravings stemming from the inner mind and its revelation of sex, violence, and longing. Although they embraced Freud, they focused on the concept of idiosyncrasy instead of a view of madness. Imagery is the most distinguishable part of Surrealism, often eccentric, weird, or bewildering, meant to make the viewer uncomfortable and challenge their general assumptions of imagery and art. Elements of nature were frequently included in a painting, positioned in strange places, and juxtaposed against an illogical background. Early artists experimented with drawing automatically, not looking or thinking about the image, letting their inner psyche work, then completing the painting. Some of the artists supposedly used drugs to connect with their inner minds. In the past, religious beliefs of the mind were instrumental in creating remarkable masterpieces; for Surrealists, the release of the thoughts of the subconscious mind gave rise to this period's great works.

Communism was also an influential concept for Surrealists. Most of the artists were young and had just lived through the First World War and the chaos of the world's leaders. Communism manifestos in the 1920s provided a reasonable, at the time, alternative to the destructive bourgeois society and its economic domination. Many of the painters based their work on political ideals or struggles and revolutionary politics. By the 1930s, with Surrealism embraced by painters worldwide, the movement became a way to redefine ordinary objects into informal organization or meaning, bringing a feeling of alienation, a common position in the modern world. During World War II, many artists came to North America to escape the Nazis and Fascism, bringing their ideas of escapism and dream imagery.

During the 1900s, female artists achieved success, however, risking the tendency to be overshadowed by a male husband or lover. "…for women involved in the Surrealist circle, the situation was even more fraught. The Surrealists were fascinated by women: beautiful women, mad women, young women, or preferably all three conjoined in the ideal figure of the *femme-enfant*, the child-woman, whose untamed nature might be the conduit to a realm of fantasy and indulgence."[1] Male Surrealist artists generally used females as a symbol of unpredictability. Most of the female artists used different mythical or historical female figures to outmaneuver their imaged conditions, figures with some basis of power; a witch, fairy, crone, pixie, or sprite.

MAX ERNST

Max Ernst (1891-1976) was born in Germany, attending the University at Bonn, originally studying philosophy before changing to art and becoming friends with some Post-Impressionists and Dadaists. He was conscripted into the German Army in World War I and served for four years. After the war, Ernst became part of the early Surrealism with André Breton and collaborated with Salvador Dali and Joan Miró. In the early 1930s, he had successful shows in New York before returning to France, wherein in 1939, Ernst was jailed as an enemy. In 1941, Ernst was able to escape and left with Peggy Guggenheim, whom he married. After the war, he divorced Guggenheim, married Dorothea Tanning, and returned to France.

Ernst used multiple mediums, including paint, collage, and printmaking, focusing on the unusual Surrealist ideas of automatically drawing from one's memory and subconscious. He invented a process called 'frottage' or 'decalcomania,' placing paper on top of the wood, mesh, or other textured surface and rubbing the surface with pencils or crayons, reproducing the textural image. When Ernst moved from paper to paint, his new method was 'grattage'; scraping the canvas laying on a texture to remove wet pigment and create different patterns. He believed the fragmented look of his collages represented the methodical displacement of culture, the disjointed elements in incongruous settings. Ernst had fought in World War I and fled World War II, his work often reflecting the subconscious brutality of war.

Parts of Surrealism were based on the unusual combinations of elements and colors. In *Jardin Gobe Avions* (Figure **7.12.1**), Ernst used contrasting colors of oranges and blue-grey to set the desert-like scene. He painted an irrational juxtaposition of the perception of airplane parts combined with anthropomorphic floral arrangements, a shrimp flower or the seahorse flower. The features of the setting are segmented into strong angles of a wall- or bench-like planes. Ernst was fascinated with birds, even considering his alter-ego an extension of the bird's earlier metamorphosis into a human. He frequently used images of birds in his works, stemming from dreams. He believed his pet bird died as he lay sleeping, and then his sister was born.



Figure 7.12.1: Jardin Gobe Avions (1935-36, oil on canvas, 54 c 64.7 cm) by f_snarfel CC BY-NC 2.0

His sculpture *Habakuk* (Figure 7.12.2) was a pseudo tribute for the Jewish prophet, Habakkuk who condemned those who made idols. The sculpture's eyes were bug-like, cast from a stone found in the desert, a third eye on the figure's foot a perception of visionary power. He used flowerpots to model the body, stacked in a way to resemble movement.



Figure 7.12.2: Habakuk (1934, bronze, weight 1200 kg.) CC BY-SA 3.0

Gala Éluard was an inspiration to three Surrealist artists as the wife of poet Paul Éluard and Salvador Dalí and lover to Ernst. At one point, Éluard, his wife Gala, and Ernst formed a ménage á trois, living near Paris. Ernst created the work *Gala Éluard* (Figure 7.12.3) based on a photo of her eyes taken by Man Ray. He painted her forehead unfolding, releasing the dream-like mysteries of the unconscious mind. His use of rubbing on top of a surface to create texture is visible in the top half of the painting.



Figure 7.12.3: Gala Éluard (1924, oil on canvas, 81.3 x 65.4 cm) Public Domain

The Elephant Celebes (Figure 7.12.4) was based on a photograph Ernst found of a Sudanese corn bin. The work's title came from a German rhyme that began: "The elephant from Celebes has sticky, yellow bottom grease."[2] The odd elephant and headless figure and other elements have little in common, suggesting they are all parts of a dream centered on Freud's concept of free association.

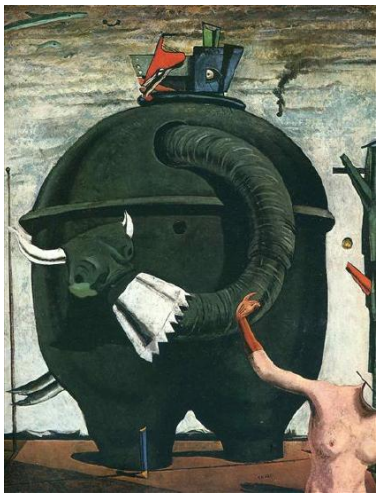


Figure 7.12.4: The Elephant Celebes (1921, collage and oil on canvas, 125.4 x 107.9 cm) Public Domain

SALVADOR DALÍ

Salvador Dalí (1904-1989) was born in Spain after his older brother Salvador died of meningitis, plunging his parents into despair. The concept haunted Dalí all his life, and Dalí frequently mythologized about his brother and included the concept of the dead boy in many paintings. Dalí recorded, "My brother and I resembled each other like two drops of water, but we had different reflections. Like myself, he had the unmistakable facial morphology of a genius."[3] He went to a local art school, his father even setting up a small exhibition of early drawings. In 1922, Dalí moved to Madrid and studied at the Real Academia de Bellas Artes de San Fernando. He was slight in stature, dressed unusually, and was perceived as an eccentric. As artists in Paris went to the Louvre to study, Dalí went to the Prado Museum to study the great works. At first, he experimented with Cubism until he traveled to Paris in 1926 and met many Surrealist artists, including Picasso and Míro. As Dalí formed his version of Surrealism, many thought his work was hallucinatory based on sexual anxiety and subconscious needs, often bizarre or grotesque themes. He also started a long-lasting affair with Gala Éluard, whom he eventually married, returning to Catalonia. In the 1930s, Dalí changed from a significant figure in the Surrealist movement to expulsion from a feud with Andre Breton. In the 1940s, he and Gala went to America, fleeing World War II, working in the movie industry before returning to Catalonia. In the 1950s, Dalí began his classical period based on historical, religious, or science themes, heavily focused on mysticism and illusionary images.

Dalí's flamboyance and dramatic imagination, along with his hallucinatory and paranoiac visions, allowed him to render the exceptionally unrealistic images as though they were something everyone recognized. *The Persistence of Memory* (Figure 7.12.5) is based in reality – the cliffs along the Catalonian coastline – and becomes filled with an unimaginable dreamscape. Hard, metallic decaying watches drape limply, representing time and permanence, losing their meaning. The atrocious creature in the center is a partial version of Dalí's face with something oozing from the nose. He believed he developed his own "paranoiac-critical method," cultivating self-induced psychotic hallucinations to create art. "The difference between a madman and me," he said, "is that I am not mad."[4]



Figure 7.12.5: The Persistence of Memory (1931, oil on canvas, 24 x 33 cm) by Dorset Photographic CC BY-NC 2.0

Dalí painted *The Accommodations of Desire* (Figure 7.12.6) in 1929 when he was having an affair with Gala, although she was married to Paul Éluard. The painting reflects Dalí's sexual anxieties about the affair. When they were out walking, he saw pebbles along the pathway and used the seven pebbles as the base to hold the images for his visions. He cut small pictures out of a children's book, each one a distinctive symbol portending the future; the lion heads were terrorizing, the ant colony symbolizing decay. The collaged figures blended into the saturated color, adding to the Surrealism of the subconscious perceptions of Dalí.



Figure 7.12.6: The Accommodations of Desire (1929, oil and cut-and-pasted printed paper on wood, 22.2 x 34.9 cm) Public Domain

The Temptation of St. Anthony (Figure 7.12.6) is Dalí's interpretation of the biblical story about the monk's travels through the deserts of North Africa where visions and assaults confront him. The hallucinatory and seductive battles inspired many artists. Dalí focused on images of the background and the tormenting creatures St. Anthony encountered. The lead, voluptuous horse, and the parade of elephants tower over the cowering monk kneeling in the corner, cross in hand. The erotic images of phallic architectural buildings and the nude woman balanced on the pedestal emphasize the eroticism and temptations in the desert. The dusty desert land anchors the dream-like image and low horizon as the figures and their long, exaggerated legs flow through the azure sky. The rhinoceros held a particular interest for Dalí; he believed its horn represented the perfection of a logarithmic spiral, the only one in the animal kingdom. He became obsessed with the rhinoceros at the age of nine and, as an adult, studied other artists' renditions of the oversized animal. He wrote, "not content to bring to the tip its nose one of the most beautiful logarithmic curves, but also in its backside, it bears a sort of galaxy of logarithmic curves in the form of a sunflower."[5] He painted many images of the rhinoceros and even wrote a magazine called Rhinoceros based on scientific theories.



Figure 7.12.7: The Temptation of St. Anthony (1946, oil on canvas, 89.7 x 119.5 cm) CC BY-NC-ND 2.0

Rinoceronte vistido con puntillas (Figure 7.12.7) is a massive sculpture Dalí created to demonstrate the strength and virility of the animal based on the horn and its phallic significance. The rhinoceros was clad with armor with sea urchins carefully balanced on its back.



Figure 7.12.8: Rinoceronte vistido con puntillas (1956, bronze, weight – 3,600 kg, 4 meters tall) CC BY 3.0

FRIDA KAHLO

Frida Kahlo (1907-1954) was born in Mexico with the name Magdalena Carmen Frida Kahlo y Calderón; Kahlo is the family name of her father and Calderón the maternal last name. She started drawing as a child, although she did not consider an art career. At age six, she contracted polio, causing a permanent limp. In 1922, Kahlo went to the Escuela Nacional Preparatoria to study medicine at the prestigious school. Unfortunately, a bus collision left her with multiple broken bones and internal injuries when she was eighteen, leaving her with life-long pain. Her recuperation was extensive, and Kahlo started painting as she lay in bed. After the disastrous accident, she was in a body cast, bound to the bed. Kahlo's mother hung a mirror above her four-poster bed while she recovered, and her reflection became the main subject in her art throughout her life. Ultimately, Kahlo used her art to help her heal while she spent countless days alone in bed. Afterward, she was forced to wear orthopedic corsets, endured multiple spinal surgeries and many miscarriages. All of this pain became reflected in her artwork.

Kahlo grew up during the Mexican Revolution, an inspiration for her future political fervor. She met Diego Rivera, twenty years her senior, in 1927 and married him in 1929, accepting his infidelities. Both of them were active in political revolutionary groups supporting the communists and other protest groups. In the early 1930s, Kahlo and Rivera traveled through Mexico as well as the United States. Their marriage was turbulent as both had multiple affairs, including Kahlo's young sisters affair with Rivera and Kahlo's open bi-sexuality. They even divorced in 1940 and remarried again. Her health was always a problem and deteriorated in the late 1940s, finally dying as she slept in 1954, only 47 years old. Kahlo struggled to be the perfect Mexican wife for Diego and which clashed with her multicultural upbringing. One of Kahlo's most celebrated works, *The Two Fridas* (Figure **7.12.9**), illustrates this struggle between wearing a traditional tehuana dress and a European Victorian dress. She completed the painting after her divorce from Rivera, a heart on each person. The heart of traditional Frida torn and cut, the scissors in her hand, blood dripping on the white dress. Dark clouds fill the background suggesting the turmoil of her feelings.



Figure **7.12.9**: The Two Fridas (1939, oil on canvas, 173.5 x 173 cm) CC BY-NC-SA 4.0

Kahlo passionately gathered Mexican folk art, especially toys, adorned ceramics, colorful textiles, and religious images, influencing her artwork. Her work reflected the art of Mexico, especially folk art and historical images from the pre-Columbian and Aztec societies, conquered Mexico's culture and revolutionary times, incorporating the culture of Mexico over time. Kahlo's work developed into mainly self-portraits or images of her friends, all based on her extraordinary imagination. She was often immobilized in a cast and forced to paint as she lay in bed. She even attended her first exhibition, transported by ambulance and lying in a four-poster bed the gallery set up for her, disregarding her doctor's orders. Kahlo's work frequently incorporated her physical or psychological pain along with the iconography of historical Mexican images. Kahlo also integrated motifs from nature, especially foliage from local flora and animals, adding a more realistic and organic look to her Surrealistic images. She wore elaborate clothing designed in the style of early Mexican costumes, clothing seen in her paintings. Her pain and agony were also visible in her work, her face contorted into a mask-like appearance, eyes staring, as internal organs spilled out from her body. She did not like to say she was associated with any movement, only declaring she was a Surrealist based on her reality, not dreams. Although some of the irrational impulses of Surrealist artists are visible in her work, Kahlo opens her own life and herself as the main subject and concern in her work. She stated, "They thought I was a Surrealist, but I wasn't. I never painted dreams. I painted my reality."[6]

Many cultures used monkeys as a cultural symbol, usually associated with lascivious and defined as lust, a primal image of a man in Mexico. However, Kahlo owned a pet spider monkey, incorporating it into her work, portraying the monkey as a protective symbol, an animal with its personality and soul. In *Self Portrait with Monkeys* (Figure **7.12.10**), the monkeys encircle her, seemingly shielding her from those outside the painting. Kahlo started as a teacher at an art school in Mexico City when her injuries worsened, and she had to teach in her home, her class drifting away to only four students who stayed with her. Many believe she incorporated the four monkeys in this painting to honor those four students. The background is decorated with leaves, a typical adornment in her work, and a bird of paradise, a flower commonly found in Mexico. Kahlo said,

> *"I paint self-portraits because I am so often alone because I am the person I know best."[7]*



Figure **7.12.10**: Self Portrait with Monkeys (1938, oil on Masonite, 40.6 x 30.5 cm) CC BY-NC-SA 4.0

Most of Kahlo's paintings included elements of pain and suffering, a continual part of her life as she had several surgeries for her back and wore different rigid corsets for support. *The Broken Column* (Figure **7.12.11**) is reminiscent of her hospitalization, her back broken, her agony and horrific pain evident in the painting. She used a metal column to represent her broken spine; the column fractured in multiple places and was seemingly ready to collapse. Her body was held together with a surgical brace as nails punctured her face and body. Her lower body is covered with a cloth resembling a hospital sheet. Despite the pain, she looks forward, a triumph over her situation. The image also demonstrates her as a young, still viable woman displaying the nude sections of her upper body. To create the painting, she used firm brushstrokes and well-defined colors.



Figure **7.12.11**: The Broken Column (1944, oil on Masonite, 39.8 x 30.6 cm) CC BY-SA 4.0

Kahlo started *Portrait as a Tehuana* (Figure **7.12.12**) in 1940 after she divorced Diego Rivera, after ten years of marriage and was unwilling to tolerate his affairs any longer. She painted an image of Rivera on her forehead, giving the self-portrait the alternative names of *Diego in My Thoughts and Thinking of Diego*, demonstrating her continued love for him. For the self-portrait, she wore the clothing worn by the Tehuantepec women. On her head are leaves whose roots are similar to a spider's web, perhaps trying to entrap her feelings about Rivera. As with other self-portraits, she maintains the bold, self-assured image, staring forward, her dark eyebrows highlighting the directness of her eyes. Kahlo frequently wore the clothing of the Tehuana women, a pre-Hispanic people where women realized equality with their male counterparts; women also had strength and sensuality.



Figure **7.12.12**: Self Portrait as a Tehuana (1943, oil on Masonite 76 x 61 cm) CC BY-SA 4.0

In *Self Portrait with Necklace of Thorns* (Figure **7.12.13**), Kahlo looks directly at the viewer. A thorn necklace smothers her throat and chest with the black love charm hummingbird, a pendant dangling from the thorns. However, this hummingbird is dead instead of lively and colorful. The monkey on her shoulder tugs at the necklace; the thorns are drawing blood. Because Rivera gave a monkey to Kahlo, some historians view the monkey as a symbol of Rivera inflicting pain with the thorns. The image is set in a background of leaves and insects, her face solemn as though she knows she has to endure the continual pain.

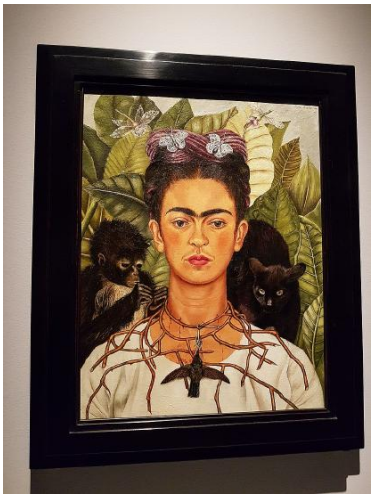


Figure **7.12.13**: Self Portrait with Necklace of Thorns (1940, oil on canvas, 61.2 x 47 cm) CC BY-SA 4.0

JOAN MIRÓ

Joan Miró (1893-1983) was born in Barcelona, Spain, learned to draw at an early age, and attended art school and business school. The Cubists and Fauve continually inspired him; however, his early exhibition was controversial and avant-garde compared to the Impressionist style people were expecting. When Miró moved to Paris in 1920, at first, his work resembled Cubism until he became influenced by the writings of Sigmund Freud and the ideals of Surrealism with its revolution against the orthodox approach. He did not become one of the members of the Surrealist group; however, he did collaborate with Ernst and exhibited his work with the other Surrealists. At first, Miró worked with collages before moving to watercolors, pastels, lithographs, and even monumental bronze sculptures for public displays. His work was pictorial based on geometric shapes, abstracted objects, and biomorphic forms, creating his Catalan view of the subconscious and psychological interpretations. His work was balanced with the automatism and extemporaneity of Surrealism and the meticulous rendering of his abstracted finished works.

Miró liked to use bold colors founded on a limited palette, applying unblended colors next to each other with slight gradations of the colors on the flat backgrounds. He liked to use colors as a poet uses words or composer-defined notes for music. In *Potato* (Figure **7.12.14**), he used the prominent color of white juxtaposed against the dark blue sky and a small patch of field. The immense female figure holds her arms out, her undulating, amorphous figure held in place by the red pole. The figure, which displays a black and brown breast squirting thread, is surrounded by other floating images; a red and yellow woman who appears as a butterfly or the creature climbing the ladder. Based on the title, a real potato seems to be wedged in the figure's forehead as tendrils grow upward, an accurate representation in the Surrealism of the painting.



Figure 7.12.14: The Accommodations of Desire (1929, oil and cut-and-pasted printed paper on wood, 22.2 x 34.9 cm) Public Domain

Miró returned to Spain in 1940, working on his Constellation series, a set of twenty-three images made from gouache on paper over twenty-one months. The entire paper of *Constellation Toward the Rainbow* (Figure 7.12.15) is covered with black and red geometric shapes, hourglass formations, stars, or abstract shapes, all connected with thin, dark lines, the blue star and yellow triangle moving the viewer around the image. Miró made all the series with bright colors and spontaneous, joyful silhouettes, bringing an escape from the hardships of World War II. In 1939, he told an interviewer, "a new stage in my work began which had its source in music and nature. It was about the time that the war broke out. I felt a deep desire to escape. I closed myself within myself purposely. The night, music, and the stars began to play a major role in suggesting my paintings."[8]



Figure 7.12.15: The Accommodations of Desire (1929, oil and cut-and-pasted printed paper on wood, 22.2 x 34.9 cm) Public Domain

Miró's sculpture, *Lunar Bird* (Figure 7.12.16), is a hybrid creature, part crescent moons, horns of the bullfighting bull, or parts of a bird. The jutting arms appear as wings of a bird ready for flight as the projecting crescents on its head materialize as horns. He frequently used cosmic concepts as a recurring idea, joining the correlation of the sky and land. In the Catalonia region, birds and lunar elements were common themes. Miró shaped the work by hand to produce a more organic shape, believing he created a more life-like hallucinatory organism he could not achieve with a painting.



Figure 7.12.16: Lunar Bird (1944-1946, bronze, 227.o x 224.8 cm) CC BY-SA 3.0

REMEDIOS VARO URANGA

Remedios Varo Uranga (1908-1963) was born in Spain. Her original name was Maria de los Remedios Alicia Rodriga Varo y Uranga, named to honor the Virgin of Remedies (Virgen de los Remedios), a child born shortly after her older sister passed away. As a hydraulic engineer, her father recognized his daughter's artistic talent and had her draw his technical plans to learn perspective and geometric shapes. Her life was also filled with an education from books based on science, mysticism, philosophy, and her Catholic faith, concepts found in her artwork. Initially, she attended the Escuela de Bellas Artes as a teenager. Uranga married and spent a short time in Paris before returning to Barcelona, a center for avant-garde artists. In 1937, she left her husband in Spain to fight the civil war and fled to Paris, where she had several affairs before escaping to Mexico when the Nazis invaded Paris. Uranga remained in Mexico for the rest of her life. During her early career, she demonstrated elements of Surrealism and spent her time in Paris with other Surrealist artists working as an illustrator for avant-garde magazines. During her earlier period in Mexico, muralism was the dominant artistic venue, Surrealism not acceptable. Other artists fled to Mexico to escape the war in Europe, forming a local art colony and bringing changing ideals of art.

The allegorical styles of Renaissance art stimulated Varo's art, concepts she brought to her Surrealistic paintings. She generally used oil on prepared Masonite panels, painting with delicate brushstrokes applied closely next to each other. The female Surrealists were not accepted into the male echelon of artists. The female artists had to develop different characteristics, and Varo generally displayed images of women in defined spaces, mostly with androgynous and spiritual figures. *Ascension at Mount Analogue* (Figure **7.12.17**) depicts the lone figure awakened and starting a long ascent up the mountain. The figure seeks "a golden alpine flower that could be picked only if one did not want it; a flower said to be the source of spiritual purification, inner peace, and immortality."[9] The flower symbols for spiritual refinement and the transformation of the person. Varo uses red-orange as the powerful color of the gown and wings to act like sails. The figure moves from the cave and faces the mountain; the mountain is a frequent symbol of spiritual transformation as a connection between the earth and sky.



Figure **7.12.17**: Ascension al Monte Analogo (Ascension at Mount Analogue) (1960, oil on plywood, 67.3 x 31.1 cm) CC BY 2.0

Woman Leaving the Psychoanalyst (Figure **7.12.18**) portrays a woman in the courtyard, her face imprinted in the fabric of her gown, a disembodied head she appears to be dropping into the pool, little emotion on her face. The basket under her cloak contained what Varo defined as "yet more psychological waste."[10] As she continues along the pathway of self-reflection, she will lose more waste. Varo used bright colors positioning the olive green against the yellow-brown walls. The white-winged headdress and white head move the viewer around the image. The clouds in both images were created with a technique called *soufflage*, blowing the paint on canvas with a straw, giving an otherworldly appearance.



Figure 7.12.18: Mujer Saljendo del Psicoanalista (*Woman Leaving the Psychoanalyst)* (1960, oil on canvas, 70.5 x 40.5 cm) by condedeselvanevada CC BY-NC-ND 2.0

RENÉ MAGRITTE

René Magritte (1898-1967), was born in Belgium; his father was a tailor and his mother a milliner. His mother suffered from mental illness and tried multiple suicide attempts before finally drowning in a river. Theoretically, when his mother was found in the water, her clothing covered her face. Magritte frequently obscured the face in his paintings, a concept of past grief. He studied in Brussels at the Académie Royale des Beaux-Arts. Magritte served in the Belgian army during World War I and married after the war. In 1926, he started painting, and his first exhibit was a failure, motivating him to relocate to Paris. He was a friend of Andre Breton and became part of the Surrealist group and exhibited with Ernst, Miró, Picasso, and other Surrealists. He was influenced by the writings of Sigmund Freud, joined the Communist Party for a while, and continued to exhibit in America and London. Magritte returned to Belgium, which was under German occupation during World War II. He stayed in Brussels the rest of his lifetime, painting in a Surrealist manner throughout his career. He painted dream-like images, sometimes similar to the automatism of Joan Miró or the illusions of Salvador Dalí. Magritte said, "If the dream is a translation of waking life, waking life is also a translation of the dream."[11]

Magritte painted related scenes based on recurring themes, often with floating components, an inanimate object in a person, or a painting within another painting. He also used a well-known painting as a base concept and transformed the image into a unique Surrealist work. Magritte believed the concept of the concealed image was more important than the visible sections, leaving the mysterious open to interpretation. *The Eternally Obvious* (Figure 7.12.19) was based on a prototype he made earlier. He painted the nude image of his wife and cut the work into sections, eliminating some parts and reassembling the body into five different self-contained units. The painting brings the perception of a female while leaving the viewer to mentally construct a complete figure.

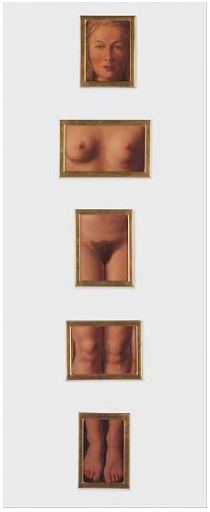


Figure 7.12.19: The Eternally Obvious (1948, oil on canvas mounted on board, 198.1 x 61 cm) Public Domain

La Decalcomanie (Figure 7.12.20) was a commission of a patron for the ballroom in his London home. Standing in front of a mirror, a viewer would expect a face to be reflected; instead, Magritte reproduced another image of the back of the man's head. This scene leaves the

viewer to wonder what the man looks like and why his reflection is backward. The book laying on the mantle is appropriately reflected in the mirror. Magritte used deep browns in the painting, the reflection on the faces and collars defining each person.



Figure 7.12.20: La Decalcomanie (1937, oil in canvas, 81.3 x 65 cm) by Ωméga CC BY-SA 2.0

Magritte made numerous versions of *The Empire of Light* (Figure 7.12.21), each one a nocturnal scene of a neighborhood in an odd juxtaposition with the light blue cloudy sky, a strange paradox of day and night. The town and trees a thrust into the deep darkness of night, lights were showing in the windows of the houses, the irrational luminous blue sky bringing an uneasy feeling, everything out of context. The scene is characteristic of Magritte's Surrealist style, a contradiction within the same scene, challenging the viewer's mind.



Figure 7.12.21: The Empire of Light (1950-1954) by Ωméga CC BY-SA 2.0

LEONORA CARRINGTON

Leonora Carrington (1917-2011) was born in England; her father gained his wealth in manufacturing. She was expelled from different schools for poor behavior and educated by numerous tutors and governesses, Despite her father's disagreement, she finally went to art school in London. Carrington saw the works of Max Ernst at a Surrealist exhibition in London and was attracted to his work and Ernst himself. When they met in person, Ernst left his wife, and he and Carrington moved to France, supporting each other's careers. At the onset of World War II, Ernst, a German, was arrested by the French government as a hostile alien, released by the intervention of his friends. Shortly afterward, the Nazis invaded France, and the Gestapo arrested Ernst as a degenerate artist. He escaped to the United States, leaving a devastated Carrington behind. She went to Spain and suffered a mental breakdown. Her parents had her hospitalized, and she was treated with highly potent drugs. Carrington escaped and to the Mexican Embassy, seeking refuge. During this time, Ernst married and never resumed their relationship. Carrington married Renato Leduc, the Mexican Ambassador, as a marriage of convenience and a way to travel to Mexico under diplomatic immunity. Although she divorced Leduc, she lived in Mexico the rest of her life, marrying again and having two sons. Carrington was active in the feminist movement in Mexico and wrote many articles about issues of masculine authority or Surrealist-themed novels, including *The Surreal Life of Leonora Carrington or Down Below*.

As a rebellious daughter, Carrington frequently included a woman trapped in creepy situations, crumbling houses, or claustrophobic enclosures. She might be imprisoned by a monster or religious clergyman or another restraining persona. The images are a reflection of her own tumultuous early life. Her painting, *Self-Portrait* (Figure 7.12.22), depicts a female figure in a chair with wild dark hair. Carrington frequently included horses in her paintings as representations of freedom, the horse her alter-ego. The white horse, her surrogate, is running free outside the window, the moving, tailless hobby horse trapped inside the room. The room is devoid of any furnishings except the chair. The hyena dances in front of her outstretched hand, imitating her posture. Carrington also used the hyena in her paintings and writings,

often a surrogate for her image. In one story she wrote, a debutante brought a hyena to the party to prove the power of women. Carrington told an interviewer, "I'm like a hyena, I get into the garbage cans. I have an insatiable curiosity."[12]



Figure **7.12.22**: Self-Portrait (ca 1937-38, oil on canvas, 65 x 81.3 cm) Public Domain

In the Magical World of the Mayans (Figure **7.12.23**), characters are based on Carrington's interest in Mayan mythology. The major figures line the bottom of the painting as though actors aligned on the stage in a play. Carrington was focused on magical realism using images from the Popol Vuh, the sacred book of the ancient Mayans intermixed with Celtic mythology which she used in many of her paintings. She traveled to San Cristobal de las Casas to study the Mayan culture and then created this magnificent mural distinctly divided into three layers; heaven, earth, and the underworld.



Figure **7.12.23**: The Magical World of the Mayans (1952, oil and tempera on canvas, 54.5 x 91.5 cm) CC BY 2.0

Carrington also made multiple oversized bronze surrealistic sculptures (Figure **7.12.24**) using her recurring animal themes of hyenas, horses, and even half-crocodiles, some resembling ghosts or giant women, winged animals, or a conglomerate of an animal. All of the sculptures were based on folklore or myths, often in dream-like formats. She did not define the meaning of her sculptures, preferring the viewers to develop their assumptions and thoughts when they observed her work.



Figure **7.12.24**: Sculpture (Bronze) CC BY-SA 4.0

MARC CHAGALL

Marc Chagall (1887-1985) was born as Moishe Shagall in Russia, a part of the extensive Jewish community in Vitebsk, now part of Belarus. His father worked for a herring dealer, carrying heavy barrels of fish for low wages. Chagall frequently used fish as a motif in his artwork to honor his father. Jews were confined to the town under the control of the Russian government, one of the multiple Jewish villages. Pogroms were a regular part of life, bringing a continual fear into the lives of the people. Some Jewish artists hid or denied their Jewish background, while others expressed the concepts of their Jewish roots, incorporating their beliefs into their work. Chagall adopted the latter view and embraced his religious experiences into his artwork, however still secular.

> *Chagall's art can be understood as the response to a situation that has long marked the history of Russian Jews. Though they were cultural innovators, Jews were considered outsiders in a frequently hostile society. Chagall himself was born to a family steeped in religious life; his parents were observant Hasidic Jews who found spiritual satisfaction in a life defined by their faith and organized by prayer.[13]*

Jewish children were excluded from public schools and universities; Chagall was educated at a local religious school. In high school, his mother supposedly bribed a professor to let him attend the regular school. To learn how to draw, he copied illustrations from library books, developing his interest in art. In 1906, Chagall went to Saint Petersburg, the center of Russian art, where he attended one of the art schools, studied the old masters, learned contemporary art styles, and moved beyond his local village's images. He also met the woman whom he would marry as the love of his life. By 1910, he went to Paris, unable to speak French, yet became friends with other avant-garde artists and attended academies. Paris was also filled with other artists from Russia, bringing continual reminders of the homeland.

He returned to Russia and married his love, Bella Rosenfeld. World War I started, and they had to remain in Russia, where he achieved success as an avant-garde artist. The Bolshevik Revolution followed the end of the war. Because he was a successful artist in Russia before the revolution, he had more freedom. He created a Jewish art school, worked as a stage designer for a major Jewish theatre, developing new murals for set designs, a genre he continued periodically. By 1923, life in Russia was grim, poverty was the rule, and he moved back to France, traveled throughout Europe and the Middle East, continuing to develop his reputation as an illustrator and painter. As the Nazi government grew and started to invade other countries, the high-profile Jewish Chagall was in great danger, and he and Bella fled to America. He was deeply distressed by the news of the destruction of his native village of Vitebsk and the forced evacuation to the concentration camps. His wife also died in 1944, and he returned to France at the end of the war.

The early Chagall incorporated aspects of Fauvism and Cubism in his style, then moved to the Surrealist dream-like images, abstracted, hybrid shapes, detached positions in unusual juxtapositions, developing his unique style. After Chagall's wife died while they were in America, he was unable to paint for months. *To My Betrothed* (Figure **7.12.25**) is a subject matter Chagall painted frequently. The fantastical painting depicts the theme of beauty and the beast with an intermingling of arms and legs. Chagall frequently used an animal as a substitute for a person, giving the painting a sense of absurdity as the yellow-headed bull is dressed in a red robe. Everything is brightly colored in the middle part of the canvas, presenting a strange relationship. "But perhaps my art is the art of a lunatic,…mere glittering quicksilver, a blue soul breaking in upon my picture." [14]



Figure **7.12.25**: To My Betrothed (1946, watercolor, ink, and gouache, 61 x 44.5 cm) Public Domain

The Falling Angel (Figure **7.12.26**) is a painting Chagall started in Paris in 1922 and finished in 1947 when he returned to Paris. He combined a concept from the Bible and Torah juxtaposed in a modern world, a world with significant changes over the period he worked on the painting. Initially, the work included an angel and the Jew, representing the exoneration of the manifestation of evil as described in the Old Testament. However, in the later years, he added other images and motifs from his Russian life, Jewish beliefs, and even some Christian symbols, such as the candlestick. Resembling a Shabbos candlestick, the flame is still burning, perhaps demonstrating the longevity of

Judaism. The Jewish man is holding a Torah scroll, looking towards the angel falling, seemingly trying to distance himself from the destruction of the times. The goat at the bottom is an animal Chagall frequently incorporated, probably representing the small villages.



Figure **7.12.26**: The Falling Angel (1923-1947, oil on canvas, 148 x 189 cm) by thewhoo CC BY-SA 2.0

KAY SAGE

Kay Sage (1898-1963) was born in New York, her father was wealthy from the timber business and was a longtime state senator. Her parents divorced shortly after Sage was born, and her mother moved with Sage to Europe. Her father continued to support her, and she attended private schools and formal training in art. She married in 1923 and, for ten years in Italy, lived a socialite's life which she considered throw away years with little purpose, then divorced her husband. Sage moved to Paris and became enamored with Surrealism, painting and exhibiting her work. She also met her next husband, Yves Tanguy, who was a close friend of André Breton. Although still married, Tanguy was separated from his wife, and after meeting with Sage, he divorced his wife. Sage had a lot of money from her father's estate and frequently helped support other artists, sometimes accused of having an arrogant attitude and deemed a princess. When Germany invaded Poland, starting the war, Sage returned to America and helped establish a Surrealist community in New York City, complete with exhibitions. She married Tanguy in 1940, and they moved from their studios to a farm. Although she developed a moody or unapproachable character, she did gain her reputation as an artist. During their marriage, Tanguy was abusive; however, when he died in 1955, she was devastated and seldom painted afterward.

Unusual Thursday (Figure **7.12.27**) depicts a scene of a desolate landscape of architectural, pyramidal shapes in beige colors and deep shadows from an unseen sun. An eerie skeletal shape stands in the foreground, draped in orange. Critics felt she had "a feel for drapery as well as for architectural forms…the work is seen as 'strong and attractive,' and the use of color' persuasive.'"[15]



Figure **7.12.27**: Unusual Thursday (1951, oil on canvas, 78 x 96 cm) Public Domain

In the Third Sleep (Figure **7.12.28**), she displays her ability to develop the draping images and the large divided shapes that rise out of the structure, jutting across the stark landscape. Again, Sage used a limited palette, giving white the primary position and deep shadows across the structure. Two small shapes appear as buildings; white and shadows balance the major shape as a small red wall running through the structure encircling the parts. As in both paintings, Sage uses a flat monotone and cloudless sky with little change from the horizon upward. They both have a surreal dream-like state found in the subconscious. Sage said, "things are half mechanical, half alive."[16]



Figure **7.12.28**: In the Third Sleep (1944, oil on canvas, 100.3 x 144.8 cm) by daryl_mitchell CC BY-SA 2.0

Tomorrow is Never (Figure **7.12.29**) was painted after she stopped working five months after her husband died. Sage used the imagery of landscapes to depict the subconscious and the psychological cycles of existence. She continued to combine surreal landscape backgrounds with draped figures, trapped inside the lattice-like structures arousing positions of entrapment and disarticulation, the melancholy gray tones adding to the feeling. The image was her last major painting before she committed suicide in 1963.



Figure **7.12.29**: Tomorrow is Never (1955, oil on canvas, 96.2 x 136.8 cm) Public Domain

DOROTHEA TANNING

Dorothea Tanning (1910-2012) was born in Illinois, attending the local high school and a few years in college. She wanted to pursue art and moved to Chicago and then to New York in 1935, working as an illustrator in the fashion industry. A local gallery exhibited her work and introduced her to other Surrealist artists, including Max Ernst. Although Ernst was married, he left his wife and moved in with Tanning, whom he later married. Over the years, they lived in Sedona, Arizona, Paris, and New York. In Sedona, she found a place of unique views, the prickly plants, the immense red rocks, the arid desert, and the bright blue skies. Tanning developed friendships with other Surrealist painters and writers, observing their methods as she taught herself the necessary skills. Many of them visited Ernst and Tanning in Sedona. Tanning used the characteristic Surrealist techniques of meticulous features with careful brushstrokes. Her early years and through World War II were her most productive. Over time, she also expanded her styles to follow the new methods and movements. Tanning was always interested in literature and writing, and later in her long life, she focused on writing, and publishing many poems.

In the early years of her career, Tanning's work was more exact figurative executions in dream-like settings, and imaginative stories. Tanning wanted viewers to find hidden places and transformed images. She loved to include doors in her images (and dogs), adding doors everywhere; doors were open, closed, inside and outside; doors leading to nothingness. Many Surrealist painters used repetitive elements to create a thread in their paintings; Magritte's apples or Dali's clocks. Her doors brought the mystery, of what was behind the door or where did it lead, doors appearing more sinister than welcoming.

Eine Kleine Nachtmusik (Figure **7.12.30**) displays the hotel corridor; the two girls dressed in tattered skirts appear to be sleepwalking as the enormous sunflower sends out menacing tendrils toward the girls. One of the doors is ajar with the light on, perhaps a refuge for the girls, an escape, yet what would happen if they entered the room. As Tanning said, "Behind the invisible door (doors), another door; more doors no doubt, new dimensions, deeper down the rabbit hole."[17]



Figure **7.12.30**: Eine Kleine Nachtmusik (1943, oil on canvas, 40.7 x 61.0 cm) by Confetta CC BY-NC-SA 2.0

Tanning generally used female figures in her painting. Some feel she painted about her childhood and family; however, she stated she had a happy childhood and believed enigma was good, forcing viewers to explore beyond what they see. She did grow sunflowers by her Sedona house and was fascinated by their giant size and used it to demonstrate the unknown forces in our lives, saying, "It's about confrontation. Everyone believes he/she is his/her drama. While they don't always have giant sunflowers (most aggressive of flowers) to contend with, there are always stairways, hallways, even very private theatres where the suffocations and the finalities are being played out."[1] Guardian Angel, (Figure **7.12.31**) was painted when Tanning moved to a small desert town in the Southwest and enjoyed her creative freedom. She gave into an illusion between reality and dreams and let her imagination run on her canvas. The painting is monochromatic with a spot of red in the lower part drawing your eye into the dream.



Figure **7.12.31**: Guardian Angel (1947, oil on canvas, 121 x 88 cm) by Confetta CC BY-NC-SA 2.0

By the start of World War II, avant-garde movements changed, and Abstract Expressionism became the latest form, generated by the Surrealist artists and supporters. They fled Europe for the United States. Surrealism brought an escape from realism and the manifestation of unusual humor. The movement influenced the rise of abstract, pop art, op art, and other forms of expressive art. The influence of Surrealism continues today in movies, the internet, advertisement, and the ability to express spontaneity and fantasy. Artists can express emotions and innovations because the Surrealists reimagined and restructured art.

Surrealism injected obtuse humor, weird dreams, religious opinions, and the hidden subconscious into art. Each artist was interpreting their strange views of the unusual world found in their imagination. The use of color was important in each artist's painting, the bold reds of Chagall, the monotone of Sage, or the contrasts of Dalí. The movement was another aspect of their paintings, from the swirling of Tanning to the stillness of Magritte.

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7.13: CONCLUSION

During the early 1900s, the world was subjected to depressions, wars, and revolutions, killing millions of people and bringing poverty and oppression to much of the world. Art movements during this period reflected the chaotic world around them and the revolt of artists against the standards and norms of the past. The artists experimented with materials, forms, images, colors, and whatever was available to bring the new and innovative ideas of art to the world. Throughout history, the female form was painted or sculpted as a popular format. In the early 1900s, the radical, new styles of multiple movements portrayed the female in various methods, from bold, brash use of color to exaggerated features, geometric shapes, and minimalistic objects. The sights and scenes of the vast continent of North America created a broad set of images for artists. Science, technology, mechanization, and industry were common themes to depict the workers' isolation, poverty, working conditions, or plight.

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CHAPTER OVERVIEW

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8.1: INTRODUCTION

INTRODUCTION

1940 found the world embroiled in war; Japan had invaded mainland China in 1937, and Nazi Germany controlled Austria and Czechoslovakia. By 1941, the war was global as Japan attacked Pearl Harbor and the United States while Germany attacked the Soviet Union. World War II was fought in Europe, the Soviet Union, North Africa, West Africa, East Asia, Southeast Asia, and the Atlantic and Pacific Oceans.[1] Monetary and human resources were expended for five years as countries rallied to defeat Germany and Japan, including the sixty million people estimated to die in the conflicts. With more sophisticated weapons, war included bombing civilian cities. The destructive and horrific atomic bomb was dropped on two cities in Japan, killing almost 200,000 people. And the worst horror of World War II was the systematic murder by the Nazis of six million Jews and three million other people.

For the next decades after World War II, newly formed sovereign countries were created around the world. Countries struggled with concepts of democracy versus authoritarianism or dictatorial warlords. Many countries had to overcome poverty and lower living standards while the established industrialized countries controlled the economic systems. As changing reform movements occurred in Africa, Latin America, and parts of Eurasia, the reforms also brought anti-colonial wars and nationalism. The United States emerged from World War II as an economic superpower; its cities, industries, and economic systems were never bombed or destroyed. They moved their factories from producing war machines to consumer goods and started constructing international alliances to rebuild the destruction of the wars and promote global peace. However, the Soviet Union also became a powerful country after the war. As part of the treaties with the defeat of Germany, the Soviets were granted much of the land they helped liberate, folding the different countries into the more extensive Soviet system of control. The conflict between communism and capitalism spawned the Cold War and brought persistent economic and political tension between the Soviet Union against Europe and the United States.

In China, the Communist Party waged a brutal war against the Nationalist Party. With Mao Zedong as the leader, the communists wanted to modernize China into an industrial superpower by collectivizing agriculture and building new industrial regions. As part of the reforms, the communist regime tried to erase capitalism and the old Chinese traditions, re-educating or killing millions of people, including intellectuals and artists. The intellectual and economic confrontation between communism and capitalism became entrenched.

The Cold War also affected the newly forming countries emerging from old colonial rule or independent from reforms after the war. Many of these countries had natural resources needed for industries, and both the United States and the Soviet Union competed for the resources and the political control of the countries. The world in 1950 was quite different than in 1900 at the beginning of the century. Europe was no longer the dominant economy; the world's population increased significantly, more people lived in the cities, and productivity expanded. However, now the world faced supremacy controlled by the superpowers and was also subjected to dangerous weapons able to destroy civilization. As countries rebuilt from World War II's destruction, people were anxious to buy the new mass-produced homes and consumer goods, helping strengthen America's economy. As a dominant world power, the United States took the role of the world's policeman, entering futile wars in Korea and Vietnam to stop communist expansion. The 1960s brought cultural revolutions against the Vietnam War, civil rights for all, and women's liberation. A global middle class developed in many countries, still leaving large segments of the world's population in persistent poverty.

During this period, mass communication was available around the world; even remote villages and popular culture reached everyone. Movies, the radio, and then television expanded the spread of information beyond the newspapers and local cultural values. With the American economy rising, artists from Europe began migrating to the United States, originally to escape the Nazis and then flee the war's devastation in Europe. New York City was emerging as a center for art, and many of the new immigrants also landed in New York, moving the center for Western art from Paris to New York. As art in America grew, so did the artists' interest in the unconscious and psychological theories, ideas central to the growth of American abstract expressionism. The first major post-war movement was Abstract Expressionism, artists who wanted to express emotion and the unconscious. The concepts conveyed individual freedom, generally monumental in scale. Color became important and was used to avoid any idea of a form or figure, the space color filled. Other movements emphasized the importance of geometric shapes or minimal constructions. The precepts of art originally based on a recognizable subject became abstract or nonrepresentational.

PAINT OF ABSTRACT EXPRESSIONISM

The artists used exceptionally large canvases, frequently laid on the floor to accommodate the application of paint through the subconscious and spontaneity of the artist. Although the appearance of an image seems random, the direction or location of each paint drop or line had a purpose. The artists experimented with color and how the color was applied. Some artists dripped, drizzled, or dropped paint onto the canvas with brushes or directly from a paint can. Others allowed thinned paint to soak into the canvas and form its movement. Paint was not applied to preplanned or sketched areas; the artist moved the paint around the canvas from edge to edge. Some regions of the canvas may have darker or lighter paint to imply emotion without any specific visual reference.

INTENSITY OF COLOR FIELD

Color field artists followed the directions of Abstract Expressionism, except the color was applied in large fields of a solid color, each color with defined borders. The image was planned with specific regions of color; however, the paint was applied spontaneously through the artist's action, similar to Abstract Expressionists. Color could be applied geometrically or in an amorphous form, with the color borders subtly interacting. The large fields of intense color do not have a specific background; each shape melded into another.

MOTIONS OF KINETIC

Kinetic art is based on motion generated by natural movement or an automated form. Kinetic art may look like a sculpture; however, the image was designed to rely on movement to be complete. Earlier Dada artists might include some slight movement in their works which led to the more robust forms of Kinetic art. Technology also contributed to the ability of artists to use motion in their works as electricity became ubiquitous and mechanical parts were found everywhere.

Automated work moved from a battery, electricity, or other motorized mechanisms. Kinetic art generally has multiple mechanical parts fitting together to provide movement, including found junk to form the moving parts. The movement was also created by natural elements, including wind, sun, and water. Mobiles were another form of Kinetic art shaped into biomorphic forms and hung to move by the atmospheric conditions. More sophisticated sculptures might incorporate natural elements like water combined with mechanized units to create movement. From the viewer's perceptive, Kinetic art is constantly changing, never a static piece.

IMAGERY OF POP ART

Pop art pushed the boundaries of the definition of 'fine art.' Pop artists borrowed their ideas and images from mass media, movies, comic books, advertisements of all types, consumer product packaging, newspapers, even cartoons for children. They wanted to make art relevant and incorporate what most people encountered as the availability of mass-produced media exploded. Some artists focused on recognizable celebrities from movies or politics, while others used everyday items found in advertisements like soup cans. Their artwork was generally serialized and printed like the media they saw, narrowing the space between commercial art and the ideals of fine art. Pop art had bright and bold colors and was simplistic in form. Unlike the Abstract Expressionists who made singular large-scale abstract works, the Pop artists produced multiple, everyday images and challenged the boundaries of techniques and subject matter.

MOVEMENT IN OP ART

Op art was like Kinetic art, except the movement was based on optical illusions to confuse the viewer's eye. The artist used visual manipulations of color, lines, and geometric shapes to create illusions. Early Op art was first based on black and white, strong opposing colors; later, artists employed bright, vibrant colors. The artworks give a sense of movement by applying paint and patterns that appear to vibrate, are warping, expanding, or diminishing. The canvases are covered, and the negative and positive spaces are incorporated into the illusion. Op art fools the viewer by confusing the interaction between the eye's retina and the part of the brain that interprets the visual patterns. Different color combinations and geometric patterns produce the illusions of movement the brain perceives the viewer is seeing.

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8.2: ABSTRACT EXPRESSSIONISM (LATE 1940S-1960S)

INTRODUCTION

In New York City during the late 1940s, the beginnings of a new style of art emerged, radical new directions in art. The artists associated with the Abstract Expressionists were not all similar in look as they all developed the concept of spontaneity and improvision. Their work was dynamic and gestural, highly abstracted. The artists were influenced by earlier movements of Cubism, Dada, and Surrealism, as those movements changed the concepts of art. The crisis and chaos of World War II exposed the brutality and irrationality of humankind, and the young artists wanted to bring their expressions and feelings into new art. Many European artists migrated to the United States during and after the war, bringing additional possibilities and influence. The artist wanted their direct feelings and gestures to be part of the process of their work, not a method to reproduce an object, instead of the canvas as part of the event of painting. The new movement also shifted the art world's focus from Europe to New York after the war and a new generation of artists. In the new world of Abstract Expressionism, artists flocked to Lower Manhattan in New York, interacting on the streets, cafes, and jazz clubs. They even had their own Eighth Street Club, where they met to trade ideas. Most Abstract Expressionist artists lived in New York during this period as the style spread throughout the country.

Some referred to the new movement as action painting. Artists worked on enormous canvases not attached to an easel. In 1962, Clement Greenberg said, "If the label 'Abstract Expressionism' means anything, it means painterliness; loose, rapid handling, or the look of it; masses that blotted and fused instead of shapes that stayed distinct; large and conspicuous rhythms; broken color, uneven saturations or densities of paint, exhibited brush, knife, or finger marks."[1] The figure's role in action painting was perceived as the destruction of the figure, the image secondary. The application methods became part of the new styles ranging from dripping and pouring paint onto the canvas to painting figurative imagery. Abstract Expressionism supported the concepts of non-representational art, mingled colors, and shapes formed through emotion. The artists used rapid brushstrokes, dripped, poured, threw, or splattered paint on large canvases in seemingly random order, the whole canvas of equal importance.

JOAN MITCHELL

Joan Mitchell (1925-1992) was born in Chicago, Illinois, and attended classes at the Chicago Art Institute as a child and teenager. She earned a BFA and MFA before she moved for a short stay in New York City. After the war, Mitchell went to Paris on a travel fellowship and met an American publisher she subsequently married before returning to New York. In the 1950s, Mitchell was part of the artists who spent time in bars and clubs, discussing art as part of the Abstract Expressionist movement. She became friends with many artists, participated in shows, visited each other's studios, and participated in the New York art scene. Mitchell's first solo exhibition was in 1952, a time she also divorced her husband. During this period, women artists remained marginalized; however, Mitchell was one of the few women in the group in weekly meetings on East Eighth Street to discuss art.

Mitchell's work always remained abstract, usually on large, expansive panels. Landscapes were her primary source of inspiration. Throughout the 1950s, she established her style using counterweighted lines and layers of color, forming emotions into her work. She used white backgrounds on her canvas and applied bright chunky colors. Art historian Linda Nochlin stated, the "meaning and emotional intensity [of Mitchell's pictures] are produced structurally, as it were, by a whole series of oppositions; dense versus transparent strokes; gridded structure versus more chaotic, ad hoc construction; weight on the bottom of the canvas weight at the top; light verse dark; choppy versus continuous strokes; harmonious and clashing juxtapositions of hue—all are potent signs of meaning and feeling."[2]

In the 1960s, her father died, and her mother was diagnosed with cancer; Mitchell's work was based on a somber palette. She also started to hang multiple canvases by each other and painted her images across the panels. Mitchell moved to a small town in France near Monet's home, leaving her friends and the art community in New York. Throughout her career, Mitchell worked with pastels and oils and was also a printmaker and book illustrator.

Ladybug (Figure **8.2.1**) appears spontaneous; however, Mitchell judiciously planned her application of paint. Using broad brushstrokes, she built layers of different hues of colors letting the excess paint dribble down the canvas. Colors are overlapped, some of the layers built up, others formed spots. When she created this painting, Mitchell carefully applied the paint, respecting the relationship between each color and how much paint was part of the brushstroke. Like her contemporaries, she did not approach the work as a compositional image; instead, each stroke became part of the overall image.



Figure 8.2.1: Lady Bug (1957, oil on canvas, 197.8 x 274.3 cm) by rocor, CC BY-NC 2.0

My Landscape II (Figure 8.2.2) appears as a wide window opened to the exceptionally colored garden. When Mitchell created this image, she lived in France, and the house had a view of the river and the immediate surrounding landscape. The bright blues anchor the paintings as longer green lines appear as vines and leaves. She covered the canvas with complex brushstrokes and colorful places of raspberry and yellow spaces.



Figure 8.2.2: My Landscape II (1967, oil on canvas, 261.3 x 181.6 cm) by americanartmuseum, CC BY-NC-ND 2.0

In the polyptych *Quartet II for Betsy Jolas* (Figure 8.2.3), Mitchell created a feeling of the expansive fields. White, greens, violet, and blues are applied with thick brushstrokes of paint interspersed with running drips. In some areas, the sky appears to be shining through; other regions are covered with dense vegetation. Her limited color palette enhances the feeling of an overgrown garden.



Figure 8.2.3: Quatuor II for Betsy Jolas (1976, oil on canvas, 279.4 x 680.7 cm) by jean louis mazieres, CC BY-NC-SA 2.0

JANET SOBEL

Janet Sobel (1893 – 1968) was born in Ukraine as Jennie Olechovsky. After her father was killed in the Russian pogrom, Sobel moved with her mother and siblings to New York City. When Sobel was sixteen, she married and had five children. She didn't start to paint until 1939; her son bought her art supplies and helped her develop her skills. Sobel frequently used music for her inspiration, filling the canvas as she worked. During World War II, she was horrified by stories of the Holocaust, reviving the trauma of her youth and the pogroms again Russian Jews before she came to the United States. Sobel's work is often considered the forerunner of Abstract Expressionism and significantly influenced Jackson Pollock and his drip painting method and overall coverage. Sobel was initially successful in an early 1945

exhibition. However, her career waned when a few critics called her work too primitive and deemed her a housewife who painted. Critics at the time were very powerful and could make or break a career.

Sobel invented her painting process and poured paint on a canvas, tipping the canvas, so the paint ran in different directions, also blowing wet lacquer. Sobel used the enamel paint her husband used to make costume jewelry. The enamel paint was fast drying and displayed a jewel-like finish. The canvas in *Milky Way* (Figure **8.2.4**) was covered from edge to edge as she also incorporated drips as spalts and lines from her brush. At first glance, it appears Sobel used a limited palette; however, close observation reveals a broad spectrum of colors; lilacs, red, orange, yellow, blue, gray, and brown. Some of the paint was applied with a glass pipette, blowing lines as she moved. Areas of the painting appear cloudy yet tied together by tapering lines. Her work was ignored for decades until the late 1990s, when this painting was included in a show of women artists.



Figure **8.2.4**: Milky Way (1945, enamel on canvas, 114 x 75.9 cm) by treasuresthouhast, CC PDM 1.0

JACKSON POLLOCK

Jackson Pollock (1929-1956), the youngest of five boys, was born in Wyoming. When Pollock was ten months old, his mother took the boys to California, where they stayed. He was not successful in high school; instead, he traveled with his father, a surveyor. Pollock was inspired by the murals of the Mexican muralists, especially José Orozco. By 1930, he went to New York City with one of his brothers and studied with another Mexican muralist, David Siqueiros. During the 1930s, he worked on murals for the Works Progress Administration (WPA). At a workshop, Pollock learned experimental techniques to use liquid paint, inspiring him to develop his well-known drip method. He also attended a Picasso exhibition in 1939 at the museum, appreciating the power of expressive European modernism. During World War II, Pollock had successful exhibitions, much of his work influenced by Picasso and Surrealism. He married Lee Krasner in 1945, an artist who also influenced Pollock's career. Pollock and Krasner moved to Long Island, and Pollock used the barn as his studio while Krasner painted in a bedroom in the house. He grappled with alcoholism most of the time, enhancing his volatile behavior. In 1956, as he drove along a winding road while drunk, he crashed into a tree, killing himself at the early age of forty-four.

After the war, Pollock's work in the late 1940s revolutionized the potential of the new styles to follow. He did not follow conventional standards or use an easel. He laid large canvases on the floor and started dripping and splattering paint around all sides of the canvas as he walked around the canvas. He used resin-based paints, old, stiff brushes, sticks, or syringes to throw down the paint. He did not want to illustrate objects in the natural world; he wanted to create a non-representational impact and be part of the ritual of painting. Pollock avoided any specific points of emphasis, only forming unique patterns as the paint was applied. He stated, "The painting has a life of its own. I try to let it come through."[3] Pollock's emergence as a significant artist of the period was created when art critic, Clement Greenberg, decreed Pollock as the mastermind of the new American art. The pronouncement from this influential art critic shifted the ideals of the art world and ensured Pollock's success.

Pollock traveled through the western states with his surveyor father and witnessed multiple Native American rituals, including the sand painters who created their work as a spiritual event. Pollock said he did not follow the sand painter's process; he believed the concepts were in his subconscious. *Guardians of the Secret* (Figure **8.2.5**) reflect Pollock's synthesis of mythology and ceremonial practices. The abstracted figures on the sides face the symbolic and heraldic forms between them. This painting was part of his first exhibition, created before his more well-known drip method.



Figure 8.2.5: Guardians of the Secret (1943, oil on canvas, 122.8 x 191.4 cm) by wallyg, CC BY-NC-ND 2.0

The Key (Figure 8.2.6) was part of Pollock's *Accabonac Creek* series, named after a small stream. The painting maintains some of his early interest in Surrealism. He laid the canvas on the floor and painted from every side as he walked around the canvas expressing his interest in spontaneous painting, unplanned and generated from his subconscious and the actions of the paint. Pollock completed this painting the year before he started his drip methods.



Figure 8.2.6: The Key (1946, oil on linen, 149.8 x 208.3 cm) by Ed Bierman, CC BY 2.0

One: Number 31 (Figure 8.2.7) is one of Pollock's most significant paintings and is considered his masterpiece based on the innovative drip technique. He worked on the methods for three years before he started this painting. Pollock laid the enormous canvas on the floor to work and dropped, dripped, or dribbled paint onto the canvas, sometimes even throwing paint directly from the can. He even punched holes in paint cans letting the paint run out. Some of the paint splashed outward, forming pools of color and splashing droplets. He used somber colors on the off-white background. The long, looping cords of different colors move around the canvas, animating the painting, forming thick and thin lines. Pollock said, "On the floor, I am more at ease, I feel nearer, more a part of the painting since this way I can walk around it, work from the four sides and literally be in the painting."[4]



Figure 8.2.7: One: Number 31 (1950, oil and enamel on canvas, 269.5 x 530.8 cm) by andryn2006, CC BY-SA 2.0

LEE KRASNER

Lee Krasner (1908-1984) was born in Brooklyn, New York. Her parents were Jewish immigrants who came from Ukraine to escape the Russo-Japanese war. After high school, Krasner always wanted to be an artist and went to a technical art school, learning to copy the old masters and produce anatomically correct images. Unfortunately, few paintings are left from her early career because a fire destroyed her work. The Museum of Modern Art opened in 1929, and during the 1930s, Krasner attended classes in modern art ideas, leading her to question her work and modernize her style. She worked for the Works Progress Administration Federal Art Project (WPA), painting murals. By 1940, Krasner joined the abstract artists' group, meeting many new artists, including the beginnings of her relationship with Jackson

Pollock. Krasner's work became very abstract, part of her continual reinvention as she worked with paint, charcoal, and collages. She frequently cut up her work to use in other collages or even destroyed her work if she was not satisfied. Today, very little of her work survives. In 1945, Krasner married Jackson Pollock, a tempestuous relationship (Pollock was considered an alcoholic). When they moved to Long Island to escape the city influences, Krasner worked on collages, even using parts of Pollock's discarded work. Unfortunately, in 1956, Pollock died in a car crash. Krasner moved out of her small bedroom studio to the big studio Pollock used in the barn, where she started working on her more expansive canvases. Her work was not well-known, and she had few opportunities until the death of Pollock.

After Krasner moved into Pollock's grand studio in the barn, she used huge pieces of canvas for her work. She created *Polar Stampede* (Figure **8.2.8**) at night when she had insomnia. Many historians believe this was her release from Pollock's control after his death. Because she painted at night in dim light, she did not see the colors very well, and instead of her usual vibrant colors, she used browns, grays, and whites. Although the painting might be reminiscent of Pollock's style, she exhibited control that Pollock lacked.



Figure **8.2.8**: Polar Stampede (1960, oil on canvas, 243.8 x 412.4 cm) by rocor, CC BY-NC 2.0

In *Another Storm* (Figure **8.2.9**), Krasner used the brush to scrape across the canvas, letting the paint bleed into the canvas. She also allowed the unpainted sections of the canvas to show, not compelled to cover every spot. She masterfully used a palette spectrum from orange to purple, highlighted by browns. Her work did not drip from the brush; the paint was purposefully applied.



Figure **8.2.9**: Another Storm (1963, oil on canvas, 4.47 x 2.38m) by Images George Rex, CC BY-NC-ND 2.0

ELAINE DE KOONING

Elaine de Kooning (1918-1989) was born in New York, the oldest of four children. Early in her life, her mother supported de Kooning's artistic talents by teaching her to draw images she viewed at museum visits. Unfortunately, her mother was sent to a psychiatric facility when de Kooning was still a child. After high school, de Kooning studied art at different places where one of her teachers introduced her to Willem de Kooning at a time, he was thirty-four, and she was twenty. He taught her art and was a harsh critic, even demolishing some of her drawings. Frequently, he set up a simple still life for her to draw, studied her sketch, and then tore it up. They married in 1943 and shared a loft and studio space while they carried on affairs outside of the marriage. Willem de Kooning even had a daughter with another woman. Both of de Kooning's battled with alcoholism and separated in 1957. Elaine de Kooning stayed in New York City, living in poverty. They were separated for almost twenty years and reunited in 1976. She was considered an accomplished artist and belonged to the Eighth Street Club, a rare ability for a woman. She was serious about her work but continued to promote her husband's work first; she believed he was a genius. As women continued to be marginalized during the Abstract Expressionism movement, de Kooning signed her works with her initials, letting her husband use the de Kooning name. She also taught art at different schools and wrote articles for art magazines.

De Kooning used various styles in her art ranging from abstract to figurative and creating a diverse body of work. She believed static styles could imprison one's creativity, and she cared more about the character of her work. De Kooning did not create a pure abstraction; instead, she integrated abstraction with figuration, reinventing the idea of the portrait. She masterfully added slashes of bright color across and outside the lines. De Kooning painted portraits of everyone she met, posing the person in a position to define their characteristics.

De Kooning's most well-known portrait was her commission for President John F. Kennedy. She went to Palm Beach, where the president was staying in 1962, to sketch him in different positions. She used various mediums, pen, pencil, and ink, with charcoal her favorite because it was the fastest. De Kooning was significantly moved by Kennedy and his energy. He also did not sit still and was encircled by activity, a challenge for her because the light and pose were constantly changing. Over two months, she created twenty-three paintings and stacks of drawings, each one different. De Kooning stated she loved "the feeling of the outdoors he radiated" and noted that "on the patio . . . where we often sat . . . he was enveloped by the green of the leaves and the golden light of the sun."[5] This version of *John F. Kennedy* (Figure **8.2.10**) is a view of Kennedy seated at a desk with a book in front of him. The colors are contrasting, the yellow paint forming different views over the painting. Kennedy's eyes appear tired, a reflection of the stress of his job. He seems to sit awkwardly in the chair, perhaps trying to adjust the position of his chronic back pain.



Figure **8.2.10**: John F. Kennedy (1963, oil on canvas, 115.6 x 262.9 cm) by moedermens, CC BY 2.0

Although de Kooning did not have much money, she did visit France and was inspired when she visited Lascaux caves. She created a series of paintings based on views of the cave walls and the animals drawn thousands of years earlier, including deer and bison. In *Les Eyzies* (Figure **8.2.11**), she applied forms of red with broad, dense strokes, streaks of blue and purple washing over the outlines of the primitive animals. De Kooning was fascinated by the different scales the original artists used and how some forms were primitive and detailed.



Figure **8.2.11**: Les Eyzies from the Lescaux Series (1985, Aquatint, 78.1 x 112.6 cm) by rocor, CC BY-NC 2.0

WILLEM DE KOONING

Willem de Kooning (1904-1997), born in the Netherlands, lived back and forth with his divorced parents, leaving school when he was twelve. He worked as an apprentice for other artists while taking classes at the local technical school. In 1926, de Kooning hid as a stowaway on a ship, embarking on the United States. At first, he worked as a house painter, painting on canvas when he had time. De Kooning became part of the modernist set of artists in New York. He started working for the Works Progress Administration (WPA) mural projects; however, he resigned because he was not an American citizen. When he met his wife, Elaine, she was fourteen years younger than him. They married in 1943; de Kooning was working on his original series of portraits. Their marriage was continually affected by affairs (claiming they had an open marriage), arguments, separations, and alcoholism. During the late 1940s, he became part of the New York school group including Jackson Pollock and Franz Kline and their movement of Abstract Expressionism. De Kooning's work moved from figurative to abstraction, a style he continued to use.

At first, de Kooning based his abstracted work on black and white images, frequently incorporating abstracted female figures in his work. His images of the female were considered his most controversial. De Kooning worked on both paper and canvas, most of his original black and white work on paper. He used multiple types of media; enamel, pastels, oils, applied with broad brushstrokes in layers he sanded,

scraped, and drew. He developed curved and straight lines that floated, intersected, and stopped, resembling ethereal-like ribbons as he alternated between vivid colors against areas with quiet tones.

Excavation (Figure **8.2.12**) was one of de Kooning's largest paintings at the time. He used dark lines to define anatomical parts of birds, fish, and humans, details appearing to move or dance across the canvas. The original image had a white background; age has yellowed the color. The punctuating colors were bright and moved through the canvas; however, the yellowed background now mutes the colors. He created the image by building the surface, scraping it, and adding more layers.



Figure **8.2.12**: Excavation (1950, oil on canvas, 205.7 x 254.6 cm) by mark6mauno, CC BY-NC 2.0

A Tree in Naples (Figure **8.2.13**) was part of his abstracted landscapes. De Kooning applied the paint with thick, broad brushstrokes with colors found in nature. He said his landscape paintings were inspired by the vistas he saw on open roads.



Figure **8.2.13**: A Tree in Naples (1960, oil on canvas, 203.7 x 178.1 cm) by gtrwndr87, CC BY-NC-SA 2.0

De Kooning frequently returned to the female figure as the subject for his paintings. He generally reviewed a figure and made multiple initial studies before he started painting. Many people saw his work as misogynistic, violent, and objectifying women, and others felt the images were dated, a style from the past. De Kooning himself said, "Flesh is the reason oil paint was invented…beauty becomes petulant to me. I like the grotesque. It's more joyous."[6] In *Two Women with Still Life* (Figure **8.2.14**), he used light and dark pastels equally instead of employing the usual technique of using the darker colors first and then adding the lighter colors. The two women stand side by side, the still life elements challenging to discern. During a 1953 exhibition, the work was considered unbelievable because of the clashing, garish colors and frantic lines.



Figure **8.2.14**: Two Women with Still Life (1952, pastel, charcoal on paper, 57.15 x 60.33 cm) by rocor, CC BY-NC 2.0

FRANZ KLINE

Franz Kline (1910-1962) was born in the coal-mining region of Pennsylvania. Unfortunately, his father committed suicide when Kline was only seven. He went to a high school for fatherless boys before he studied art at Boston University. He went to London for further art education and met his wife. They returned to the United States, living in New York City. Kline's training was based on illustration, and he worked on several commissions for murals. However, he continued to develop a more simplified style influenced by the New York City art scene. By the 1940s, he began to use his signature lines, probably based on suggestions by Willem de Kooning about abstraction. By the end of the 1940s, Kline's work was all non-representational with dynamic lines. At first, he worked only in black and white for almost a decade. By the 1950s, he started experimenting with color in addition to black and white. Kline liked to use solid and gestural lines of black paint against the white background, adding splatters of black to enhance the broad black lines. Unfortunately, he died of heart failure at the summit of his career.

Mahoning (Figure **8.2.15**) is an extra-large painting with broad, bold black brushstrokes against the contrasting white background. He liked to use house paint because the viscosity was less dense, and the paint could be applied quickly and ran faster. Kline's brushwork is ragged, a result of broad movements by the artist. He glued small sheets of paper on the background before adding paint. The diagonals in the painting escape off the edge of the canvas. Like many of his others, the painting was named after a town in Pennsylvania's coal regions. Perhaps he used black as a reminder of the coal color of his youth.



Figure **8.2.15**: Mahoning (1956, oil and paper on canvas, 204.2 x 255.3 cm) by G. Starke, CC BY-SA 2.0

Blueberry Eyes (Figure **8.2.16**) is based on dynamic red, black, and green applications. The bold strokes were painted on top of the blue background. Kline said he was inspired to use blue because it was the color of eye shadow his friend wore after she returned from Paris. He brought tension between the color and the brushstrokes of black, color trying to overcome the black.



Figure **8.2.16**: Blueberry Eyes (1959-1960, oil on paperboard, 101.9 x 75.6 cm) by americanartmuseum, CC BY-NC-ND 2.0

HELEN FRANKENTHALER

Helen Frankenthaler (1928-2011) was born in New York City. Her father was a judge for the New York State Supreme Court, and Frankenthaler grew up with a privileged background. She and her sisters were properly prepared for advanced education and professional careers. She frequently studied under well-known artists and graduated in 1949 from Bennington College. She married artist Robert Motherwell in 1958 and divorced him in 1971. Frankenthaler started exhibiting her work in 1951 and by 1959 regularly exhibited in international events and solo shows in many museums and galleries. Frankenthaler was well-known for her paintings; however, she also produced welded-steel sculptures, created illustrations for printing and books, designed costumes for England's Royal Ballet, and taught at different universities.

In 1952, Frankenthaler started her innovative soak and stain method of painting. Using an unprimed canvas stretched on the studio floor, she poured thinned oil paint on the canvas. The paint was so thin, it soaked into the canvas, staining the absorbent canvas. She worked on all

sides of the canvas, the thin color oozing across the surface to create a translucent look. As the great swaths of color bled across the canvas, her work almost had a landscape feeling. She believed in the fluidity of paint, not using the motion of a painter as some of the others believed. However, Frankenthaler didn't care about a literal interpretation of her work; she only wanted to create a beautiful picture. *Mountains and Sea* were three by two meters, and her first large-scale painting using this technique, a method widely acclaimed by her peers. By the early 1960s, Frankenthaler created images with a single stain tone and used acrylic for deeply colored works.

The *Scene with a Nude* (Figure 8.2.17) depicts Frankenthaler's use of the very thin paint flowing in its path on the canvas in the spaces she applied each color. She frequently left sections of the painting without paint, letting the blank canvas as part of the image. The watery gray torso in the upper left corner flows into splayed legs projecting off the sides of the canvas, a hidden eroticism.



Figure 8.2.17: Scene with Nude (1952, oil and charcoal on canvas, 108.6 x 128.9 cm) by K. Todd Storch, CC BY-NC-ND 2.0

Hommage a Chardin (Figure 8.2.18) was created with her classic soak-stain method. The saturated color sections contrast to the untreated canvas. The neutral color of grays and browns developed deep color versus the lighter, less intense orange. The scene might be a landscape, fields of different natural plants interspersed with roads, or as Frankenthaler always said, just a beautiful picture.



Figure 8.2.18: Hommage a Chardin (1957, oil on canvas, 101 x 132.1 cm) by rocor, CC BY-NC 2.0

Frankenthaler went to Arizona and experienced the colors of the desert southwest. In her painting *Desert Pass* (Figure 8.2.19), she denied it was based on her visit to the desert but agrees one's inner psychic musings of physical experiences are reflected in one's artwork. The colors in the painting are very reflective of the colors of the desert, different browns, and yellows in the flat sand through the hills. The sparse green of desert plants is seen in the minimal use of green.



Figure 8.2.19: Desert Pass (1976, acrylic on canvas, 97.2 x 136.5 cm) by americanartmuseum, CC BY-NC-ND 2.0

ROBERT MOTHERWELL

Robert Motherwell (1915-1991) was born in Washington and moved to California, his father the president of a major bank. Motherwell was asthmatic and in poor health in his childhood. His ability as an artist was observable as a child, and he received a fellowship to Otis Art Institute when he was eleven. He graduated from Stanford University with a degree in Philosophy instead of art and was influenced by many modern writers. His father wanted him to go to Harvard and get a Ph.D. for future economic security and was willing to pay Motherwell to attend. So, he went to Harvard and studied before going to New York and Columbia University, where he was encouraged to study art. On a trip to Mexico, he met his future wife and decided to become an artist. Motherwell's group of friends were surrealist artists, and they taught him the concepts of automatism, drawing from the unconscious. By the 1950s, he divorced his first wife and remarried, only to divorce a second time in 1955.

In New York, he was one of the younger artists in the abstract group, which included Willem de Kooning and Jackson Pollock. Motherwell was considered the most articulate and known for works expressing political or philosophical concepts. He believed art was a type of 'mysticism' based on one's imagination to find the unexpressed. Motherwell explained, "The game is not what things 'look like.' The game is organizing, as accurately and with as deep discrimination as one can, states of feeling;…become questions of light, color, weight, solidity, airiness, lyricism, somberness, heaviness, strength, whatever…" [7] Motherwell experimented with paint, brushstrokes, or collages of torn paper. He wanted to express a new art form with multiple materials and concepts and experimented throughout his lifetime.

Motherwell liked to use the concepts of human suffering, loss, and struggles in his work, demonstrating the spiritual journey of life. In *Wall Painting III* (Figure **8.2.20**), the six-pointed abstracted Star of David becomes figure-like in counterpoint to the more organic figure on the right. Both figures appear to be moving to unheard muses. Motherwell was not especially religious; however, he used the contrasts of light and dark, stylized and organic, to define the human experience. The painting was made for a synagogue, and the work suggested the Jews' passage as they moved from the blackness of the Holocaust to the freedom of life.



Figure **8.2.20**: Wall Painting III (1952, oil on fiberboard, 121.9 x 182.9 cm) by americanartmuseum, CC BY-NC-ND 2.0

Motherwell created over one hundred paintings he termed funeral songs after three years of the Spanish Civil War. He returned each time to the recurring concept of a black oval he repeated with different sizes and distortions. He placed the contrasting black shapes against a white background. Motherwell often said his image resembled a dead bull's testicles after a bullfight. He stated, "the pictures are also general metaphors of the contrast between life and death, and their interrelation."[8] *Elegy to the Spanish Republic No. 57* (Figure **8.2.21**) is one of the paintings in the series and maintains the theme of a horizontal canvas and strong vertical lines. He added ovoid forms in relation to the lines, keeping the strong contrast, colors of life and death.



Figure **8.2.21**: Elegy to the Spanish Republic No. 57 (1957-1961, charcoal and oil on canvas, 213.3 x 277.1 cm) by profzucker, CC BY-NC-SA 2.0

GRACE HARTIGAN

Grace Hartigan (1922 – 2008) was born in New Jersey, where she married as a teenager. She and her husband planned to move to Alaska; however, they only went as far as California, where Hartigan had a baby and experimented with painting. Her husband was drafted in 1942, and Hartigan moved to New Jersey to learn drafting at an engineering school. She also worked in an airplane factory to support her son,

studying art when she had spare time. At one time, Hartigan told an interviewer about painting, "It chose me. I didn't have any talent. I just had genius."[9] She moved to New York City and became part of the downtown scene, one of the artists who all mingled, went to clubs, and influenced the new movement of Abstract Expressionism. Hartigan was significantly influenced by Jackson Pollock's approach and how he immersed himself in his work. At first, she exhibited her work using the name 'George Hartigan'', believing a woman's work would not be taken seriously. Hartigan frequently dressed as a man and developed an extensive set of curse words she liberally used. As Hartigan became successful, she used her first name and was noted as one of the upcoming women painters. She also developed different styles, some abstract, some more figurative. Hartigan did not create any specific and identifiable style because she wanted to be free to paint what she wanted. Over time, she married four times, finally moving to Maryland, where she taught at the university.

Essex and Hester (Figure **8.2.22**) are covered in a dark mottled red with heavy black lines, some colored in with paint. The red background has multiple layers of colors underneath to bring out the intense red color we see today. The black lazy winding lines are drawn in each of the four quadrants and contain specific primary colors. The green slightly above the midline is a complementary color of red, giving it a vibration feeling. The blue color on the lower left is a mixture of cobalt blue and white, giving it a dimensional quality. The other two colors, purple and orange, are secondary colors also mixed with white, loosely applied on top of the red, which peeks through the paint.



Figure **8.2.22**: Essex and Hester (Red) (1958, oil on canvas, 134.6 x 211.5 cm) by rocor, CC BY-NC 2.0

When Hartigan was teaching at a college in Baltimore, she noticed how many of the male students were fascinated with motorcycles. She painted *Modern Cycle* (Figure **8.2.23**) to reflect the interest of students around her. The motorcycle was portrayed as parts, handlebars, a gas tank, headlights, part of the engine, a woman's legs, the logo. Hartigan even hung a poster of Brando on his motorcycle as an homage to the subject. The painting has exceptionally strong colors, colors found on a motorcycle. Gray-silver, red, and yellows are colors found on a motorcycle, and she used them or designated each part. Hartigan used red sparingly, moving the viewers around the painting. She considered this one of her favorite paintings.



Figure **8.2.23**: Modern Cycle (1967, oil on canvas, 199.4 x 275.6 cm) by americanartmuseum, CC BY-NC-ND 2.0

The group of artists who became the Abstract Expressionists came to New York City with the dream of changing the definition of American painting. They wanted to paint something beyond a recognizable image; art based on the truth of one's feelings. Before, Paris was the center of the art world, and this movement brought the center to New York, changing ideals from Surrealism and Cubism to abstract definitions. De Kooning always felt Picasso, and his influence was the competition to beat, and the group in New York achieved the historic change after World War II. Abstract Expressionist artists created a new style; their images were loose and fueled by emotion as color moved around the canvas. The paint was applied with broad, dramatic brushstrokes and thrown, dripped, or poured, covering the whole canvas with movement and action.

[1] Marter, J. Ed. (2016). *Women of Abstract Expressionism*, Yale University Press, p...

[2] Livingston, J. (2002). *The Paintings of Joan Mitchell*, University of California Press, p. 55.

[3] Retrieved from https://www.jackson-pollock.org/

[4] Retrieved from https://www.jackson-pollock.org/one-number31.jsp

[5] Ward, D. C. (2018). *America's Presidents: National Portrait Gallery,* Smithsonian Books, p. 35.

[6] Retrieved from https://www.moma.org/collection/works/79810

[7] Retrieved from https://learn.ncartmuseum.org/artist....rt-motherwell/

[8] Retrieved from https://www.moma.org/collection/works/79007

[9] Retrieved from https://americanart.si.edu/blog/eye-level/2008/23/1051/states-grace-remembering-grace-hartigan-1922-2008;

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8.3: COLOR FIELD (1950S-1960S)

INTRODUCTION

Color field painting is closely associated with Abstract Expressionism, a movement whose beginnings were centered in New York City. The style of the color field was based on large spaces of a solid color, color its objective, color divorced from the pursuit of a specific context, color, itself the subjective concept. Artists created a new style, freed from figuration without a background, exploiting the dominance of color over space, the background and foreground becoming one. The solidity of color, or the direction of a line, took precedent in their painting. Artists Mark Rothko, Clyfford Still, and Barnett Newman are credited for the beginnings of color field painting. Rothko believed his large blocks of color created patterns to appeal and communicate with a person's emotions. He stated,

> *"I'm not an abstractionist…. I'm not interested in relationships of color or form or anything else…. I'm interested only in expressing basic human emotions—tragedy, ecstasy, doom, and so on—and the fact that lots of people break down and cry when confronted with my pictures show that I communicate those basic human emotions…. The people who weep before my pictures are having the same religious experience I had when I painted them. And if you … are moved only by their color relationships, then you miss the point!"*[1]

Still was known for his use of strong colors in a textural style, a bright, jagged juxtaposition of colors flashing across the canvas. He is thought of as the first color field painter. At the time, Newman was searching for the concept of absolute beauty instead of comparative beauty, and he painted broad areas of flat color punctuated by thin lines he viewed as streaks of cosmic light. Newman called his thin lines "zips." The carefully organized lines or zips delineated the spatial arrangement of his painting.

Artists started to focus on the consistency of their colors, eliminating any traces of brushstrokes. One of the characteristics defining color field art is the smoothness of the paint without texture. The basic technique was based on how the paint was applied on large, flat areas of color. Many artists employed a method of staining with diluted paint mixed in buckets and poured onto the raw canvas. The paint was also brushed, rolled, or sprayed on the canvas, each artist developing their procedures. Initially, mixing and diluting oil paint was challenging; however, acrylic paint became widely available during this period, making the paint easier to use and less damaging to the cotton duck canvas surface. Acrylics were a mixture of a binder, pigment, and water, the paint drying faster than oils, able to be thinned with water, and ideal for the staining technique.

MARK ROTHKO

Mark Rothko (Markus Yakovievich Rothkowitz) (1903-1970) was born in Latvia, part of the Russian Empire. His father, a pharmacist, was engaged in political activities, a dangerous activity for a Jew in Russia. In 1913, the family moved to the United States to avoid the problems erupting in Russia. Rothko did well in school, spoke four languages, and became active in issues supporting worker's rights. He spent two years at Yale University before dropping out. When Rothko went to New York, he noticed students drawing a model, became interested in art, and found a tutor to teach him painting. He became friends with local artists who convinced him to pursue art as a career, work disliked by his family who wanted Rothko to find an occupation with better monetary reward. He married in 1932 and held his first one-person show. Rothko became an American citizen in 1938 because he thought the rise of the Nazis and Hitler might provoke the United States to deport Jews back to Europe.

Although Rothko's early work was based on current art movements, he was always influenced by color, and his Surrealistic paintings in the 1940s incorporated his experimentation with color and color blocks. During this period, he divorced his wife. He journeyed to California, where he met Clyfford Still, an abstract painter who highly influenced Rothko, changing his style from Surrealism to his signature style, "multiforms." He painted large blocks of contrasting and complementary colors on large-scale canvases, wanting the viewer to be enveloped by the life-sized images with a feeling of intimacy and awe, a spiritual experience. He thought small paintings did not bring the involvement to the viewer. Rothko found great commercial success and commissions from major companies. Despite his artistic and critical success, he became deeply depressed, drank heavily, and left his wife. In 1970, plagued by alcoholism and depression, he committed suicide.

Rothko used a thin layer of pigment combined with a binder and applied it to bare canvas, followed by multiple thinned oil coatings. Using quick brushstrokes, he developed deep overlapping colors. Researchers, using modern techniques, revealed how he modified his paint. Rothko "used synthetic substances such as oil-modified alkyd and acrylic resins alongside traditional materials, including egg, glue, and dammar resin, which are fast-drying and allowed him to apply subsequent layers within hours."[2] He also added phenol-formaldehyde so the layers did not run together. Rothko created a compositional organization for his paintings based on two or three colors arranged in various horizontal bars. The strength of each color generated a "halo" effect around each color, developing a translucency. His diluted paint saturated the canvas and stained the fibers. *Black, Red over Black on Red* (Figure **8.3.1**) *and Black, Ochre, Red over Red* (Figure **8.3.2**)

demonstrate his use of intense, juxtaposed colors. In the first painting, the black appears to float on top of the red/black background, and in the second painting, the ochre seems recessed into the background of the stronger colors.



Figure 8.3.1: Black, Red over Black on Red (1964, oil on canvas, 205 x 193 cm) by f_snarfel, CC BY-NC 2.0



Figure 8.3.2: Black, Ochre, Red over Red (1957, oil on canvas, 252.7 x 207 cm) by rocor, CC BY-NC 2.0

Green, Blue, Green on Blue (Figure 8.3.3) uses different colors with the same effects, the open question of which space is dominant or background or other relationships. Rothko named many of his color field paintings after the colors he used for a specific work.



Figure 8.3.3: Green, Blue, Green on Blue (1968, acrylic on paper laid on canvas, 102.9 x 67.3 cm) by estudio campo baeza, CC BY-NC 2.0

No. 5/No. 22 (Figure 8.3.4) is an anomaly from Rothko's other color field paintings as the solid red band slashing across the canvas is broken by three undulating light lines. The horizontal lines were made by scraping through the paint with a blunt tool. When the painting was closely examined, researchers found the lines were repainted and re-scored numerous times, bunching in one area, stretching out on the edges, demonstrating Rothko's belief in the importance of how the lines were placed. Rothko always wanted to build emotion into the artwork and did not want his work viewed only for their spectral affiliations. He said, "If you are only moved by color relationships, then you miss the point. I'm interested in expressing the big emotions—tragedy, ecstasy, doom."[3]

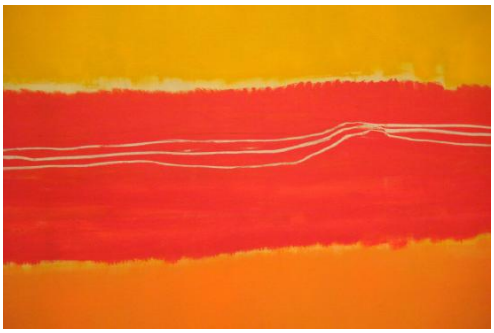


Figure 8.3.4: No. 5/No. 22 (1950 oil on canvas, 297 x 272 cm) by wallyg, CC BY-NC-ND 2.0

CLYFFORD STILL

Clyfford Still (1904-1980) was born in North Dakota and lived in Canada and Washington as a child and through his early years, receiving a Master of Fine Arts degree at Washington State College. He married around 1930 and had two daughters. In 1941, he moved to California, where he met Mark Rothko, who introduced him to the prestigious galleries and the world of Abstract Expressionism. He still went to New York for several years, divorced his wife, and remarried before moving to Maryland, where he lived the rest of his life relatively isolated from the art world. Although he was credited as the first significant artist to abandon figuration, he did not participate in the major city art scenes, preferring the isolation of Maryland. Still did not believe audiences were ready for his kind of art. The Still Museum Director, Dean Sobel, wrote, "He felt the art world was full of self-serving professionals who had become nothing but a drain on his creative energies."[4] Still frequently refused invitations to exhibit his work and turned down commissions, managing his career from Maryland, far from New York.

Still traveled between California and New York, he developed a unique style using large canvases covered with color punctuated by jagged shapes. The canvas had a dominant color of a deep impasto applied with a palette knife and a contrasting accent color to create tension and conflict. His paintings are reminiscent of the regions he lived in as a child, with vast terrain interspersed with craggy formations. Still referred to the irregular, vertical, linear forms as lifelines. *1947-Y-No. 2* (Figure **8.3.5**) and *1949-A-No.1* (Figure **8.3.6**) are examples of Still's use of color, high contrasted dark reds and black against areas of lighter yellow, white, or orange. The jagged lifelines flare throughout the painting.



Figure 8.3.5: 1947-Y-No. 2 (1947, oil on canvas, 176.5 x 149.9 cm) by Cea, CC BY 2.0



Figure 8.3.6: 1949-A-No.1 (1949, oil on canvas, 236.2 x 200.7 cm) by Cea, CC BY 2.0

1952-A (Figure **8.3.7**) and *Untitled* (Figure **8.3.8**) follow Still's style with a significant change in palette. *1952-A* was composed of robust colors and minimal contrast. The ragged blue lifeline formations are still visible in the thickly troweled dark paint. *Untitled* effectively used

different tones of yellow over most of the canvas as a subtext to the striking black and red configuration dropping down from the corner. He left the canvas blank on the side of the painting except for the single dark, jagged lines. His strong vertical movement on the broad expanses of color brought a relentless force to Still's work.



Figure **8.3.7**: 1952-A (1952, oil on canvas, 300 x 269 cm) by rverc, CC BY 2.0



Figure **8.3.8**: Untitled (1957, oil on canvas, 287 x 375 cm) by rocor, CC BY-NC 2.0

BARNETT NEWMAN

Barnett Newman (1905-1970) was born in New York City; his parent's Jewish immigrants who came from Poland. Initially, he went to City College in New York and studied Philosophy, graduating in 1927. Newman worked as a teacher and writer, was considered an intellectual, and even tried to run for mayor. In the 1930s, Newman switched to painting, supposedly based on Expressionism; however, he destroyed the early work as obsolete and continued throughout his career to destroy any work not meeting his ideals. Newman's wife, whom he married in 1936, was an art teacher. In the 1940s, Newman's work had a surrealist style; then, he experimented with fields of color, originally variegated like the other Abstract Expressionists. However, he disregarded the more expressive brushwork for the flat, solid color paintings. Newman had to explain this new concept of solid, hard-edged areas of color, one of the first artists to use the techniques. He was not interested in how people labeled his work and had his view and claimed, "to start from scratch, to paint as if painting never existed before." Newman saw his work as forms of thought and the experience of being alive and individual.[5] In1945, he wrote about the theoretical goals of the proper abstract painter to move beyond earlier art movements, transcending the decorative elements of art into the abstraction of intellectual and conceptual art. Through one of the galleries, Newman became friends with Mark Rothko and Clyfford Still, all three influencing the abstract world of art.

Working with flat, solid colors, Newman added thin vertical lines he titled "zips." *Onement I* (Figure **8.3.9**) was one of his first color field paintings with the zip line, his signature mark, using the vertical line to create the spatial regions of the painting. The painting was a solid field of Indian Red intersected with a zip line of light cadmium red he applied with a palette knife.



Figure 8.3.9: Onement I (1948, oil on canvas and oil on masking tape on canvas, 69.2 x 41.2 cm) by wallyg, CC BY-NC-ND 2.0

In Latin, Newman's title for his painting *Vir Heroicus Sublimis* (Figure **8.3.10**) is translated, "Man, heroic and sublime." Newman created this oversized work to be sublime, wanted the viewer to stand near the painting to develop an experience similar to meeting someone. "It's no different, really, from meeting another person. One has a reaction to the person physically. Also, there's a metaphysical thing, and if a meeting of people is meaningful, it affects both their lives."[6] Newman used the impactful single color, letting the viewer respond to the color. His narrow zip bands intersected the color, the dark and light vertical stripe contrasting with the single massive color and giving scale to the painting.

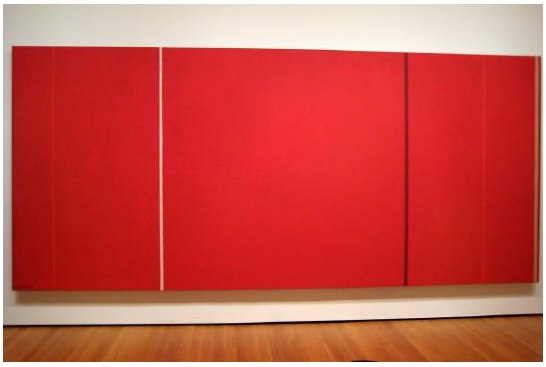


Figure 8.3.10: Vir Heroicus Sublimis (1950-51, oil on canvas, 242.2 x 541.7 cm) by wallyg, CC BY-NC-ND 2.0

FRANK STELLA

Frank Stella (1936-) was born in Massachusetts, attended elite schools, and graduated from Princeton University, where he majored in history, influenced by Stephen Greene, a legendary teacher. Stella was married twice and had five children with his second wife. He moved to New York in 1958 and was attracted to the new Abstract Expressionist paintings, especially Jasper John's work of flags. Stella wanted to experience the idea of painting full time. He was opposed to the concept of expressively using paint and instead focused on the idea of the flatter surfaces seen in Barnett Newman's work. Stella's *Black Paintings* gained him quick fame and new concepts of what art is and needs to include, excluding the essentials of religion, psychology, political views, and other human frailties. Stella always believed, "What you see is what you see,"[7] bringing the concept of minimalism to the world. In the sixties, Stella became a leader in the art world with his flamboyant color and reductive forms.

The *Black Paintings* were his first expression of the picture as the object instead of a representation. Stella applied flat matte black paint in bands with brushes used by house painters leaving fuzzy thin, U-shaped pinstripes unpainted on the canvas. *Marriage of Reason and Squalor II* (Figure **8.3.11**) repeated the geometric patterns on a flat surface with minimal brushstrokes. The repetition of lines developed and emphasized two dimensions while shocking people with its simplicity. The *Black Paintings* repetitive geometric lines and the unembellished simplicity set the stage for the concept of minimalism and the idea of a viewer interacting with the artwork instead of a visual scene.

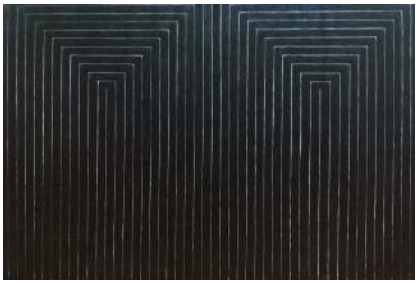


Figure 8.3.11: Marriage of Reason and Squalor II (1959, Enamel on canvas) by Derek Mead, CC BY-NC-ND 2.0

Empress of India (Figure **8.3.12**), part of his Notched-V series, was created from four canvases shaped into chevrons with a simple color palette of browns and ochers. Stella said, "when you have four vectored V's moving against each other, if one jumps out, you dislocate the plane and destroy the whole thing entirely." [8] The limited palette and arrangement of the parts bring the interplay of movement while maintaining balance.



Figure **8.3.12**: Empress of India (1965, Metallic powder in polymer emulsion paint on canvas, 195.6 x 548.6 cm) by wallyg, CC BY-NC-ND 2.0

Stella produced his *Protractor* series in 1967, artwork with broad, sweeping arcs, intersecting and overlapping, changing the concept of the shape of traditional art. The glowing, bright acrylic paint followed the lines of the canvas arcs. The *Protractor* paintings were large, innovative, and sculptural, paintings playing with the illusion of space based on a very flat surface appearing to have multi-faceted dimensions. Stella had visited Iran and was interested in the patterns of the pathways found in the ancient cities, so he named the series after some of the ancient cities. He painted the series over three years, producing ninety-three paints based on thirty-one different configurations. *Hagamatana II* (Figure **8.3.13**) was apportioned over five distinct sections, each adjoined by curved strips of intersecting colored lines. The brightly colored lines simultaneously belong to different sections, challenging the viewers. He also used color, changing the focal colors on each side from black to red, the center brown box bringing both sides together. The basic lines were drawn on a small scale with a protractor.



Figure **8.3.13**: Hagamatana II (1967, Polymer and fluorescent polymer paint on canvas, 305.4 x 458 cm) by pedrosimoes7, CC BY 2.0

Clesiphon I (Figure **8.3.14**) was named for a city near Baghdad, Iran. Stela used three unique designs: interlaces, rainbows, and fans based on their basic shapes; the half circle and circle in *Clesiphon I* became the primary units, the interlacing lines moving through the painting. The series was overly large and architectural as the bright fluorescent colors were usually applied in one coat.



Figure **8.3.14**: Ctesiphon I (1968, Polymer and polymer fluorescent paint on canvas, 304.8 x 609.6 cm) by Roman Königshofer, CC BY-ND 2.0

ANNE TRUITT

Anne Truitt (1921-2004) was born in Maryland before moving to North Carolina as a teenager. In college, she pursued a degree in psychology and graduated from Bryn Mawr College in 1943 before working in a hospital psychiatric ward. By the late 1940s, she decided to change careers and enrolled in art classes at the Institute of Contemporary Art in Washington, D. C. She married James Truitt in 1947 until 1971, when they were divorced. Truitt started her art career with figurative sculptures. At a museum, she encountered Barnett Newman's work and was inspired by the simplicity and subtlety of color modulation, a turning point for her career. Truitt's first sculptures were made of wood-based on forms of memories of fences in her childhood. Her sculptures were created from wood and then painted with

multiple layers of acrylic in monochromatic color. The sculptures were usually hollow and weighted to maintain their positions. Her painting process was extensive and time-consuming; the first layer was gesso, followed by multiple layers of paint, sometimes over thirty layers. Truitt was careful with her brushstrokes; each application of paint alternated between horizontal and vertical, each layer sanded to achieve a purity of color and finish. Truitt also created a large set of pencil and ink drawings, wrote books, and taught at the University of Maryland.

Truitt's use of a broad color palette was reflected in the installation of *In The Tower* (Figure **8.3.15**), ranging from deep colors of red and black to the paler yellow and lavender. She did not apply multiple layers of one color. Instead, she used different mixed colors, observing how translucent or opaque the color was and which layer to apply the color. She believed some base colors allowed the top colors to achieve perfection and become alive. The individual columns ranged in height and color, none of them exactly alike.



Figure **8.3.15**: In the Tower (paint on wood) by C-Monster, CC BY-NC 2.0

In *Green: Five* (Figure **8.3.16**), Truitt used oil-based enamel on wood instead of acrylic. The tower appears black; however, multiple layers were applied to achieve the finished color. She mainly used yellow, scarlet, lavender, light blue, black and white, believing colors were organic and living, creating a feeling of "aliveness" in the colors.[9]



Figure **8.3.16**: Green: Five (1962, oil (semi-gloss enamel) on wood, 149.8 x 38.1 x 17.78 cm) by rocor, CC BY-NC 2.0

JULES OLITSKI

Jules Olitski (1922-2007) was born in Ukraine, as Jevel Demikovsky. His father was executed shortly before he was born, and the family relocated to America when he was a year old. When his mother remarried, he was given the last name of his stepfather. Olitski displayed his artistic abilities early, even winning an art prize in high school, continuing his education at the National Academy of Design and Beaux Arts Institute in New York. After his time in the army during World War II, he studied in Europe and returned to New York. He was married and started exhibiting in different shows; his work was based on heavily textured abstracts. In 1960, he began to use dyes, staining large regions of the canvas with bright colors. Five years later, he developed a technique of applying layers of color and then dragging portions of acrylic paint on the changed borders. He used spray paint to cover large areas, building multiple layers of a different color to progressively alter the hues and values, the chromatic shifts of color, and significant advances in spray and stain paintings. Initially, he applied the paint with rollers or brushes before using the spray gun to add thin layers of paint saturating the surface. *Color in Voyage* (Figure **8.3.17**) is banded by circular forms, each color unique and contrasted with other segments. The bright blue in the center contends with each of the different bright colors.

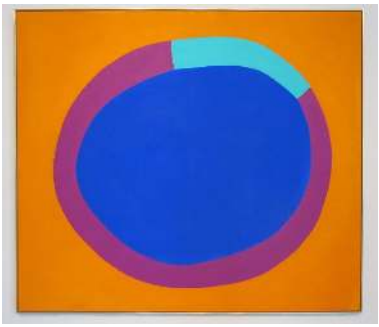


Figure 8.3.17: Voyage (1962, Acrylic on canvas) by rocor, CC BY-NC 2.0

Burn and Glitter (Figure 8.3.18) demonstrate Olitski's spray paint techniques to develop misty images. The multiple layers of thin, almost transparent colors helped create an opacity along with a transparent look. The possibility of the bright red is muted under the added layers of multiple colors, an open field filled with color from the outside inward.



Figure 8.3.18: Burn and Glitter (1966. Acrylic on canvas, 294.64 x 220.98 cm) by c_nilsen, CC BY-NC-SA 2.0

MORRIS LOUIS

Morris Louis (1912-1962) was born in Maryland, his parents' emigrants from Russia. He attended school in Maryland and won an art competition and a four-year scholarship to the Art Institute. His first significant art project was helping on a Public Works Art Project in Baltimore before moving to New York in 1936. He consistently painted scenes of workers and the poverty surrounding him before returning to Baltimore in 1943. He married in 1947, a time he began to use the new type of paint called Magna, the only paint he ever used after that. He worked with the paint makers, and they created a special acrylic resin mixable with mineral spirits or turpentine. The paint was used by artists in stain painting, achieving specific effects by pouring colors directly from the can. Magna colors were vivid, bright, and more intense than standard water-based acrylics. Louis and the other color field artists had simplified the concept of what is a finished painting. He specifically eliminated any compositional representations and left large regions of the unfinished canvas. He used lines of fluid paint in a repetitive formation of solid planes

One of Louis' most famous series was *Unfurled*. He used unprimed canvas, adding the paint to flow down the surface without brushstrokes. He was one of the prominent artists to develop the flowing, thin pigment as the paint billowed in rivulets down the canvas. *Delta Kappa* (Figure 8.3.19) was part of the series on the oversized canvas. The multi-colored rivulets move from the sides of the canvas to the bottom, not meeting and leaving the center blank. The colors soaked into the canvas, maintaining the purity of the flat colors. The work was complex; the artist only had one pass to pour the lines and have them flow correctly.



Figure 8.3.19: Delta Kappa (1960, (Acrylic Resin (Magna on Canvas), 262.3 x 370.8 cm) by Gandalf's Gallery, CC BY-NC-SA 2.0

Louis also created a series called *Stripe, Pungent Distances* (Figure 8.3.20), one of the paintings in the group. He generally hung the canvas on the wall and used turpentine-thinned paint as it flowed and soaked into the canvas. The adjacent, narrow stripes became more distinct as

the color ran down the canvas. Louis represented color for its visual qualities, using an unpredictable method without brushes.



Figure **8.3.20**: Pungent Distances (1960s Magna on canvas) 231.8 x 150.5 x 3.2 cm) by rocor, CC BY-NC 2.0

By the end of the late 1960s, color field painting was fragmenting into smaller definitions, each with unique characteristics, reducing artwork into severely minimalistic images. Color field became a starting point for the Minimalists who took the ideas of color and shapes into their pure basic form, eliminating any non-essential features.

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[9] Retrieved from https://editions.lib.umn.edu/panorama/article/in-the-tower/ (30 October 2020)

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8.4: BAY AREA FIGURATIVE (1950S-1970S)

INTRODUCTION

The San Francisco Bay Area artists were generally Abstract Expressionists until a small group of artists redefined the figure and its concept, an idea linking them together as the Bay Area Figurative artists. After World War II, artists in New York assembled in bars, restaurants, or different studios, the art dealers controlling most of their careers. In San Francisco, the artists gathered in college or university environments, supporting each other through academia and teaching. "Unlike New York artists, almost all West Coast painters and sculptors took teaching at universities and art schools as a given. Teaching art was, in fact, part of the West Coast culture for artists."[1] Many artists had tenured positions at one university, residencies, or visiting artists at another university. They were not influenced by the commercial marketplace, free to paint and experiment with diverse concepts.

In 1950, David Park stopped all his Abstract Expressionism work to focus on a manifestation of expressionism based on the figure and other referential forms. A core group of artists, David Park, Richard Diebenkorn, and Elmer Bischoff, met weekly, exploring the boundaries of the figure, the spatial context of the painting, and the boundaries and interconnections of lines, patterns, color, and the human interactions with those elements. Diebenkorn said of his association with Park, "For someone who was intending to continue as an abstract painter, I was clearly consorting with the wrong company."[2] The three men and their students wanted art to communicate to people, avoiding the commercialism of New York. Bischoff stated, "the raw materials of art, their range, the tones of forms and imagery connected to the rawness should be fully realized in the picture; the complexity of yourself being poured into the painting is the issue…"[3]

In the mid-1950s, Nathan Oliveira, successful in New York, came to San Francisco and joined the group. His figures differed from the others, focusing on light and colors, the human form placed in linear directions. They all experimented with different ideas of the position of the figure, emphasized with lines sketched on paper using various media. By the time Park died in 1960, most of the major artists in the area had followed the new concepts of figuration. A significant contribution of the Bay Area Figurative artists was the development of printmaking, unique methods of combining media elements. The artists also "created the most exciting and innovative group of figure drawings to have been made in the United States since World War II."[4] Although they worked in different methods, the full range of color was the central focus to create the impressions and resonance of light and dark, sunlight or shadow. The fundamental difficulty for the artists was the use of an organic shape to create an abstract image. Diebenkorn believed, "one tried to fight off near-geometry coming into the work, to push it out, for geometry equaled sterility," as Bischoff recalled the "use of a straight-edge was absolutely forbidden,"[5] with no concept of a center or margin, the whole canvas received equal treatment.

DAVID PARK

David Park (1911-1960) was born in Boston, a talented child who, at age 17, moved to Los Angeles to study art. He studied at the Otis Art Institute, leaving after one year. Park married in 1930 and lived in Berkeley, California, where his two daughters were born, and Park taught art following the current trends of abstract expressionism. After World War II, he became fascinated by figurative art and experimented with the use of color. During this period, Park worked with Diebenkorn and Bischoff to form the initial concepts of the Bay Area Figurative Movement, setting their illustrative subjects in the physical world based on experimental forms, color, and textures, defining a new direction in art. One day, he took all of his old abstract paintings to the dump because he did not want to be classified by that work.

Park painted his unique works from 1950 to 1959, painting the activities he remembered of a community, the ordinary people; kids playing, living in a house, musicians practicing, bathers, or a family at dinner. Park was represented in the Staempfli gallery which successfully sold Park's new style and other bay area artists. As Park was getting ready for a show at the gallery, he wrote to Staempfli: "All goes well here. I manage to get about twelve hours of painting in daily, get violently upset, scrape tons of paint off, feel a terrible embarrassment about going to the store for another enormous order of colors, etc., etc."[6] The show was very successful. A few months later, Park underwent surgery and was diagnosed with cancer, dying in 1960 at the early age of 49.

Park used thick layers of paint applied with forceful brushstrokes, The *Two Bathers* (Figure **8.4.1**) demonstrates his use of ordinary people engaged in everyday activities. Although the figures are abstracted, they still appear to be emotional and in movement, one person drying her back, as the other looks to the side with apparent displeasure. Were they disturbed by someone else or just between two people? Park used small areas of thick contrasting paint to define the figures, a juxtaposition of light and dark.



Figure 8.4.1: Two Bathers (1958, oil on canvas, 147.3 x 127 cm) by rocor, CC BY-NC 2.0

Man in a T-Shirt (Figure 8.4.2) is another example of an ordinary man sitting on a chair, probably listening to music on his headphones. Park paints the illusion of a T-shirt, the details defined by thick strokes of different colors. A simple block of one color forms the chair with a dark line to express the shape. Both paintings demonstrate his use to color to create a figure with abstracted, undefined planes. He applied the paint in one area at a time, adding color as he developed the image.



Figure 8.4.2: Man in a T-Shirt (1958, oil on canvas, 151.8 x 126.4 cm) by rocor, CC BY-NC 2.0

RICHARD DIEBENKORN

Richard Diebenkorn (1922-1993) was born in Portland, Oregon; however, his family relocated to San Francisco when he was young. His mother was a lawyer and writer, providing Diebenkorn with a cultural environment. He always liked to draw, and the family cook even supplied him with art supplies. At Stanford University, he met his wife, and they married in 1943. Diebenkorn's education was delayed when he joined the marines as a cartographer and served until the war ended. He was stationed in different places with the marines; he studied art everywhere through museums or other artists. In New York, Diebenkorn experimented with abstract painting ideas, mainly influenced by the work of Robert Motherwell. As he was scheduled to leave for Japan, the war ended, and he returned to San Francisco. Diebenkorn wanted to continue his education and enrolled in the California School of Fine Arts (CSFA), a student of David Park, with whom he developed a lifelong relationship. Elmer Bischoff was also a teacher at the school, remarking on the talent of Diebenkorn as a star student. Diebenkorn spent a few years in New York before returning to California as a teacher at CSFA.

In 1950, he flew from Albuquerque over the open spaces to California, his first flight and significantly influenced his later paintings. Diebenkorn believed he had an artistic epiphany and stated, "… the earth's skin itself had 'presence' – I mean… It was all like a flat design- and everything was usually in the form of an irregular grid."[7] He saw the landscape as a series of flat planes, linear contours, and two-dimensional areas of changing colors. Diebenkorn believed in leaving a sparseness, empty spaces created by spontaneous lines. He spent the early part of his career in New Mexico, attending the University of New Mexico for his MFA. He used the views of the open spaces and unique colors of New Mexico as inspiration for his canvases before he returned to Berkeley, where he experienced his most productive and creative works.

As part of the original bay area group, Diebenkorn displayed his brilliance in pursuing the use of lines and the boundaries of his canvas or paper. He applied ink, gouache, and watercolor to form the interacting patterns seen in much of his work. He used lines in multiple combinations, moving and changing them until they created an interaction, alive in the painting. Diebenkorn's lines were flexible, meandering, modulated by the abrupt use of vibrant color. He wanted to paint the landscape, generally viewed from the air, a roof, or a window, using a single-point perspective to define the illusions of the space and buildings or humans within the spatial illusion. "Whether landscape, interior, figure, or abstraction, his world feels experienced and lived, and all of a piece."[8]

When Diebenkorn moved back to Berkeley, he noticed the rich greens of winter in the bay area, quite different from the sienna and browns of the New Mexico desert. In his beginning series of *Berkeley*, his palette became more vibrant. A close-up of *Berkeley #47* (Figure **8.4.3**) demonstrates the broad brush of Northern California landscape colors. He did not use hard or dark lines letting colors flow into each other and define their own spaces. His initial set of landscapes was abstracted to resemble aerial images of farmlands, mountains, or shorelines. He also incorporated some of the ideas of Abstract Expressionism while maintaining his understandings of landscapes.



Figure **8.4.3**: Berkeley #47 (1955, oil on canvas, 149.8 x 167.6 cm) by Renaud Camus, CC BY 2.0

The *Seawall* (Figure **8.4.4**) portrays the California coastline and is considered one of Diebenkorn's best examples of the aerial view as some sections appear close-up. His saturated tones demonstrate the luxuriant colors of the meeting of farmland against the cliffs and foaming ocean. The painting accentuates the flat planes of color forming their meandering lines. Diebenkorn stated, "one wants to see the artifice of the thing as well as the subject. Reality has to be digested; it has to be transmuted by paint. It has to be given a twist of some kind."[9] He painted the image in his studio while capturing the sensory feelings of the changing coastal views.



Figure **8.4.4**: Seawall (1957, oil on canvas, 50.8 x 66 cm) by C-Monster, CC BY-NC 2.0

Diebenkorn used the boundaries of line and color to define interior or exterior rooms with the walls, floors, and vistas converging into the same spatial result. A person is generally incorporated into the room, furniture placed at diagonals or other angles. In *Figure on a Porch* (Figure **8.4.5**), the surfaces appear flat, yet the ocean's deep blue suggests the steep drop from the grassy region, the matching far cliffs in the background. Horizontal planes of contrasting orange, green and blue are punctuated by the smaller objects in white or black. Diebenkorn includes his ordinary chairs for dimension, while the figure moves vertically through most of the horizontal planes, developing the depth of the painting.



Figure **8.4.5**: Figure on a Porch (1959, oil on canvas, 144.8 x 157.5 cm) by rocor, CC BY-NC 2.0

Diebenkorn moved to Los Angeles in the Ocean Park neighborhood, where his work became more abstracted as he created a series entitled *Ocean Park*. The lines and moving strips of color in *Ocean Park No. 6* (Figure **8.4.6**) appear as the eroded land seen from an airplane. The dry Southern California fields and hills are divided by diagonals, curves, and color into empty farmland before descending into the ocean. *Ocean Park No. 6* is the first in over one hundred paintings in the series. Even in this image, Diebenkorn remains true to his themes of

figures and rooms in the form of a landscape; the bent lines present a person's feelings, and the oblique angles suggest the idea of a room. Unhappy with the first five, he destroyed them. The series reflected an unknown region as a view from above, using light, color, space, and lines to define the vagarities and vestiges of the landscape.



Figure **8.4.6**: Ocean Park No. 6 (1968, oil on canvas, 123.7 x 182.9 cm) by americanartmuseum, CC BY-NC-ND 2.0

ELMER BISCHOFF

Elmer Bischoff (1916-1991) lived in Berkeley, California as a child, his parents valued the arts and music, and he attended the University of California, where he received an MFA in 1939. During his time in school, he studied Picasso's style, often painting in the same methods. Stationed in England during World War II, Bischoff served as an officer in the intelligence services. After the war, he returned to San Francisco and encountered the energy of different artistic expressions. He started to teach at the California School of Fine Arts, meeting David Park and Richard Diebenkorn, becoming part of the core group to start the Bay Area Figurative artists. Their studios were near his, and as they developed a camaraderie, the new ideas in art grew; paint became thicker, the images were less structured and freer and based on blocks of color and interspersed lines, moving from pure abstraction to figuration. Bischoff's and the others' work were considered bold, radical, and unrestrained. Early exhibitions in the 1950s gave Bischoff commercial success and set many of his paintings as interior landscapes with lush brushstrokes laden with paint. As he moved to figuration, he wanted to impart emotions instead of an elaborate definition of a scene. He continued to teach in California and New York.

The *Orange Sweater* (Figure **8.4.7**) demonstrates his use of different cool colors to create light, filling the expansive space as the single person sits at a table in an orange sweater, slightly off-center, the focal point in the painting. The foreground displays horizontal lines forming the bench and tables; the strong lines of the windows, with the appearance of a storm outside, create drama against the interior's softer walls. Bischoff used varying hues and tones of similar colors with dramatic brushstrokes to depict the different planes of the walls and give depth to the room. The figure appears focused downward, moody, isolated; another figure appears in the background, watching.



Figure **8.4.7**: Orange Sweater (1955, oil on canvas, 123.19 x 144.78 cm) by ellenm1, CC BY-NC 2.0

Bischoff's painterly methods were seen in the figurative elements of the *Two Bathers* (Figure **8.4.8**). The thick impasto style creates the movement to an otherwise stillness. The different, competing colors of red, green, and cool blue develop into distinct figures in the minimally defined landscape constructed with thick brushstrokes. The two women stand far apart, illuminated by light against the strong contrasts of the landscape, enhancing the unknown tension between them. Bischoff and the bay area artists challenged the concept and ideals of abstraction to express the figure and its emotions.



Figure 8.4.8: Two Bathers (1960, oil on canvas, 172.7 x 164.2 cm) by Gandalf's Gallery, CC BY-NC-SA 2.0

WAYNE THIEBAUD

Wayne Thiebaud (1920-) was born in Arizona, and the family moved to Southern California when he was a child. As a teen, he worked as an apprentice at Walt Disney Studios and then as an artist for the Army during World War II. Thiebaud received his BA and MA at California State University, Sacramento, and taught art at the University of California, Davis until 1991. In the 1950s, he went to New York City and was influenced by the abstractionists and the new pop artists. When he returned to California, he claimed he painted illusionary art forms. Although his work may have been influenced by the repetition of Andy Warhol or the commonality of Edward Ruscha, his focus turned to objects found in diners or cafeterias. One of his signatures was the use of shadows by the application of heavy pigment along with exaggerated colors. In high school, Thiebaud helped with theatrical productions controlling the spotlights, a technique he used in painting. As a teen, he worked at the Mile High and Red Hot café, a diner noted for their displays of pies and hot dogs, themes frequently used. In 1957, at a show of the new Bay Area Figurative painters, Thiebaud saw the work of David Park, Elmer Bischoff, and Richard Diebenkorn, paintings that became particularly impactful on Thiebaud.

The Bay Area Figurative styles influenced Thiebaud's work; however, it is loosely associated with them. He worked on all sizes of paintings and surfaces in multiple mediums, including painting and printing, generally using oil paint, pastels, and occasionally charcoal. Many of Thiebaud's still-life works might be classified as delicious, the rows of cakes or pies, stacks of hot dogs, or deep red candy apples. He thought of food as more than something to eat, stating: "You take a lemon meringue pie. It's quite a beautiful thing…. It's more than just a subject, it's also a kind of relationship to the paint itself. You really feel like you're sort of making the meringue and …working with the pie."[10]

In *Cakes* (Figure 8.4.9), each cake is unique, the thick, dense paint forming the realistic frosting. The cakes are aligned in repeating rows, each cake outlined with a unique shadow. Mixed multiple colors create different lines and blended frostings. The cakes are placed on a single pole, the illusion of balance of the elevated cakes appearing real, a trickery of paint.



Figure 8.4.9: Cakes (1963, oil on canvas, 152.a x 182.9 cm) by Gandalf's Gallery, CC BY-NC-SA 2.0

In Thiebaud's work *Boston Cremes* (Figure 8.4.10), the individual triangular segments appear covered in a thick gooey frosting. The two yellow layers of the cake appear as parallelograms stacked on top of each other and broken with the thin line of brown frosting. They are aligned on the beige counter created with deep horizontal brushstrokes and edged with different red, blue, and green shades, defining each one. The round cherry on the top of each cake pulls the eye along and across the rows, giving the repeated patterns a unique feeling.



Figure 8.4.10: Boston Cremes (1962, oil on canvas, 35.56 x 45.72 cm) by rocor, CC BY-NC 2.0

Thiebaud worked in several genres, including figures, landscapes, and still life, a concept he labeled as "people, places, and things."[11] For his figures, he followed the same patterns of color and minimalistic images. *Two Kneeling Figures* (Figure 8.4.11) is reminiscent of how he aligned his pastries. The two women are side by side, resembling the cakes on a stand as their bathing suits represent the cake, the upper part of their legs the stands. They each have his traditional deep blue-gray shadows indicating the light source. However, the light shines differently on each face as the woman in the blue suit has a little shadow, while the woman in the yellow-orange suit has a distinctive shadow on her face matching the shadow on the ground. Thiebaud uses a simple, monotone background; the horizontal line delineates the sand from the sky, the dimensional figures thrust forward.



Figure 8.4.11: Two Kneeling Figures (1966, oil on canvas, 152.4 x 182.9 cm) by Gandalf's Gallery, CC BY-NC-SA 2.0

Betty Jean was Thiebaud's wife of over 50 years. He used her as a model in multiple paintings and mused how she was a 'good sport' to sit patiently for him. *Betty Jean Thiebaud and Book* (Figure 8.4.12) was one of his early paintings. The palette for the work was subtle; the neutral background and table established by the orange horizontal line provide a calm space for the resting figure. A woman reading a book is a common theme for artists throughout history. In this image, Thiebaud portrays his wife casually leaning on the table while looking at the audience. Her dark hair and dress contrast against the plain background as the book lays open on the table, reflecting the same color palette as the figure. No words are seen in the book, only a large picture on each side.



Figure 8.4.12: Betty Jean Thiebaud and Book (1965-1969, oil on canvas, 76 x 241 cm) by rocor, CC BY-NC 2.0

NATHAN OLIVEIRA

Nathan Oliveira (1928-2010) was born in California; his parents were immigrants from Portugal, and they separated when Oliveira was a toddler. He lived in San Francisco near Haight and Ashbury Streets with his mother, grandmother, and aunt, all of whom worked, leaving him isolated and lonely, feelings frequently seen in his artwork. Even as a child, Oliveira's ability to draw was evident, and after he graduated from a local high school, he attended the California College of Arts and Crafts, receiving a BFA and an MFA and was associated with Elmer Bischoff and Richard Diebenkorn. In 1951, Oliveira married, had three children, and as they struggled to pay bills, he frequently asked his wife, "Well, how many tubes of paint can I get this week—one of red, or two of yellow?".[12] Oliveira taught at multiple colleges, including the University of Chicago, UCLA, and Stanford University, teaching at Stanford for thirty years. Oliveira originally started following a painting process analogous to the Abstract Expressionists. He applied colors randomly until an image began to form, a sense of looseness he used for years. As the artists in San Francisco unchained themselves from New York's abstraction standards, they based their work on life's experiences. Oliveira explored the human figure, solitary in nature, emotions expressed in paint.

He worked with numerous media and subject matter types during his long career, including oil and acrylic paint, ink, clay, bronze, lithographs, and etchings, initially starting his career in lithography. Oliveira favored paint, a malleable material, easy to change hues, extending from dark to light to bring the figure to life on the canvas; however, he was also a skillful sculptor. He applied paint to the canvas, spontaneously developing the figure with multiple layers, as the emotional image emerged from the canvas. He applied paint in large globules, running the brush to form deep textures. Oliveira thought the natural light emitting from a figure was important, stating, "Figures must have their own light, it wasn't light that struck a figure in a certain way—the light itself, the luminosity was in the figure. It emanated from the paint itself."[13] The internal luminosity of his figures created the feelings of alienation or loneliness found in the paintings.

In Oliveira's early paintings, he positions the figures in the concept of a room. *Adolescent by the Bed* (Figure **8.4.13**) depicts the image of a young girl beside an empty bed, her arm laying on the bed frame. Her expression delineates her discomfort, the dark paint dripping down her legs, leaving the viewer to wonder what happened to her on the bed as she gestured towards the bed. Oliveira used bold contrasting colors of red, white, and blacks to heighten the emotion.



Figure **8.4.13**: Adolescent by the Bed (1959, oil on canvas, 153 x 152.7 cm) by rocor, CC BY-NC 2.0

Nineteen Twenty-Nine (Figure **8.4.14**) is an image of Oliveira's mother he painted from the musings of his childhood memory. She worked at night singing in local cafes and probably dressed in sultry clothing. He used multiple conflicting colors representing a time shortly before the stock market crash in 1929. During this period, Oliveira was experimenting with pigments and how to combine colors to create the emotional feeling of the individual. The dark, highly contrasted colors defined the floor and wall of the room, the figure positioned in the center. Her one flesh-colored hand brings a sense of her warmth as the emotions in her face are hidden behind ghost-like colors.



Figure **8.4.14**: Nineteen Twenty-Nine (1961, oil on canvas, 137.4 x 127.2 cm) by americanartmuseum, CC BY-NC-ND 2.0

Oliveira created a dramatic series based on a solitary figure in exotic clothing moving across an imaginary stage with ambient space. *Figure with Striped Leg* (Figure **8.4.15**) displays the figure whose diagonal, striped leg anchors the image, the upper body and face shrouded. The bright yellow shoe centers the foot on the stage as the colorful diagonal lines move the viewer towards the face and the mystery of the person's emotions. The orange background aura surrounding the figure projects the completed movement of the dancer. Oliveira spent many years teaching, creating prints, or using watercolors in addition to his works in oil. Early in 1960, he experimented with sculpture before returning to his favorite medium. In the 1980s, former students encouraged Oliveira to investigate sculpture, and they helped him construct a workshop to accommodate the materials. He started by sculpting heads and small female figures before moving to his full-size statues, sculpting a series of numbered female images. The figures were long-legged, similar to his painted females, each posed in seemingly uncomfortable positions.



Figure **8.4.15**: Figure with Striped Leg (1977, oil on canvas, 34.29 x 44.45 cm) by rocor, CC BY-NC 2.0

In *Figure Three* (Figure **8.4.16**), her long, slender neck is thrust forward, and her arms are awkwardly held behind her back. The expression on her face is hidden; is she melancholy, reflective, or just viewing her surroundings. Although she is bronze, she is covered with a patina highlighted by brushstrokes Oliveira used to cover her. He believed he was a painter who made sculptures, and adding color to the statue enhanced the intensity of the emotional figure.



Figure **8.4.16**: Figure Three (1982, bronze with patina, 105.4 x 77.8 x 56.5 cm) by rocor, CC BY-NC 2.0

JOAN BROWN

Joan Brown (1938-1990) was born in San Francisco into a family with an alcoholic father and an unhappy mother. Her early education was through the Catholic schools in the city. When she found an ad for the California School of Fine Arts, she applied to avoid going to the religious school her parents preferred. She received both a bachelor and master's degree in art, meeting Elmer Bischoff, who became her inspirational instructor and mentor. She married a fellow student, Bill Brown, in 1956, a marriage which was annulled in 1962. She subsequently married Manuel Neri, with whom she had a long-term artistic collaboration, from 1962 to 1966. Bischoff taught her to believe in her feelings and inspiration, not worry about academic rules, and explore and believe in her abilities. Brown's early works focused on Abstract Expressionism, and her first show in New York brought her immediate attention. The style did not fit her artistic visions. Brown started to focus on more representational images based on her lifelong passions and interests; her family, pets, swimming, dancing, and later in life, she developed spirituality and interest in ancient cultures.

Brown focused on the expression of the body and how it moves, placing the figure in an interesting setting. Simultaneously, she developed a bright, intense color palette applied with palette knives or large brushstrokes. Although she was associated with the Bay Area Figurative

movement, "Brown herself was never concerned with such discussions and issues for, ultimately, the painting was a very private undertaking for the artist-and ultimate devotional act in which she reflected upon her relationship to the world-at-large and the spirit within her."[14] Brown taught at several universities and colleges in the bay area, including the University of California, Berkeley. She inspired her students to believe in their artistic instincts, not the commercial world or different movements and defined styles. Brown was not interested in, or part of, the women's movement or any feminist agenda; she thought participating in any movement might trivialize her views of art and personal expressions. As she grew older, Brown studied spiritual ideals and traveled multiple times to India, creating sculptures reflecting icons of ancient cultures. In 1990, she was overseeing the installation of her obelisk in India when the concrete tower collapsed, killing her and two others.

Brown's focus on autobiographical scenes frequently included her son Noel whom she had with Manuel Neri. Despite the problems of motherhood, she used a spare bedroom as a studio and generally painted at night, her young son a freeform model. *Noel in the Kitchen* (Figure **8.4.17**) portrays Noel in the kitchen of her home in San Francisco, where he is exploring. A genuinely domestic image as Noel is reaching for something on the counter, the dishes piled high, the two dogs waiting patiently by the boy. With a trowel, Brown used a concentrated palette of primary colors, and in the painting, repeated squares and blocks of color; the black and white dogs stand out against the red cabinet. She includes specific details in the image, the dog's collar, Noel's bottom, the handles of the pans, or the small red cup, all bringing movement and reality to the painting. The image was true to life; the boy's pants are coming off, the dishes need to be washed, the floor and walls a little dingy. Brown wanted the backgrounds to be as important as the main objects explaining; "Looking back I can distinctly remember feeling very strongly about the background not just being a background, or backdrop for the figure, but believing that it was every bit as important physically as [the imagery] in the foreground."[15]



Figure **8.4.17**: Noel in the Kitchen (1964, oil on canvas, 152.4 x 274.3 cm) by wallyg CC BY-NC-ND 2.0

Brown and her then-husband, Gordon Cook, shared an interest in dancing and frequently dressed in their finery, ate at local restaurants, and danced to the melodic music of the forties and fifties. She painted a series of images of dancers, including *Dancers in a City #2* (Figure **8.4.18**). Brown added the dark, delineated skyline as the background behind the large red floor made with typical squares. The feel of the music dances across the bottom of the painting, adding to the beat of the moving figures. Her partner is sketched in, almost similar to a cartoon character. She generally added unusual or out-of-place elements, as seen in the dog by the dancers. Brown frequently added animals to her paintings, believing she found human characteristics in them, dogs her favorite animal, a protector.



Figure **8.4.18**: Dancers in a City #2 (1972, enamel paint and fabric on canvas, 213.3 x 182.2 cm) by rocor, CC BY-NC 2.0

Brown created multiple self-portraits, all personal to her life and feelings, some illustrating the results of different events. *After the Alcatraz Swim* (Figure **8.4.19**) reflects her harrowing experience of swimming across the bay from Alcatraz to the shore. Swimming was an essential part of her life, and she spent a lot of time swimming in the cold waters of San Francisco Bay. Along the bay shoreline were rowing clubs

that catered to men only, no women allowed, forcing the women to change in the public restroom or their cars. Brown joined other women, and they won a class-action lawsuit because of sexual discrimination; the clubs had to allow women in their facilities. In 1975, she entered the annual swim from Alcatraz; many people, including Brown, struggled with the problematic currents and wakes of the freighters. Brown had to be extricated from the water before reaching the shore because of hypothermia and disorientation. The experience was traumatic, and she painted a series of portraits reflecting her experiences. In this painting, Brown stands by the fireplace, appearing calm as the wild waters of the bay swirl around her head in the painting above the fireplace, representing the absolute chaos of almost drowning. The following year she entered the race again, persevered, and finished the swim.



Figure **8.4.19**: After the Alcatraz Swim #1 (1975, oil enamel on canvas, 243.8 x 198.1) by rocor, CC BY-NC 2.0

Brown focused on her self-identity, her emotional feeling, and her physical appearance and painted multiple different versions of self-portraits. The diverse backgrounds and details of the images reflect the conflicting feelings women experience from expectations of beauty, dress, or size. She generally portrays herself looking forward as though staring at her image in a mirror. Brown said, "Looking in the mirror, becoming a spectator, literally describing myself, is a very graphic way of being introspective."[16] She painted many self-portraits, giving a window into her emotional and physical changes and development during her lifetime. Although Brown insisted she was not part of any feminist movement. Her large number of introspective portraits explored one woman's self-exploration through the concepts of the time.

Brown was known for the careless manner she used materials, including paint, which was habitually found on the floor, walls, furniture, and even large splats of paint in her hair or all over her clothing. In *Self-Portrait in Fur Hat* (Figure **8.4.20**), she inexplicably dons a bedraggled-looking fur hat. The colors of the hat are the same as the background; the squares are a counterpoint to the wild straight strands of the fur. Her shirt is covered in paint, giving the appearance of an old paint shirt she was wearing. Her resolute cool blue eyes stare out of the portrait, surrounded by the light contrasting skin color.



Figure **8.4.20**: Self Portrait in Fur Hat (1972, enamel on panel, 118.6 x 75.4 cm) by rocor, CC BY-NC 2.0

Self-Portrait at Age 42 (Figure **8.4.21**) is one of the many birthday images she painted of herself. In this portrait, her eyes still look outward; however, they seem apprehensive, perhaps questioning that another year has passed. The background is plain, a darker shade of her dress, forming her face and hair as the central features.



Figure 8.4.21: Self Portrait at Age 42 (1980, oil on canvas, 182 x 152.5 cm) by rocor, CC BY-NC 2.0

MANUEL NERI

Manuel Neri (1930-) was born in a farm town in California; his parent's migrant workers who fled Mexico during the Mexican Revolution. They worked in the farm fields, following the crops and hoping their son would finish high school. He successfully graduated from high school and went to San Francisco City College to major in engineering. After taking a ceramics class, he was inspired to pursue art. Neri transferred to the California College of Arts and Crafts, studying under Richard Diebenkorn and Elmer Bischoff. He planned to study pottery because he was told he could not paint. At the school, he explored sculpture and developed his method of using painted plaster, an inexpensive medium, easy to use, and paint. He created stacks of drawings for inspiration, the look of his figures similar to Oliveira with whom he developed a friendship. Neri also collaborated with Joan Brown for many years, marrying her in 1962. He taught at the California School of Fine Arts, UC Berkeley, and UC Davis for over thirty years.

Neri was long a part of the Bay Area figurative movement, creating partial elements of the attenuated female form, frequently incased with vibrant colors. In all the stages of his work, Neri consistently focused on the partial and fragmented figure. He generally started with a live model sketch and built the required armatures before bringing his figure to life in plaster or bronze. Neri focused on a single form, offset against the background as though another part was missing, and applied paint to enhance or diminish areas of the sculpture. Instead of following anatomical purity, he reinvented the figure through its lonely and isolated settings. Made of limestone or gypsum and sand, plaster solidifies and can be fired to create a lasting yet fragile object. Neri used plaster in methods similar to early Greek forms based on a ground or baseline for the figure and a minimally expressed background. The nude forms frequently had incomplete limbs, especially arms, one leg in an advanced position similar to the Greek kore. He believed, "missing limbs ennoble the form that survives, and lead us to revere all the more the value and beauty of the female form…"[17] Neri's sculptures reflect the sadness or joy of the human condition, the vulnerability of the figure. He thought a simple gesture, the tilt of the head or the bend in an elbow, gave emotion to the movement.

Over the decades, Neri made a series of different images of drawings and sculptures, the basic form unchanged with other textual elements and paint application. The female, as seen in *Mujer Pegada Series No. 7 (Cast 2/4)* (Figure 8.4.22), one of his later castings, seems to have her body immersed into the background painting. Neri used the words *Mujer Pegada* as a humorous play on words; in Spanish, they mean "woman stuck." Some of her body appears smooth, the female figure's perfect formation as other parts look rough, unfinished, her body incomplete, her hands behind her back. Neri applied different paint colors in light washes; the light background textualized, the figure in darker tones, all in loose brushstrokes. The large organic and abstract yellow shape floats on the wall as the ledge below grounds the figure. Neri's *Mujer Pegada* series presented the figure as transitory, imaginary or real, almost developed or fading from view.



Figure 8.4.22: Mujer Pegada Series No. 7 (Cast 2/4) (2006, bronze, oil paint, 177.8 x 139.7 x 31.7 cm) by rocor, CC BY-NC 2.0

Rosa Negra #1 (Figure 8.4.23) is a bronze sculpture of a female form liberated from the usual background of emergent figures who are partially formed. In this series, the figure is standing, her body, arms, and legs complete, although roughly formed. Her feet sink into the platform, her fingers undefined, her face still hidden in the material. Neri used each figure as a blank canvas, forming some regions smoothly and cutting and hacking other parts. He used paint to complete the definition of the figure, yellow accenting the possibility of clothing.



Figure 8.4.23: Rosa Negra #1 (1984, bronze with oil-based pigments, 171.4 x 91.4 x 45.1 cm) by rocor, CC BY-NC 2.0

During the 1970s, a poet, Mary Julia Klimenko, started modeling for Neri, the beginning of a forty-year relationship. She became his almost exclusive model for the many figures he drew and sculpted during those years. She wrote poetry and read to him as he worked, inspiring each other; some say she was his muse. She was fascinated by his work as he threw plaster on the figure or used an ax to chip away at a limb, his studio full of plaster dust and crumbs, tools scattered on the floor, dripping plaster on a sculpture. *Mary and Julia* (Figure 8.4.23) is a play on the model's two names, portraying her as one person with different personalities, the complexity of Mary Julia's personality. The poses are similar, each with an arm extended and one laying on her knee, the faces showing diverse emotions, the interpretation left to the viewer. Neri also applied the plaster; differently, some areas smooth others rough, adding blue paint to one arm, enhancing the dissimilarity.



Figure 8.4.24: Mary and Julia (1979-1980, plaster with pigment, 132.0 x 111.7 x 87.6 cm) by rocor, CC BY-NC 2.0

Untitled (Figure 8.4.24) is another of Neri's completely open sculptures, her face hiding any feelings, her position shrouded in multiple meanings. Roughly applied paint covers most of the work, perhaps the soft pink demonstrating her vulnerability.



Figure 8.4.25: Untitled (Kneeling Figure) (1991, bronze with oil-based enamel paint, 101.6 x 45.72 x 63.5 cm) by rocor, CC BY-NC 2.0

HENRIETTA BERK

Henrietta Berk (1919-1990) was born in Kansas, moving to San Francisco as a child. She studied art at San Francisco State College as well as the California College of Arts and Crafts. Berk studied with Richard Diebenkorn at the college and was part of the Bay Area Figurative Movement artists. Berk employed many innumerable concepts using broad, heavy brushstrokes to apply the thick, brightly colored paint. Although she was well-known as an artist of the movement, she remains somewhat elusive in the general world.

The Valley, Vacaville (Figure 8.4.26) portrays the area before the housing expansion in the bay area out into the nearby farmlands. The view appears from a hillside, across the farmland, into the flat land surrounding the bay and the bay itself. Berk used bright shades of oranges and yellows for the fields and dark greens for the contrasting trees. In the background, the deep blue of San Francisco bay projects a horizontal relief before resuming the foreground colors in the sky. She used a limited palette, a feature found in most of her landscape paintings.



Figure 8.4.26: The Valley, Vacaville (1964-1968, oil on canvas, 121.9 x 121.9 cm) by Califpaint, CC BY-SA 4.0

Yellow Still Life (Figure 8.4.27) again demonstrates her use of bright colors, thick paint, and deep brushstrokes. Berk applied the paint quickly, frequently using paint directly from the tubes. The painting is divided multiple times by the bold horizontal and vertical lines. The dark green and blue lines of the tablecloth anchor the wall's bright yellow, thick lines. She dissected the yellow space with the horizontal blue lines. The round oranges center the lower half of the painting as the dark blue flowers force the eye to the top half. Berk balanced the painting with lines, position, and color.



Figure 8.4.27: Yellow Still Life (1960-1963, oil on canvas, 30.4 x 30.4 cm) by Califpaint, CC BY-SA 4.0

Berk was one of the Bay Area artists who introduced the human figure as part of their images. Vendors selling their wares could be found in many of the local communities and streets. *Street Vendors* (Figure 8.4.28) portray the vendor sitting behind his wares; the two people in the center appear engaged in conversation. Unlike many of her works where Berk used a limited palette, this painting is exceptionally vibrant with an extensive variety of colors. The dual blues in the background set the base for the multi-colored umbrella and the colors of the vendor's wares. As in many Bay Area Figurative painters, the elements are abstracted, viewed in the items the vendor is selling or the conceptualized images of the people.



Figure 8.4.28: Street Vendors (1961-1963, oil on canvas, 40.6 x 50.8 cm) by Califpaint, CC BY-SA 4.0

In *Self Portrait* (Figure 8.4.29), the only thing known about Berk is her hair is probably long as it is gathered on top of her head and fills the top half of the painting. The color may be brown or red; the use of a light source brings different perspectives. Her eyes are looking down, the color and shape unknown, the nose and mouth mere abstracted lines, a reflection of the thick paint she applied with quick brushstrokes.



Figure 8.4.29: Self Portrait (1961-1963, oil on canvas, 40.6 x 40.6 cm) by Califpaint, CC BY-SA 4.0

The Bay Area Figurative movement was generally composed of three different groups: the First Generation (David Park, Richard Diebenkorn, Elmer Bischoff, Wayne Thiebaud), the Bridge Generation (Henrietta Berk, Nathan Oliveira), and the Second Generation (Joan Brown, Manuel Neri). The movement was viewed as the first significant change in the art based on the West Coast, instead of the trendy movements of New York or the more traditional abstraction of Europe based in Paris and Berlin. Although a significant amount of their works was figurative, they also painted the landscapes, seascapes, and cityscapes of the San Francisco Bay Area. Their works also influenced the rise of San Francisco jazz and the beat culture.

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8.5: KINETIC ART (1950S – 1960S)

INTRODUCTION

Op Art produced static images which gave the impression of movement. Kinetic art moved through mechanical methods and motors or viewer interaction, using natural air currents in space. The forerunner to kinetic art is found in the simplicity of Duchamp's bicycle in unplanned freewheeling motion. Kinetic art became well-known after World War II and an exhibition in 1955 in Paris entitled *Le Mouvement. Mobiles*, originated by Alexander Calder, was a typical style of kinetic art. They were suspended in the air and moved as air flowed. Mobiles were not solid structures; instead, they were made of pieces balanced by structural elements and brought a new perception of dimensional art beyond sculptures. Calder believed kinetic art strove to "lift the figures and scenery off the page and prove undeniably that art is not rigid."[1]

Kinetic art also examined the intersections between the mechanics of science and the beauty of art based on the ideas of three-dimensional sculptural movement. Most of the kinetic artists based their work on mechanized movements, using a machine to create motion. Jean Tinguely was one of the early artists who collected paraphernalia, which he attached into a whimsical object and set in motion with a motor. Artists used elements of Dadaism, reclaiming found objects to use in their sculptures and putting them in motion by mechanized means or air currents.

ALEXANDER CALDER

Alexander Calder (1898-1976) was born in Pennsylvania, his family well-known artists. His grandfather, Alexander Milne Calder, created the immense William Penn statue in Philadelphia, and his father, Alexander Stirling Calder, was a sculptor who produced multiple public sculptures. Calder's mother was a portrait artist. When his father was diagnosed with tuberculosis, the family moved to Arizona in 1905 and then to California. At the Calder home in Pasadena, the young Calder set up his first studio using wire to make doll jewelry for his sister. The family moved between New York and California, although Calder stayed in California to complete high school. Because his parents were opposed to him pursuing art, he majored in mechanical engineering at the Stevens Institute of Technology, and in 1919, he became a hydraulic engineer after graduation. After visiting his sister in Washington, he was inspired by the mountains and returned to New York and study art. To expand his knowledge, he went to Paris to study, became part of the intellectual scene, and made friends with other artists, including Joan Miró and Marcel Duchamp. Initially, he created abstract paintings, soon learning he preferred sculpture and the dimensions over flat painting. After he met his future wife, they married in 1931 and lived in Connecticut with their two children. In 1963, he moved back to France, always inspired by the French countryside. He generally gave his works French names, irrespective of where they were installed.

Calder is known for his uniquely engineered constructions, probably the result of his engineering background. His original sculptures were small, moveable, balanced wood and wire characters. In the late 1930s, Calder began to create larger, abstract sculptures, some of their stationery and others moveable, initially powered by machines before moving to power by air currents. The stationary sculptures on the ground were labeled "stabiles" and those hanging with movement named "mobiles." Calder explained the difference in the terms as; "The mobile has actual movement in itself, while the stabile is back at the old painting idea of implied movement. You have to walk around a stabile or through it – a mobile dances in front of you."[2] In the 1960s, he made standing mobiles named "animobiles." When he went anywhere, Calder usually carried some type of wire and pliers, using the wire to "sketch" a form he noticed, much like drawing in air. He made his final sculptures from metal and wire; however, he had to use wood during World War II because the government used all the metal in the war effort. When asked what his favorite color was, he generally replied, red. Black and white were used for differentiation, red the focus. When Calder constructed his works, he always designed a process the sculpture could be shipped and reassembled. He packaged the work in flat packs and included detailed assembly information based on numbers and color codes.

As seen in *Black Spray* (Figure 8.5.1), Calder's small, hanging mobiles were designed to engage the viewer's senses. The thin black metal and wire pieces create changing shadows on the background, altering each element and its shadow as the air currents arbitrarily moved the pieces. As the metal pieces move, their relationships modify, demonstrating the laws of variation found in life.



Figure 8.5.1: Black Spray (1956, hanging mobile with painted sheet metal and rods, 350.5 x 251.5 cm) by pedrosimoes7, CC BY 2.0

In contrast to the thin, delicately balanced mobile is the immense sculpture of *Flamingo* (Figure 8.5.2). The 45.3 metric ton steel sculpture was painted in the color known as "Calder red." Calder wanted to differentiate the sculpture from the background of black and steel buildings. The sculpture is also constructed with broad curves in the juxtaposition of the square and rectangular windows and buildings. The arched forms generated a natural feeling, the curvature of structures so large viewers can walk through and under the form, sensing the scale of the artwork.



Figure 8.5.2: Flamingo (1974, painted steel stabile, 1620 cm) by (vincent desjardins), CC BY 2.0

In the sculpture *Five Empties* (Figure 8.5.3), Calder named the work after the five voids found in the structure's base, anchored to the ground to form his two different structures; the mobile and the stabile. The two arms provide the pivot for movement as the petals or shapes catch the wind blowing against the colorful, thin, flat surfaces, rotating the arms and petals. When a viewer is standing in the empty spaces, the petals are not visible, seemingly separate pieces, while the petals are seen from afar. Calder made the construction visible in the sculpture with the bolts, rivets, and welding marks, adding texture and interest. The matte paint on the petals contrasts with the shiny arms and branches, compelling the viewer to look at each piece and appreciate its construction. Depending on the speed of the wind, the artwork can look like gentle flowers dancing in the breeze or frantic whirling forms.



Figure 8.5.3: Five Empties (1973, sheet metal, rod, bolts, and paint, 281 x 250 x 250 cm) by dietmut, CC BY-NC-ND 2.0

The *Four Elements* (Figure 8.5.4) is located in Stockholm and stands 9.1 meters high. Created in 1961 for an exhibition, the work was composed of four separate sculptures, each one containing a motor for movement. Made from metal sheets, the sculptures were painted in distinctive bright colors, defining the different shapes to represent air, water, earth, and fire. However, he did not specify which shape represents a specific element the viewer can choose. Each of the different structures rotates as they move, bringing the four different

elements to life. The four parts have a dissimilar focus; the surface and light reflection result from the shapes and colors—the volume of an element changes as it moves through space, bringing the viewer different sides and angles.



Figure 8.5.4: The Four Elements (1961, sheet metal and paint, 914.4 cm) by Frankie Fouganthin, CC BY-SA 4.0

JEAN TINGUELY

Jean Tinguely (1925-1991) was born in Switzerland and lived in Basel as a child, his father a shopkeeper and his mother a maid. At first, he worked as an apprentice decorator where one of the other decorators encouraged him to attend the School of Arts and Crafts in Basel. He learned about Marcel Duchamp, Dadaism, and Constructivism as well as meeting his first wife. He worked as a decorator and started his early wire sculptures. In 1952, they moved to Paris, becoming part of the artist community pursuing unusual pioneering concepts. He was preoccupied with the movement, capabilities, and noises of machines. In 1955, he participated in the exhibition, *'Le Mouvement,'* the first significant demonstration of kinetic art and his sculptural machines defined as 'Méta-Matic.' His concepts satirize automation and manufactured material goods. During the *Peinnale de Paris* at a museum in Paris, Tinguely displayed a machine, run by a gasoline engine as it moved about, created drawing, sprayed a lily-of-the-valley scent into the air, and inflated a balloon. The machine at the museum marked the sudden rise in his career. During the 1950s, he created multiple machines demonstrating the destructiveness of modern mass production. One machine buried the audience in the paper. Another kinetic work had parts and pieces of a machine spewing out loud, cacophonous noises, and a different display even self-destructed.

In the 1960s, Tinguely changed direction and began to create machines with an emphasis on movements. *Cyclograveur* (Figure 8.5.5) used a bicycle as the primary base and added parts from cars, other bicycles, baby carriages, and even a seat from a motorcycle. He connected the gears and wheels and installed the drawing board located beyond the pedals. A viewer mounted the bicycle seat and pushed the pedals to make the sculpture move, causing the rod to draw on the board. He also added mallets, a drum, and a cymbal to generate clunking, rickety noises, adding to the user's adventure. Tinguely created his works to criticize society's mechanization. A review in the newspaper Volkskrant stated, "the grotesque and utterly useless, but diligently moving constructions, which you bump into here, are trying to be a witty provocation—certainly a challenge to the mechanization of all that is human."[3] He frequently painted his sculptures black bringing a homogeny to the parts.

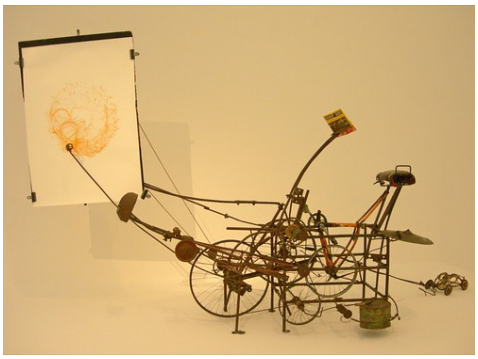


Figure 8.5.5: Cyclograveur (1961, Welded scrap metal, bicycle parts, sheet metal, drum, cymbal, and book, 225 x 410 x 110 cm) by neural.it, CC BY-NC-ND 2.0

Requiem pour une feuille morte (Figure 8.5.6) was composed of multiple components and pieces mounted on a frame along the wall. He carved each circle from wood and painted the wheels and metal parts black. Then he mounted them along eight different sections for easy assembly. The circular forms are interconnected with wires, and the motion is controlled by a tiny piece of metal painted white.



Figure 8.5.6: Requiem pour une feuille morte (1967, wood, metal, misc. parts) by Rog01, CC BY-NC-ND 2.0

Tinguely found a large number of wooden models assigned to be burned. He rescued the models to construct the immense structure *Méta-Harmonie IV* (Figure 8.5.7) using the wooden parts, other old wheels, multiple types of small objects he found, percussion instruments, and even a cowbell. He did not use any working drawings; he only constructed a base and added parts. Tinguely made the movements slower and the sounds more muted, punctuated by sharp, quick sounds. He also used the natural color of any of the objects spreading the different colors throughout the structures. Tinguely said, "My contraptions do not make music, my contraptions use sounds and I play with those sounds. I sometimes build sound-mixing machines to mix sounds and then let the sounds go, give them their freedom."[4] Tinguely's large and small rattling machines were revolutionary, bringing not only people into his art but giving them a concert of creaks, thumps, bangs, and clangs. His active art amazed children and adults alike.



Figure 8.5.7: Méta-Harmonie IV (1985, metal, wood, motors, misc. parts, 420 x 1250 x 220 cm) by david roessli, CC BY-NC-SA 2.0

JESÚS RAFAEL SOTO

Jesús Rafael Soto (1923-2005) was born in Venezuela. As the eldest child, he had to help support his family by painting posters for cinemas, learning to draw portraits along the way. Soto gained the support of a local bishop who helped him obtain a scholarship to the Escuela de Artes Plásticas y Artes Aplicadas. He was able to complete classes in art and art history. In 1950, Soto moved to Paris, experimenting with Cubism and Constructivists and Op Art. Eventually, he became part of the new three-dimensional movement, associating with Jean Tinguely and Victor Vasarely. As spectators moved in front of optical paintings to view movement, Soto wanted the viewer to participate in his work. He created artwork responsive to external changes and reactions in space. Soto started with geometric forms and linear constructions based on more industrial materials of steel, paint, nylon, or synthetics. He wanted to give the viewer an experience founded on the interactions of solid forms and the spaces surrounding the shapes, blurring the differences of certainty and illusion. *Circle with Red and Black* (Figure 8.5.8) is an illusion using thin black lines painted on the wooden background with red and black rods traversing the circle at multiple angles. As the rods disrupt the horizontal lines on the circle, the relationships and balance of the colors change and appear to move.

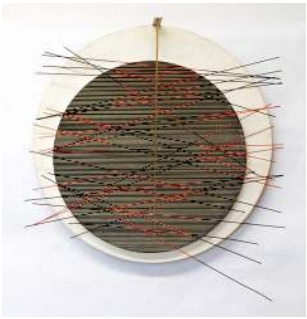


Figure 8.5.8: Circle with Red and Black (1969, painted wood, nylon cord, and metal rods, 54 x 50.2 x 39.4 cm) by dr vaxon, CC BY 2.0

La Esfera (Figure **8.5.9**) was formed on a base of white metal to create a frame attached to the cement base. Soto used 1,800 slender, hollow aluminum poles suspended by stainless steel rods only a few millimeters thick. The orange color of the poles gave the sculpture the effect of a large sphere or sun suspended in air, shimmering and changing colors based on sunlight or wind. The sculpture is one of the famous sights in modern-day Caracas.



Figure **8.5.9**: La Esfera (1994, aluminum rods and concrete base, 11.88 m high) CC BY-SA 3.0

The *Penetrable* (Figure **8.5.10**) was one of Soto's signature series and defined as his most aspirational work. He did not want it to sit in a museum, seen by viewers passing by and untouched.



Figure **8.5.10**: Penetrable (1966 + Nylon tubes and metal) CC BY-SA 3.0

Instead, he wanted people to touch and walk through the sculpture and physically become part of the artwork (Figure **8.5.11**). Soto used thousands of yellow polyvinylchloride (PVC) tubes and hung them with wire from the white steel frame. As the viewers traverse through the sculptural tubes, they become part of the artwork. As Soto stated, "My concept of space is very different from that of the Renaissance, where man was in front of space, he was the viewer, the judge of that space....[With] the *Penetrable*, I reveal that man....is part of space. And this is the sensation of those who enter them, and the feeling of joy and elation that you witness is similar to getting in the water and being completely liberated from gravity."[5] The work appears as a geometric structure. However, it does not have a solid surface. The entire sculpture can be altered by natural elements of the wind and rain or by the viewers themselves. It is a continually changing artwork, inviting to the audience as part of the art.



Figure **8.5.11**: *Penetrable* closeup, by steve goddard, CC BY-NC 2.0

NAUM GABO

Naum Gabo (1890-1977) was born in Russia, his father was an engineer. Gabo studied at Munich University as a medical and science student, where he discovered abstract art through classes in art history. Gabo moved to Paris to live with his brother, who was an artist. After World War I, he moved back to Moscow, making early constructions from cardboard and wood. He experimented with kinetic artwork

based on geometric forms; unfortunately, most of his early work was destroyed. In 1928, in Germany, Gabo taught at the Bauhaus until he fled to London to escape the ascent of the Nazis. After the war, he, his wife, and his daughter emigrated to America and lived in Connecticut. Gabo's work was imaginative and creative based, using his scientific background to construct his innovative sculptures. The sculptures were constructed of multiple materials, including plastics, different metals, large rocks, plexiglass, even fishing lines, and motors to provide movement.

Originally, Gabo constructed a maquette he wanted to create into a full-scale fountain, *Revolving Torison* (Figure **8.5.12**). A director from the Tate Gallery presented the concept to a benefactor who consented to fund the project. Gabo designed to fountain to be made from stainless steel. The outer diagonal edges included a series of jets spraying water as the sculpture rotated every ten minutes. The water jets change during the rotation from minimal to maximum spray. At first, Gabo constructed tiny models of monumental sculptures in motion he wanted to create. He also wanted to incorporate materials from the modern era and change the concept of space as spherical instead of angular. He used the idea of spheres and created multiple sculptures with different materials.



Figure **8.5.12**: Revolving Torsion, Fountain (1972, stainless steel, 3.09 x 3.35 x 3.35 meters) by Denna Jones, CC BY 2.0

One *Spheric Theme* (Figure **8.5.13**) was constructed of stainless steel, and the sculpture appears to be continuously curved lines. The sculpture was built with two circles attached with springs to develop depth and the concept of weightlessness.



Figure **8.5.13**: Spheric Theme (1976, stainless steel), 2.37 x 1.98 meters) by louisemakesstuff, CC BY-NC-SA 2.0

Constructed Head No. 2 (Figure **8.5.14**) was based on Gabo's concept of form in space instead of the usual sculptural idea of mass. He used different planes to create the same volume in space as it would in a solid mass, making multiple figures or heads in this way instead of solid mass. Although the forms were fragmented into different planes and parts, he still manipulated the space to create an expressive face. Gabo used galvanized iron, forming them into planes. The figure appears to be looking downwards, the head slouched forward with its hands clasped, almost prayerlike. Based on the light and movement of the viewer, the head changes its emotional perception.



Figure 8.5.14: Constructed Head No. 2 (1977, galvanized iron sheet, 177.8 x 137.7 x 121.9 cm) by Diorama Sky, CC BY-NC-ND 2.0



Figure 8.5.15: Head closeup, by Diorama Sky, CC BY-NC-ND 2.0

YAACOV AGAM

Yaacov Agam (1928-) was born in Rishon LeZion, now a city in Israel, then part of the Mandate Palestine. His father was an Orthodox rabbi, and Agam was educated in the mysticism of the Kabbala, concepts that remained with him throughout his lifetime and influenced his art. Agam was educated at the Bezalel Academy of Art and Design and then moved to Switzerland. In 1951, he settled in France and lives still lives there, a place he married and had three children. Agam loved to experiment and is one of the pioneering artists of kinetic art. He believed all things in conventional art were visible, and he preferred to create the invisible, or experiences one has not yet understood. He stated, "I am not an abstract artist… Abstract art shows a situation on a canvas. I show a state of being which does not exist, the imperceptible absence of an image."[6] Agam's work ranged from immense installations to smaller individual works, all based on the concept of engaging the viewer in the aesthetic experience. The artwork changes depending on where the viewer stands, visual revelations of the three-dimensional installations or *agamographs* – a series of seemingly static images which transform at different angles. Agam used rainbow colors in their pure form, color establishing the complexity of his work. His work was kinetic, abstract, and frequently included colors, light, and sound, creating an unusual sensory experience. He said of his work, "My intention was to create a work of art which would transcend the visible, which cannot be perceived except in stages, with the understanding that it is a partial revelation and not the perpetuation of the existing."[7]

Eighteen Levels (Figure 8.5.16) was constructed on the concept of repetition of a fundamental geometric form, or as Theo Van Doesburg termed it, 'elementarist' forms. In this structure, the straight-line stainless-steel poles rise in progression as the lines are modified on both their axis or an appearing off-center axis, shifting and changing. From one position, the poles appear static; however, the simplest movement by the viewer completely changes the positioning of the poles. Agam used an unpretentious geometric shape of a line to maximize the diversity of change and movement.



Figure 8.5.16: Eighteen Levels (1971, Inconel steel, 274.3 x 365.7 cm) Public Domain

The *Fire and Water* (Figure 8.5.17) fountain was one of his later sculptures representing unexpected movement by incorporating fire, water, color, and metal, all moving in different patterns. Agam used the colors of the rainbow based on the spiritual belief heaven was represented in the rainbow and was the covenant in God. The sculpture changed if the viewer stood in one position or moved around the fountain as water might be jetted to the left or right, spraying upright or tumbling down. At the same time, fire shot upwards in a huge burst or a soft glow as the layers of the structure moved in different directions, continually changing the colors. Agam believed he brought an added dimension to his work beyond the ordinary three dimensions based on the interrelationships of many movements and transformations occurring simultaneously.



Figure 8.5.17: Fire and Water fountain (1986, metal, mechanical parts) CC BY-SA 3.0

The room at the Elysée Palace in Paris (Figure 8.5.18) was commissioned from Agam as the elaborate ground floor of the presidential palace and later moved to the museum. The carpet in the room had 180 colors and a multitude of glass panels in the ceilings and walls. In the middle of the room stood the shiny chrome ball (Figure 8.5.19), reflecting the constantly changing colors and patterns of the room depending on the viewer's location. Three walls had lenticular painted slats, while one wall had multi-colored glass doors transporting the light. The viewer was inside the artwork, each viewer creating a different experience at every angle, an infinite number of possibilities. Agam brought his religious beliefs into much of his work, and he thought the room represented the infinity of God, and the elements in the room were abstracted into a unified space.



Figure 8.5.18: Antechamber of the private apartments of the Elysée, by melina1965, CC BY-NC-SA 2.0



Figure 8.5.19: Closeup of sphere in antechamber, by Medieval Karl, CC BY-NC-SA 2.0

The kinetic artists brought unique ideas of integrating the concept and capabilities of technology into art, replacing the static forms with dynamic constructions. Kinetic art was a lively movement, thriving for over a decade. Although the unique junk-art style of Tinguely and the mobile art pioneered by Calder eventually faded, the concepts of mobility and integration of technology remain in art today.

[1] Retrieved from https://themadmuseum.co.uk/history-of-kinetic-art/ (17 December 2020)

[2] Retrieved from https://www.tate.org.uk/art/artists/alexander-calder-848/who-is-alexander-calder (30 December 2020)

[3] Retrieved from https://www.bu.edu/sequitur/2016/04/29/schoenberger-tinguely/ (4 January 2021)

[4] Retrieved from https://www.tinguely.ch/en/tinguely/tinguely-biographie.html (4 January 2021)

[5] Retrieved from https://unframed.lacma.org/2020/05/26/lacma-acquires-blue-penetrable-kinetic-artist-jes%C3%BAs-rafael-soto (5 January 2021)

[6] Retrieved from https://web.archive.org/web/20110109233937/http://parkwestgallery.wordpress.com/2010/10/13/yaacov-agam-21st-century-genius/ (4 Mar 2021)

[7] Retrieved from https://www.lifa-research.org/en/artists/agam/

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8.6: POP ART (1950S-1960S)

INTRODUCTION

Pop Art was a movement developed in England and the United States during the 1950s, challenging traditional art concepts, using ordinary objects including comic books, and advertising used in mass culture. After the war, a period of experimentation, along with amplified consumerism, artists were inspired by the new world around them. The growth of mass media expanded consumer goods, and the popular appeal of ordinary culture inspired artists to create art based on prevalent culture, an art known as Pop Art. The turbulent political climate and increased consumerism influenced artists, a mirror of the times. They focused on bright primary colors, frequently unmixed, and used techniques of printing and painting reflecting realism, unlike the Abstract Expressionists. The artists linked their work with the mass media of film, television, cartoons, or everyday mass-produced imageries. Because Pop Art focused on identifiable and mundane images, the style became one of the most recognized movements, blurring the lines of high-class art and low-class culture. The artists interconnected art with the media world surrounding ordinary people and developed art as a commodity. Many of the artists started their careers in the world of commercial art as magazine illustrators, graphic designers, and even sign painters.

In the United Kingdom, a group of artists began to examine the elements of movies, comics, technology, and even advertising, at first creating collages made of materials from the mass-produced world. Artists like David Hockney and others were interested in American media culture to expand their ideas of 'popular cultural art' while being distanced from American advertising. Simultaneously, in New York, the concepts of art based on widely seen cultural images created by Jasper Johns or Roy Lichtenstein continued to grow. American artists were surrounded by a sophisticated, bold, and complex mass-produced world. Although the artists were conscious of other movements and styles, they wanted to connect with the mass media of advertising, television, or film surrounding them. The challenge of merging methods and mass-produced materials led them to create art with new meanings.

ANDY WARHOL

The parents of Andy Warhol (1928-1987) migrated to the United States from Austria-Hungary (now Slovakia) after World War I and lived in Pennsylvania, where Warhol was born. In elementary school, he was diagnosed with Sydenham's chorea, a disease of the nervous system. Because he was confined to his bed, Warhol spent his time drawing and collecting images of movie stars. After high school, he went to Carnegie Mellon University, studied commercial art, and graduated with a Bachelor of Fine Art in 1949. His early career was based on advertising art, at first drawing shoes for magazine advertisements. In the 1950s, he started using silk screen printing and then embellished it when the ink was still wet by blotting the image. He could repeat one image multiple times with innumerable variations. By the 1960s, he used his methods to create well-known iconic people or objects. He was eclectic in his choice of subjects, ranging from mushroom clouds or Coca-Cola bottles to Marilyn Monroe or Mao Tse Tung. His work was famous although frequently controversial; some believed he was too commercialized; others thought the images were inappropriate, and some questioned the concept of his work as art. By the 1970s, he became more devoted to making money and sought those with commissions for portraits. A typical quote by Warhol was, "Being good in business is the most fascinating kind of art. Making money is art and working is an art and good business is the best art."[1] In 1987, Warhol had surgery for his gall bladder and died from an irregular heartbeat after the operation.

One of Warhol's early works was the infamous Marilyn Monroe painting. At the time, he had painted it and used drips similar to the Abstract Expressionists. As he expanded to other celebrities, he changed from hand painting to silk screening, tracing the image from slide projectors. He continued to develop and use different methods of printing, including; over-printing - adding one color to the top of a different color, registration – aligning different colors on an image, and experimenting with multiple combinations of day-color metallic colors. One of his earliest successful works was based on soup cans. He used mesh screens to apply the ink; the area was stenciled out to block the ink, repeating until the canvas was saturated.

In searching for new imagery instead of the abstraction of other artists, the gallery owner, Muriel Latow, suggested Warhol paint ordinary everyday objects like soup cans. From that point on, he used easily recognizable subjects, glorifying consumption habits, and supporting the rising economy. When he first exhibited the soup cans (Figure **8.6.1**), he hung 32 different canvases, side by side, corresponding to the 32 flavors of Campbell's Soup at the time. The canvases were hand-painted with synthetic polymer paint, a hand-stamped fleur de lys pattern at the bottom. He varied the front of each can with the name of the soup flavor. After Warhol finished the soup cans, he started using a more commercially viable photo-silkscreen procedure to mass-produce his images. He believed art should be for the masses, not the select few. Warhol produced multiple life-sized images of Elvis Presley, a 1950s singer and sex symbol made famous by the supposedly scandalous hip-shaking moves Presley made while singing.



Figure **8.6.1**: Campbell's Soup Cans (1962, synthetic polymer on canvas, 50.8 x 40.6 cm) One of 32 cans hung together, by profzucker, CC BY-NC-SA 2.0

In *Double Elvis* (Figure **8.6.2**), the overlapping images of Elvis were based on a western movie he was making. Warhol first created a silver background on a long and continuous canvas, then layered multiple silkscreen images. When the canvas was dry, he cut each set of images into several paintings. The images appear to be moving back and forth, similar to a strip of film.



Figure **8.6.2**: Double Elvis (1963, silkscreen ink on synthetic polymer paint on canvas, 210.8 x 134.6 cm) by wallyg, CC BY-NC-ND 2.0

Marilyn Monroe (Figure **8.6.3**) was Warhol's first celebrity series. He used five screens, one with the original photograph and four to represent the colors. Some of the prints are not in sync with the register marks, slightly offset. He made multiple images, each with different colors, to represent her effervescent personality. Warhol highlighted her trademark blond hair with various yellows in many of the prints and enhanced her iconic lips with bold reds. Although Monroe died five years before Warhol created the images, he defined and enshrined her unusual celebrity prominence. He understood the interest in celebrities by the public and frequently focused on female celebrities, none as famous as Marilyn Monroe.



Figure **8.6.3**: Marilyn (1967, screenprint on paper, 91.5 x 91.5 cm) by oddsock, CC BY 2.0

Mao Zedong was the leader of China, responsible for turning China into a communist country. Warhol used an official Chinese portrait for his print of *Mao Tse Tung* (Figure **8.6.4**). As with the paintings of other celebrities, Warhol made multiple prints, varying the palette of colors to create a playful image of a serious world leader. Sometimes the garish colors gave Mao a theatrical, comic look, and other colors brought a more sinister appearance. In 1972, Richard Nixon went to China, opening up relationships between the two countries. With Warhol's painting, Mao became a popular icon.

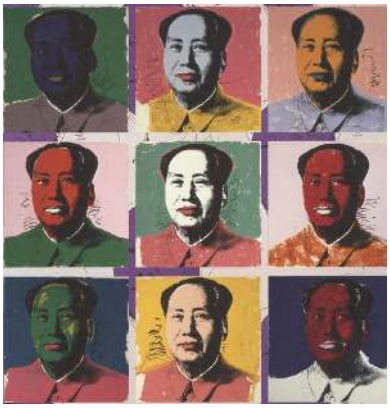


Figure 8.6.4: Mao Tse Tung (1972, screenprint on paper, 91.4 x 91.4 cm) by andydoro, CC BY-NC-SA 2.0

ROY LICHTENSTEIN

Born in New York, Roy Lichtenstein (1923-1997) was a child of upper-middle-class parents. In school, he was interested in music and art, frequently attending jazz concerts and sketching portraits of the musicians. Lichtenstein studied at Ohio State University until the Army drafted him during World War II. In the Army, he was trained in languages until the program was cut. Subsequently, he was sent to engineering school, and that program was eliminated, so he trained as a pilot until the program was also discontinued. Lichtenstein finally became a draftsman and was sent to Europe, where he studied the art of the masters until the end of the war when he went home. Lichtenstein returned to Ohio State, completing his bachelor's and master's degrees, teaching at the university for ten years. In 1957, Lichtenstein, his wife, and two sons moved back to upstate New York to teach at the university and work on his own Abstract Expressionism art. By 1960, he taught at Rutgers University and found an environment of pop imagery.

Lichtenstein created his first works based on comics and commercial advertising, even painting mundane items like tennis shoes and golf balls. The works were created by mirroring the crude printing methods used by newspapers. His success grew, and he painted some of his most famous and successful works, including *Drowning Girl* and *Whaam*. Much of his work was based on styles found in comic books and commercial art, initially not considered worthy of the standards found in fine art. Lichtenstein took the trivial and created art. His first break with the abstract world occurred when he inserted comic book characters into his abstracted backgrounds. Lichtenstein wanted to illustrate the comic world more closely. He started using Ben-Day dots (Figure 8.6.5), a tiny mechanical pattern generally found in engraving to represent texture and progressions of color. He created the dots by using perforated dot patterns in which his paintbrush would skim across the top and drop paint into the stencil circles. The dots were generally cyan, yellow, magenta, and black, their spacing and combinations used to produce different colors and shading. (The same concept used by modern computer printers.) His use of dots became a trademark. Lichtenstein copied a foundation image by hand, altering parts of the image, then tracing the drawing onto the canvas. He stated, "As directly as possible…From a cartoon, photograph, or whatever, I draw a small picture—the size that will fit into my opaque projector…I don't draw a picture to reproduce it—I do it in order to recompose it…I project the drawing onto the canvas and pencil it in and then I play around with the drawing until it satisfies me."[2] He manually applied the dots by hand, frequently using templates for different color patterns based on primary colors outlined with heavy black lines. Lichtenstein's subject matter and the use of dots brought the mechanical appearance of the commercial and comic world into the arena of fine art.



Figure 8.6.5: Close up of painting technique, by Max Braun, CC BY-SA 2.0

In *Girl with Tear III* (Figure 8.6.6), Lichtenstein used his dot process in a Surrealist setting. In one series, the incomplete face is focused on the eye, the origination of the tear, a parody of Dali or Picasso. He used red dots for the face against the slanted dark stripes in the background. The column mimics the stripes, except wider and vertical. The swoop of blond hair brings the different elements together. The single eye and tear focused outward in the center.



Figure 8.6.6: Girl with Tear III (1973, oil and magna on canvas, 289.4 x 336.4 cm) by Bob Ramsak, CC BY-NC-ND 2.0

The *Drowning Girl* (Figure 8.6.7) was based on an original image by DC Comics, an image Lichtenstein altered significantly by altering the picture he created using Ben-Day dots. The girl's boyfriend was in the original as he clung to a boat. Lichtenstein cropped the image, so only the girl was visible, waves threatening to engulf her as she fights for survival. She appears to be emotionally distressed as tears flow from her eyes. Lichtenstein also changed the caption and the boy's name in the text bubble to amplify the girl's distress alone in the water. He used a cool palette and dark colors to represent the potential dangers of the waves and water.



Figure 8.6.7: Drowning Girl (1963, oil and polymer on canvas, 171.6 x 169.5 cm) by Gandalf's Gallery, CC BY-NC-SA 2.0

Like Monet's set of paintings of the Rouen Cathedral, Lichtenstein also created a series based on photographs he viewed of Monet's work. Instead of painting the cathedrals in different lights and times of day, Lichtenstein's cathedrals (Figure 8.6.8) were divided into binary colors of dots. He wanted to use the concepts of Pop Art and its repetition with an iconic image, an image; "cheapened by overexposure, and reinvesting it with renewed, ironic vigor and relevance."[3] Lichtenstein used two colors in each painting; the red and yellow dots are interlocked to develop a clear image of the daylit cathedral (Figure 8.6.9, Figure 8.6.10). The center painting is an illusion of a hazy morning, while the dark painting demonstrates the darkness of night. The Ben-Day dots reproduction dots, looking like the proofs from a printing press, create the symbolism of different light developed in mass reproduction. Monet investigated the various permutations of light on a single source, while Lichtenstein explored the reproductive values of the mass media.



Figure 8.6.8: Rouen Cathedral (1969, oil and magna on canvas, 161.6 x 360.3 cm) by wallyg, CC BY-NC-ND 2.0

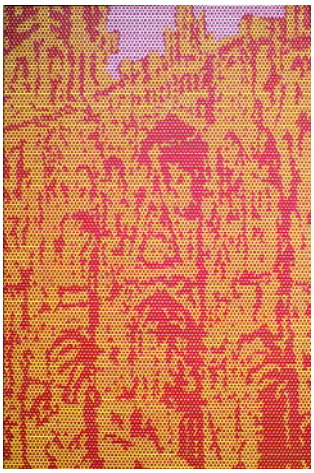


Figure **8.6.9**: Rouen Cathedral close up, by profzucker, CC BY-NC-SA 2.0

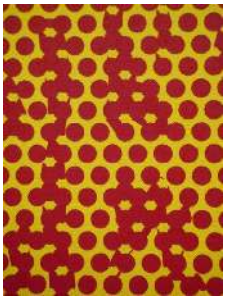


Figure **8.6.10**: Rouen Cathedral Ben-Day dots, by profzucker, CC BY-NC-SA 2.0

DAVID HOCKNEY

Born in England, David Hockney (1937-) was one of five children and educated at the Bradford College of Art and London's Royal College of Art. As part of an exhibition of Young Contemporaries, along with Peter Blake, the exhibit was considered the beginning of British Pop art. Hockney's reputation began to grow. However, the college did not issue him a diploma because he did not complete the assignment and write an essay about his painting. Hockney protested, saying his work should be centered on the art, not an essay about the art. Based on his ability and growing reputation, the college modified its rules and awarded Hockney his diploma. In 1964, he moved to Los Angeles, a city of swimming pools and an inspiration for his series on pools and the attendant vibrant colors. The atmosphere in his paintings reflected the excesses of life in the bohemian lifestyles of California, parties, and naked bathers. However, he stated, "I was never much of a party boy, I am a worker. An artist can approve of hedonism, but he can't be a hedonist himself."[4] Portraits were one of Hockney's significant inspirations, and he painted multiple images of friends and relatives, including himself. His early paintings were based on a grid format with vertical and horizontal lines to form structures, landscapes, or backgrounds. He was also known for his prints, and as a stage designer and photographer, Hockney divided his time between homes in London and Los Angeles, his works influenced by events and scenery in both locations.

Hockney was inspired to move to Los Angeles after he saw a magazine of homoerotic photography and believed he could find sexy, nude men posing beside houses. However, when he flew over Los Angeles, he noticed all the blue swimming pools by most homes, a luxury in England, common in Los Angeles because of the weather. Swimming pools became a significant representation in many of his paintings, helping establish the concepts of life in Southern California. His pool painting captured his ideals of gay freedom in a utopian place, a beautiful, carefree life. Hockney soon became interested in how to paint water, what color, and how to interpret the feel of water. Sometimes he used lines or variegated the color to indicate movement. In *A Bigger Splash* (Figure **8.6.11**), one of three of the series, Hockney used flat vertical planes, focusing on the results of the swimmer's dive. He painted the blue of the water with a roller, using multiple brushes to portray the explosive splash of water caused by the diver. The splash is the only movement in an otherwise still painting.



Figure **8.6.11**: A Bigger Splash (1967, acrylic paint on canvas, 242.5 x 243.9 cm) by oddsock, CC BY 2.0

During the 1960s, Hockney extended his stay in Los Angeles, where he designed stage sets and became acquainted with theater and movie industry people. He started painting a series of canvases, each a massive 213.3 x 304.8 cm known as the 'Double Portraits.' In the series, each painting depicted two people sitting apart, seemingly uninterested in each other. Hockney knew Geldzahler from New York, where he was a curator for the Metropolitan Museum of Art. They developed a friendship traveling through Europe together. Hockney took his Polaroid camera to Geldzahler's apartment and started taking pictures. In the painting *Henry Geldzahler and Christopher Scott* (Figure **8.6.12**), Hockney positioned the oversized pink couch as the central focus adding part of the New York skyline in the background. He foreshortened the objects in the front leaving the two disconnected men to gaze at entirely different directions, the emotional link between the pair unknown.



Figure **8.6.12**: Henry Geldzahler and Christopher Scott (1969, acrylic on canvas, 213.4 x 304.8 cm) by Renaud Camus, CC BY 2.0

One of the most iconic of Hockney's Double Paintings was *American Collectors (Fred and Marcia Weisman)* (Figure **8.6.13**), the couple depicted standing apart, each stiffly positioned in a different direction. Her distorted mouth is seen in the mouth on the totem pole as he stands with tightly clenched fists. Their shadows create horizontal movement as the tree and totem bring verticality. The whole scene is geometrically painted as the bright sunlight flattens the panorama. Hockney did not paint a close-up portrait of the couple; instead, he presented the entire environment. The Weisman's did not like Hockney's portrayal of them and rejected the painting.



Figure **8.6.13**: American Collectors (Fred and Marcia Weisman) (1968, Acrylic on canvas, 213.4 x 304.8 cm) by mark6mauno, CC BY-NC 2.0

Hockney began to change his perception of flattened geometric images after listening to the poem *The Man with the Blue Guitar* by Wallace Stevens. In this painting, *Self-Portrait with Blue Guitar* (Figure **8.6.14**), he paints himself at the table, covering the painting with colored

dots. Many of the elements in the work are at an angle instead of vertical or horizontal. The blue curtain on the side anchors the image as though just opened to reveal Hockney at work. The curtain is more realistic, not flattened but appearing to have folded dimensions. His jars of paint sit on the edge of the table, seemingly waiting to be used. Hockney said he wasn't sure what the poem was about but believed it to be based on imagination, and he thought it forced him to break away from his previous style.



Figure **8.6.14**: Self-Portrait with Blue Guitar (1977, oil on canvas, 151.9 x 181.9 cm) by modern art - molecularshik, CC BY-NC 2.0

JASPER JOHNS

Jasper Johns (1930-) was born in Georgia, growing up in South Carolina, where he lived with his grandparents or aunt. He did not have any exposure to art or support as an artist. After graduation from high school, Johns attended the University of South Carolina for a few terms before moving to New York. He met Robert Rauschenberg, who became his long-term partner as they worked together on contemporary art concepts. Johns worked with multiple disciplines, including; painting, printing, and sculpting. He had aspects of Abstract Expressionism, Dada, and Pop Art, generally based on depictions of the American flag and other patriotic concepts. To create his multi-layered work, Johns started with flags, targets, numbers, alphabets, and other commonplace images. Johns used primary colors; his encaustic mixture gave the paintings an almost sculptural look.

Johns used the American flag as the mundane images defined Pop Art, using things already known to the mind and altering how the item was traditionally viewed. He painted the image of the *Flag* (Figure **8.6.15**) a few years after leaving the US Army, the flag a common subject he frequently reused. Johns stated, "One night I dreamed that I painted a large American flag…and the next morning I got up, and I went out and bought the materials to begin it."[5] This painting of the flag was based on the period from 1912 to 1959, when there were 48 states. Johns sketched the outline of the flag or other objects and then dipped fabric or newsprint into the encaustic mixture.



Figure **8.6.15**: Flag (1954-55, encaustic, oil, and collage on fabric mounted on plywood, 107.3 x 153.8 cm) by profzucker, CC BY-NC-SA 2.0

In the close-up (Figure **8.6.16**), the thick encaustic rough surface is visible, the type on the newsprint sometimes perceptible through the paint drips and brushstrokes. All of the white stars are slightly different in shape on top of the dark blue background. Wavy red and white stripes, made from a mixture of pigment mixed with melted wax, gave the appearance of wind blowing. Johns created over forty paintings based on the theme of America's flags.

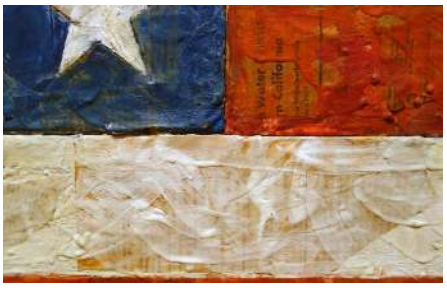


Figure 8.6.16: Flag close-up, by profzucker, CC BY-NC-SA 2.0

In the painting of *Three Flags* (Figure 8.6.17), Johns used his encaustic process of mixing pigment and melted beeswax together. Each flag reduced about twenty-five percent in scale as he stacked canvas flags, the largest one receding into the background. The congealed wax drippings gave the painting a dimensional sculptural appearance. The stripes grow smaller as the viewer's eye is forced to believe the flag is seemingly stacked boxes. The blue field and stars also grow smaller, adding to the illusion of three separate elements. The illusion allowed Johns to go beyond the representational image of a flag, offering the appearance of dissimilar canvas spaces.



Figure 8.6.17: Three Flags (1958, encaustic on canvas, 77.8 x 115.6 x 11.7 cm) by Gandalf's Gallery, CC BY-NC-SA 2.0

The *White Flag* (Figure 8.6.18) was another one of Johns flag series. He did not use the traditional red, white, and blue; instead, he created a ghostlike image of an old, faded, even bleached flag. He used the usual encaustic mixture of different light pigments mixed with wax and applied deep dripping brush strokes, defining the symbolic view of the stars and stripes. Even without color, this otherworldly-looking flag still presents an image of America.

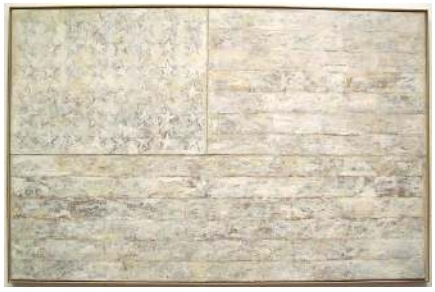


Figure 8.6.18: White Flag (1955, encaustic, oil, newsprint and charcoal on canvas, 198.9 x 306.7 cm) by PDR, CC BY-NC-ND 2.0

In the 1970s, Johns moved to a new theme based on crosshatched markings usually found in graphics. The crosshatching still displayed the characteristics he favored; repetitiveness, an almost obsessive feeling with little meaning. In *Corpse and Mirror II* (Figure 8.6.19), Johns repeated the concepts with different primary colors giving depth and movement to the image while maintaining the illusion of flatness and neutrality. The lines were gradated, closer lines made deeper shadows, and scanter lines brought light shadows. The pattern was orderly, yet not particularly geometric or displaying any meaning. He created a series of crosshatched paintings, each with small lines running in diverse directions.

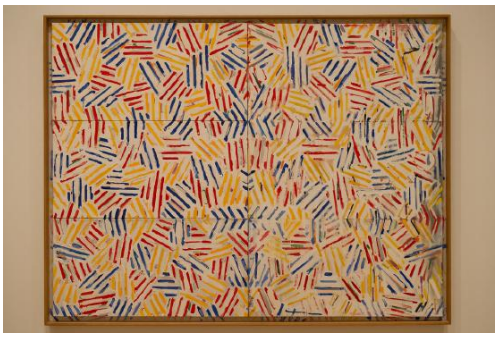


Figure 8.6.19: Corpse and Mirror II (1974, oil and sand on four joined canvases, 146.4 x 191.1 cm) by mark6mauno, CC BY-NC 2.0

EVELYNE AXELL

Evelyne Axell (1935-1972) was born in Belgium, her father was a silversmith and jeweler. Even as a small child Axell was defined as the local province's most beautiful baby. During World War II, her home was destroyed by bombs. However, she finished high school and studied pottery at a local art school before switching to drama school and becoming an actress. She married a film director, had a son, and worked as a television announcer. In 1964, she grew tired of acting and worked with René Magritte, learning to enhance her abilities in painting. As she was honing her skills, her husband filmed documentaries about Pop Art, an inspiration to Axell, who developed her pop style. She became one of Belgium's first pop artists, although still not accepted by galleries, and Axell began to use only her last name to overcome the perceptions of sexual discrimination. Her work was influenced by the political events of the 1960s, particularly women's liberation. Axell became known for her erotic works of nude females and multiple self-portraits.

She frequently used partial body parts, as demonstrated in *Portrait Fragment* (Figure 8.6.20). In this painting, she portrays her face, slightly shattered into linear waves. The bright red circle around the face and her red lips contrast against the blue-green background. Her blue eyes are surrounded by white and black, forcing the viewer's focus on her eyes. In this painting, she used traditional oil paint. During this period, she also switched from canvas to plastic sheets and Plexiglas, sometimes applying auto enamel. She explored multiple mediums, including synthetic resin to form body fragments or layered painted plastic sheets. Sadly, her life was ended early in a car accident in Belgium.



Figure 8.6.20: Portrait Fragment (1965, oil on canvas, 42 x 33 cm) by Médéric, CC BY-NC-ND 2.0

CORITA KENT

Corita Kent (1918-1986) was born in Iowa as Frances Elizabeth Kent. In 1936, be became a nun in the Sisters of the Immaculate Heart of Mary and changed her name to Sister Mary Corita. She completed her degree in art, a bachelor's degree from Immaculate Heart College, and a master's at the University of Southern California in 1951. She lived and worked as a num for thirty years, teaching art at Immaculate Heart College and known for her avant-garde teaching methods, attracting many prominent artists to her classes. During the 1960s, her work became more secular, supporting more humanitarian problems and protesting the Vietnam War. Her work was considered blasphemous by the Catholic church leaders, and she left her life as a nun to continue working for women's and civil rights and anti-war protests. She used silkscreen as her medium; her work at the time was not respected or treated as serious art. During the 1950s, most religious art demonstrated piety with white or blue flowing robes based on a pastel palette. Kent's art was primitive and abstracted, although dark at first. By the late 1950s, she began to illustrate text from popular writings. In the 1960s, she was widely exhibited, and her art was included in multiple magazines and newspapers; however, she still was not included in art history textbooks.

In the late 1960s, some of her work became more political and social and similar to Warhol. Kent used themes from pop culture for her inspiration, a mix of spiritual themes and American consumerism. She was a social activist and worked with current issues of poverty or racism, or war. Kent took any type of signs, tore out pieces, crumpled images, and photographed them to use as the basis for her silkscreens, all depicted by bold graphics and emotional texts. To construct the layouts for the printmaker, she layered the pieces of lettering or image using multiple sheets of paper. Based on the rise of commercial consumerism, "…she used words like 'tomato,' 'burger,' and 'goodness' and

made them into messages about how we live, and about humanitarianism and how we care for others."[6] The colorful words on her silkscreens appeared simple while carrying a complex social meaning. *We Care* (Figure **8.6.21**) and *Enriched Bread* (Figure **8.6.22**) were made from assembled words printed on nonwoven synthetic fabric. Kent frequently used a specific word highlighted in red to convey part of the message; HUMBLE in the first image and WONDER in the other image, layering different messages to support her pursuit of social justice.



Figure **8.6.21**: We Care (1966, screenprint, 76.2 x 91.4 cm) by Thomas Hawk, CC BY-NC 2.0

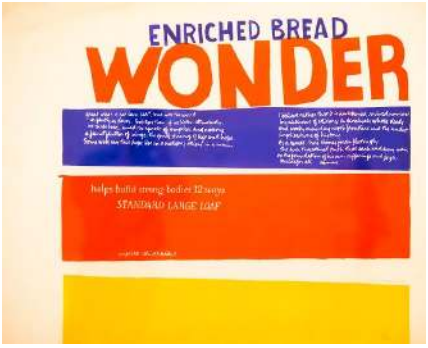


Figure **8.6.22**: Enriched Bread (1965, silkscreen, 75.5 x 92.0 cm) by Thomas Hawk, CC BY-NC 2.0

Kent also used words by different prominent authors and civil rights leaders. *Enriched Bread* contained the words of the French philosopher Albert Camus in his *Flutter of Wings-Hope*. Kent applied the words in script format with white on a highly contrasting royal blue.

> *Great ideas, it has been said, come into the world*
> *as gently as doves. Perhaps then, is we listen attentively,*
> *we shall hear, amid the uproar of empires and nations,*
> *a faint flutter of wings, the gentle stirring of life and hope.*
> *Some will say this hope lies in a nation; others, in a man.*
> *I believe rather that it is awakened, revived, nourished*
> *by millions of solitary individuals whose deeds*
> *and works every day negate frontiers and the crudest*
> *implications of history.*
> *As a result, there shines forth fleetingly*
> *the ever-threatened truth that each and every man,*
> *on the foundation of his own sufferings and joys,*
> *builds for all.*

JAMES ROSENQUIST

James Rosenquist (1933-2017) was born in North Dakota and raised in Minnesota, where he studied art at the University of Minnesota. His mother recognized his artistic talents when he was young and always encouraged him to study art. When he went to New York City, he

studied for a while at the Art Students League. However, he was interested in painting murals and even joined the union of painters who created billboards. Rosenquist was successful in the endeavor until a friend died from a fall off the scaffolding, and he decided to develop his style of art. The graphic images he painted on billboards became the style he used as part of the Pop Art movement. Rosenquist wrote, "I painted billboards above every candy store in Brooklyn. I got so I could paint a Schenley whiskey bottle in my sleep."[7] Although Rosenquist was considered a leader in the Pop Art movement, he did not work with Andy Warhol or Roy Lichtenstein, only meeting them later in the 1960s. Rosenquist developed his images based on mass media, famous icons, or ordinary objects by dividing an image into parts and recombining them in a fragmented composition, a more mysterious concept than the other artists. He also focused on lines and shapes when combining segments of images, emphasizing his mastery of color. Because of his background in billboard painting, some of his works are colossal, covering an entire room. Rosenquist was excited by the different dimensions of painting versus advertising and wanted to use fragments of highly contrasted images sometimes opposed to each other. He liked to juxtapose people and objects along with symbols and text.

Rosenquist painted the movie icon *Marilyn Monroe I* (Figure **8.6.23**) shortly after she committed suicide from a set of fragmented images. He positioned Monroe upside down, breaking apart her eyes, lips, and hands, reassembling the parts, and overlaid them with letters found in her name. He also included the 'Coca-Cola' trademark, representing popular cultural branding as Monroe was sexualized and sensationalized to become part of the mass media. Andy Warhol had made an image of Monroe as a sex symbol while Rosenquist created an image where she was hard to recognize, yet he still maintained her coquettishness as he randomly assembled the pieces. Rosenquist placed the red color in opposition to the two sides. Her blue eyes were enhanced by the blue lettering, while each of the different parts of Monroe was different colors.



Figure **8.6.23**: Marilyn Monroe I (1962, oil and spray enamel on canvas, 236.2 x 183.3 cm) by wallyg, CC BY-NC-ND 2.0

I Love You with My Ford (Figure **8.6.24**) depicts the shiny chrome of a Ford muscle car, one of the important cultural status symbols of the 60s, a machismo icon. The second panel portrays a woman's face, an ear of her lover positioned near her mouth as he engages her, her eyes closed, lips partly open. Rosenquist adds pasta in tomato sauce in the bottom section, seemingly wriggling as the woman above might be with her passion. The squirming lines of the pasta oppose the unmoving lines of the car. The painting has three distinct layers or images, while he only used two major color palettes.



Figure **8.6.24**: I Love You with My Ford (1961, oil on canvas, 210.2 x 237.5 cm) by weather, CC BY 2.0

Untitled (Joan Crawford Says…) (Figure **8.6.25**) portrays Joan Crawford appearing as the pretty girl in an advertisement. She is advertising cigarettes, although the cigarette is barely visible in her hand. Her face is flattened, similar to Andy Warhol's image of Marilyn Monroe; much of her face appears with a plastic smoothness, almost bland and unemotional. Rosenquist used a limited palette, mainly contrasting reds and grays.



Figure **8.6.25**: Untitled (Joan Crawford Says…) (1964, oil on canvas, 233.7 x 198.1 cm) by modern art - molecularshik, CC BY-NC 2.0

"The Pop artists did images that anybody walking down Broadway could recognize in a split second—comics, picnic tables, men's trousers, celebrities, shower curtains, refrigerators, Coke bottles—all the great modern things that the Abstract Expressionists tried so hard not to notice at all."[8] Pop artists blurred the line between accepted art and familiar cultural images. While Abstract Expressionists searched for suffering in the soul, the Pop artists found the interconnections of life in their environment. Even today, Pop art immerses us in television, video, advertising, and other commercial enterprises. The availability of art in print or online makes art a common cultural commodity. The Pop artists opened the door that now envelopes our world.

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[1] Retrieved from https://www.warhol.org/andy-warhols-life/ (16 July 2021)

[2] Lanchner, C. (2009). Roy Lichtenstein (MOMA Artist Series), The Museum of Modern Art, p. 5.

[3] Retrieved from https://www.lacma.org/art/exhibition/monetlichtenstein-rouen-cathedrals

[4] Retrieved fom https://www.theguardian.com/artanddesign/2015/may/09/david-hockney-interview-cheeky-serious

[5] Retrieved from https://www.moma.org/collection/works/78805

[6] Retrieved from https://www.theguardian.com/artanddesign/2018/apr/22/corita-kent-the-pop-art-nun

[7] https://www.theguardian.com/artanddesign/2017/apr/01/james-rosenquist-pop-artist-f-111-dies-83

[8] Carrier, D. (2008). Proust/Warhol: Analytical Philosophy of Art, Peter Lang Inc., International Academic Publishers, p. 47.

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8.7: OP ART (1960S – 1970S)

INTRODUCTION

Op Art was a new form based on the exploitation of illusions and different optical effects of how an image was perceived. Op Art is the short form of Optical Art, a style of abstraction challenging the viewer's visual acuity. In 1957, neuroscientist Donald M. MacKay created the illusion based on a series of radial lines (MacKay rays), producing the perception of shimmering motion from the angled lines. The artist Victor Vasarely, one of the originators of the style, studied science and art and combined the concepts of color and optics to create images appearing to move, alter or expand. At first, Vasarely experimented with visual tricks like trompe-l'oeil before moving to geometric abstraction and recognition as the grandfather of Op Art.

The form was usually mathematically based, using repetitive color and arrangements to develop into vibrating, changing effects. The background and foreground relationships became chaotic with exaggerated 3-dimensional depths. Op Art pushed the concepts of perception, confusing the eye through multiple optical effects, angles, and materials. The artist used precise calculations and measurements based on geometric forms to produce the illusionary perception in an image. Color, grids, and patterns defined and created the illusional positive space and negative areas. Many of the images were based on black and white, as others used bright contrasting colors to develop the illusional motion of static patterns. Artists used straight or curved lines to establish the idea of undulation, volume, or spiraling movement. Op Art used optical illusions and incorporated the concepts of kinetics; the static work moved from a seemingly fixed position into a dimensional and moving object by interacting with the viewer's eye and perceptions in the retina.

VICTOR VASARELY

Victor Vasarely (1906-1997), born in Hungary, studied at medical school before transferring to art school and enrolling in the private school *Mühely* (workshop) based on Bauhaus concepts. In 1930, he married another student and had two sons. Shortly after they married, they moved to Paris, where he worked as a graphic designer. He experimented with different designs and ideas using geometric forms, multiple materials, colors, and perspectives. One of his first images depicted two zebras intertwined, their black and white stripes against the black background became the earliest example of Op Art. Although Vasarely experimented with other styles and movements, by 1947, he focused on the geometric abstraction of shapes, lines, color, and perspective. One reviewer of Vasarely's work stated, "The Moving eye in the moving body must work to pick out and interpret a variety of changing, juxtaposed orders, like the shifting configurations of a Victor Vasarely painting. It is the unity that maintains but only just maintains, control over the clashing elements which compose it. Chaos is very near, its nearness, but its avoidance gives force."[1] Vasarely developed a methodology of using a set of colors and then creating lines and shapes for the color system he termed his 'artistic alphabet.' Each series was based on a different alphabet or color plan.

Supernovae (Figure **8.7.1**) is an early work of Vasarely, a vertical, abstract painting in black and white. Supernovae were stars constantly changing, an idea he used for his series of black and white canvases, altering the viewer's perception based on geometric principles and movement. He created 1,161 black squares inside the grid of thin white lines.[2] At the top left of the image, the black squares shift and form a black cruciform, while on the upper right side, the black squares are smaller and from a white diagonal cross. Some parts of the work have circles inside the squares, the circles increasing in size as they move across the painting. About a third of the way from the top, one row contains black rhomboids appearing to float. Supernovae appear to be moving and changing, optical changes based on the chromatic density and shapes seen by the viewer's eye. Vasarely believed the perception of motion was achieved by the aggressive ways the geometric structures appear to the retina.

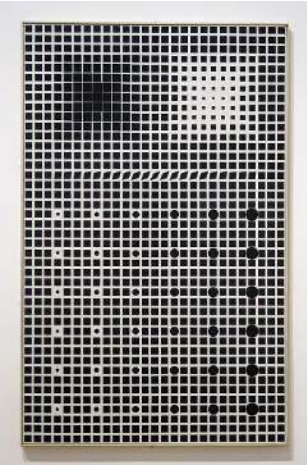


Figure **8.7.1**: Supernovae (1959-61, oil on canvas, 241.9 x 152.4 cm) by Sally Payne, CC BY-NC-ND 2.0

Vasarely aggressively incorporated color into his optically illusionary paintings in the 1960s with vivid squares and luminous circles, creating images appearing concave and rotating or convex and moving in waves, all becoming part of the signature patterns of Vasarely and Op Art. He named many of his series after distant galaxies, stars, or constellations. In the Vega series, he used convex and concave distortions, combining cubes and squares into grid-like patterns to bring the pulsating rhythm of the nighttime skies. Vasarely used the two-dimensional platform of a primary grid to create three-dimensional images by reducing or expanding the grid sections, transforming squares and circles into rhombuses and ellipses. *Vega-gyongly-2* (Figure **8.7.2**) appears as a rotating ball in the middle of the flat grid. Vasarely added additional movement with the white squares the viewer chases throughout the painting. Changing the size of the circles or squares created the multi-dimensional view of a surface appearing to be warped.



Figure **8.7.2**: Vega-gyongly-2 (1971, acrylic on board, 80 x 80 cm) by oddsock, CC BY 2.0

Sange 3076 (Figure **8.7.3**) was based on squares to form cubes. Vasarely used his color system or alphabet to define the patterns. The color palette is simple and set against a dark background. The color and position represent each unit, red appearing the dominant color as used only to define the square, or is white the prominent color as it bounces around the image. The eye also moves to the small black squares devoid of color. Vasarely used color to move the viewer around the painting and the dimensional cubes stacked in multiple combinations adding to the numerous location changes of the cubes.

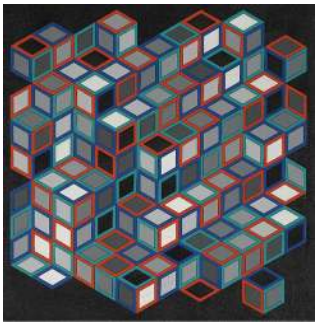


Figure **8.7.3**: Sange 3076 (1980, acrylic on vellum laid on panel, 52.5 x 51.7 cm) CC BY 2.0

Vasarely's *Gestalt* series was a reflection of his fascination with hexagons. The paintings have an ethereal yet three-dimensional design based on cellular-like forms and structures. *Axens* (Figure **8.7.4**) uses two prominent basic colors of blue and purple. The colors varied as they moved through space to create the illusion of a deep concave area, a light at the end of a tunnel. The only shape he used was the hexagon, each one smaller in progression. The broader dimensions of the bottom sides of the blue hexagons and the smaller sizes of the bottom of the purple hexagons create the deep depth of the image. Vasarely explored geometry, shapes, depth, movement, and color throughout his life, whether he was painting, sculpting, or planning architectural structures. As technology and computers developed, he exploited the programs to assist his designs ahead of his time. He worked into his old age, continuing to invent and generate new ideas.

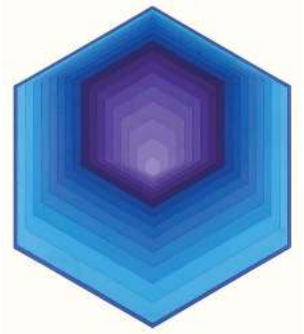


Figure 8.7.4: Axens (1980, acrylic on panel, 92 x 81 cm) by Cea, CC BY 2.0

BRIDGET RILEY

Bridget Riley (1931-) was born in London, England. Her father owned his own printing business before World War II when he served in the army. As with many families during the war, Riley, her mother, and her sister moved to the countryside in Cornwall to avoid the blitz. She liked to explore the coastline noting how reflections occurred in rock pools and the effects of the sunlight on the changing colors of the water. After the war, Riley studied art at Cheltenham Ladies' College, Goldsmiths College, and the Royal College of Art. Riley worked as an illustrator for an advertising agency when her father was seriously injured in a car accident, and she suffered a mental breakdown. Riley moved back to London, taught art at a girl's school, and explored different art styles. She experimented with figurative, Impressionist, and Pointillist art styles before developing her signature style of Op Art in the 1960s. Riley focused on using black and white for her geometric patterns creating images to disorient the eye into seeing movement and color. In addition to black and white, she used gray tones and placed the geometric shapes in curves, adding movement and optical variances. Riley traveled to multiple countries, favoring the bright colors and patterns found in Egypt and India. By 1967, Riley incorporated color in lines to produce a shimmering effect in tessellating patterns, highly contrasting colors. She thought of her work as inspired by nature, not in realistic forms; instead, as she said, "For me nature is not landscape, but the dynamism of visual forces-an event rather than an appearance."

Metamorphosis (Figure 8.7.5) presents an ambiguity to the viewer of the progressive movement as the circles are applied with different gray tones against the white background. Using circles, she changes the shapes as the circles move across the image. Riley carefully designed the shape of each circle and cut the patterns to ensure accurate proportions. Op Art became a significant part of the 1960s culture, the patterns, and illusions integral to the fashion and design industries. Riley was one of England's celebrity artists. She was not inspired by realism and stated, "I started studying squares, rectangles, triangles and the sensations they give rise to…The marks on the canvas are sole and essential agents in a series of relationships which form the structure of the painting"[3] During the early 1960s, Riley only used black and white to create imaginative and sensory images.

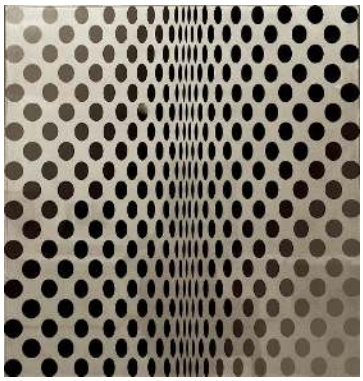


Figure 8.7.5: Metamorphosis (1964, wood and liquid suspension, 108 x 112.2 cm) by pedrosimoes7, CC BY 2.0

In *Arrest 2* (Figure 8.7.6), Riley uses lines and multiple tones of black to white to bring the illusion of movements. The pale gray lines in the middle of the painting are bordered by heavy dark lines, forming the appearance of a channel to some viewers. In her black and white works, she wanted to eliminate any concept of representational art instead of using visual shapes to excite the retinal emotions.



Figure 8.7.6: Arrest 2 (1965, acrylic on linen, 195 x 190.5 cm) by jondresner, CC BY-NC-SA 2.0

In 1967, Riley began to introduce color into her work, using the relationships of color and its changing qualities as a basis for her work. Her series in color was *Cataract*, and she described how difficult the move to color was; geometric shapes were constant, and color brought a sense of instability based on the presentation of adjunct colors. In *Cataract 3* (Figure 8.7.7), Riley used lines, a stable shape, to position the color to produce the illusion of movement. The broad or thin lines appear as ribbons waving across the canvas. She used two extreme colors of turquoise and vermilion for contrast, positioning the colors to bring a luminosity to the rippling image through the center; grays at the top and bottom accent the movement through the middle of the work. Although Riley's black and white images were internationally respected, she wanted to continue to explore the use of color. She spent time studying Georges Seurat's use of Pointillism and how adjunct colors affect each other.

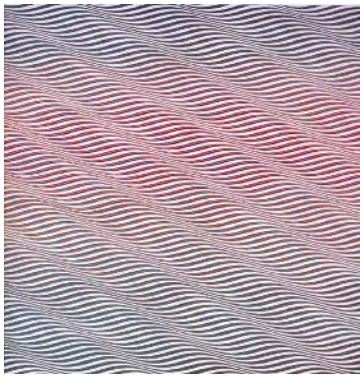


Figure 8.7.7: Cataract 3 (1967, emulsion PVA on linen, 221.9 x 222.9 cm) by oddsock, CC BY 2.0

Orient IV (Figure 8.7.8) was based on her expanded sense of color and how linear structures of different colors next to each other created the concept of motion when viewed by the viewer's eye. She also began using stripes in most of her paintings, believing stripes allowed color to constantly change the viewer's perception. Riley usually made a pattern with small strips of paper to test different color combinations before painting on a large canvas, evaluating how the colors brought the feeling of motion.

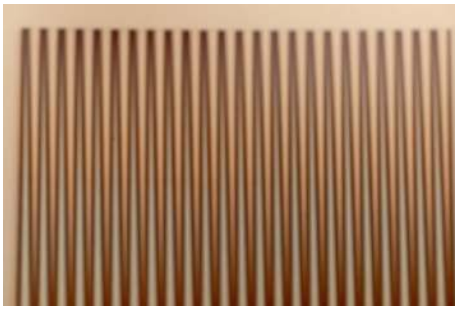


Figure 8.7.8: Orient IV (1970, acrylic on canvas, 223.5 x 323 cm) by pedrosimoes7, CC BY 2.0

EDNA ANDRADE

Edna Andrade (1917-2008), born in Virginia, was encouraged from an early age to draw and paint and graduated from the University of Pennsylvania with a degree in Fine Arts. After World War II, she went to Europe and learned the modernism of the Bauhaus movement, concepts that influenced her designs and abstractions. Andrade married in 1941, and they moved to Philadelphia, where Andrade lived and painted. Early in her career, she created abstract landscapes before working on propaganda material during World War II for the organization that became the CIA, work she considered mundane and expected of women at the time. Andrade talks about herself as the unliberated housewife of the period. Andrade divorced her husband in 1960 and only then began painting the works she is known for, fully

engaging in her ideas of illusionary or Op Art, geometrical shapes generally based on squares and unique color juxtapositions. Some of her work is almost psychedelic appearing, seemingly lines moving on the painting. Andrade felt her work was a visual experience without any particular story and believed the eye was easily upset when viewing conflicting color spectrums and sophisticated geometric patterns. Andrade's use of contrasting and repeated colors placed next to each other defined the rhythm and movement of the painting, almost a hypnotic sensation. She moves the eye around the painting in constant motion, no place to rest.

Blue Cross with Red (Figure **8.7.9**) assaults the eye with the deep blue background filled with broken lines of deep red. The lines bend to move the viewer around the painting while continually returning to the strength of the red square in the middle. Andrade believed only a few basic shapes in combination with color develop symmetry and rhythm in the painting.

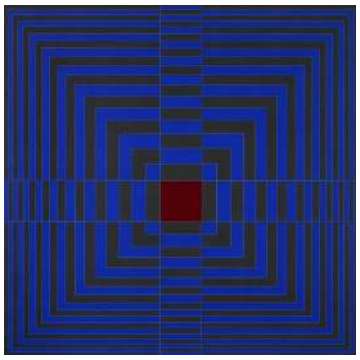


Figure **8.7.9**: Blue Cross with Red (1968, acrylic on canvas, 93.2 x 93.2) by dr vaxon, CC BY 2.0

Untitled (Metallic Square 3) (Figure **8.7.10**) demonstrates her belief in the symbolic significance of fundamental shapes. The simple line, bent and moved at incremental positions combined with basic opposing colors, generates the perspective of orderly movement in a chaotic environment.

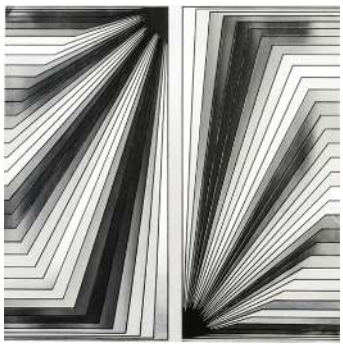


Figure **8.7.10**: Untitled (Metallic Square 3) (1972, screenprint on aluminum foil paper) by dr vaxon, CC BY 2.0

While *Blue Cross with Red* appears as lines generating out from the middle square and *Untitled* has a maze-like appearance, *Turbo 1-65* (Figure **8.7.11**) uses what seems to appear as lightning bolts radiating from the center. The bright red lines against the opposing green give the perception the lines bend and expand as they move outwards, the bold contrasting colors conveying the rhythmic patterns.



Figure **8.7.11**: Turbo 1-65 (1965, oil on canvas, 127 x 127 cm) by Jagrap, CC BY-NC 2.0

RICHARD ANUSZKIEWICZ

Richard Anuszkiewicz (1930-2020) was born in Pennsylvania; his father, a Polish immigrant, worked in a paper mill. Anuszkiewicz first studied art at the Cleveland Institute of Art before attending Yale University, where he received a Master of Fine Arts. He is viewed as one of the early proponents and founders of Op Art. In a gallery show in New York, an art reviewer stated, "The drama-and that feels like the

right work-is in the subtle chemistry of complementary colors, which makes the geometry glow as if light were leaking out from behind it." [4] Anuszkiewicz used highly concentrated colors to define his geometric figures, frequently based on nested rectangular or square forms. He believed applying different intensive and juxtaposed colors created the effect of optically changing colors, his shapes appearing to pulsate.

Anuszkiewicz used patterns and parallel colored lines to form his illusionary images based on perceptive ambiguity. In *Orange, Rose, Magenta Knot* (Figure **8.7.12**), the variegated colors create their relationships, accenting the geometric patterns integrated with the slender, thin lines. The magenta delineating lines are spaced closely together near the boundaries, the contrasting color bringing a shimmering perspective to the work. Each fluted line is meticulously aligned as they move closer or farther from each other, giving an illusion of a curved surface.

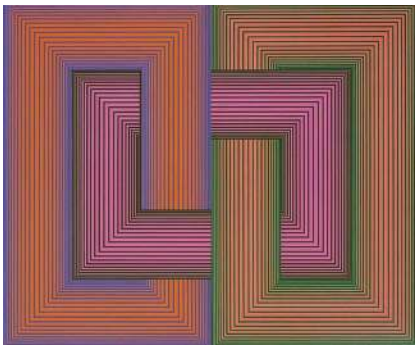


Figure **8.7.12**: Orange, Rose, and Magenta Knot (1986, acrylic on canvas, 152.4 x 182.9 cm) by Cea, CC BY 2.0

Deep Magenta Square (Figure **8.7.13**) is from a series of works he painted based on a large square as the central image, the lines emanating from behind the square, giving the square the appearance of floating. The complementary colors of purple and yellow lines vibrate against one another developing the impression of a light source behind the solid square. The highly contrasted colors adjacent to each other give the colors added intensity. Anuszkiewicz liked the square as a focal point on his canvases and stated: "I think any time you put something right in the middle of the canvas, it gives people a sort of contemplative experience drawing in and coming out."[5]

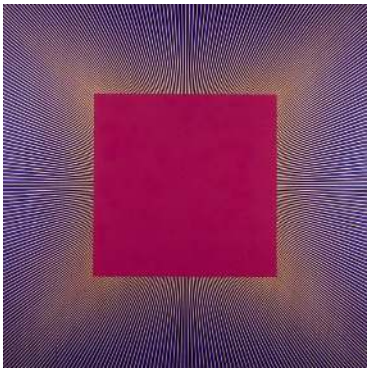


Figure **8.7.13**: Deep Magenta Square (1978, acrylic on panel, 123.19 x 123.19 cm) by dr vaxon, CC BY 2.0

MARINA APOLLONIO

Marina Apollonio (1940-) was born in Trieste before she moved to Venice as a child. She attended the Accademia di Belle Arti di Venezia to study art, creating her first work in 1963. She preferred the depersonalization of Op Art instead of the more expressive Abstract Expressionism, using industrial metal materials for her artwork. Apollonio produced her work based on the concepts and relationships of parallel lines, using combinations of elementary forms and mathematical rigor. The two-dimensional work became imaginative three-dimensional of concentric circles appearing to fluctuate and spin in motion. Her large work is laid on the floor, the flat surface of strong parallel lines drawing the viewer physically into the painting. Much of her work was black and white; however, she also used contrasting colors. *Spazio Ad Attivazione Cinetica 6B* (Figure **8.7.14**) demonstrates Apollonio's use of mathematics, geometry and visual materials. Using the contrasting colors of black and white, the overly large work invites the viewer inside the painting; the flat surface appears to undulate into mini hills, slowly spinning. The Guggenheim Museum stated: "After choosing a primary shape, for instance, a circle, the artist would study its structural possibilities so that she could make it active, all the while striving to garner the maximum result via minimal means. This process was not at all tainted by subjectivity."[6] By the 1980s, Apollonio no longer made new artwork, only dedicating her time to research and writing.



Figure **8.7.14**: Spazio Ad Attivazione Cinetica 6B (1966, vinyl (original work: steel, wood, PVC, 508 x 706.1 cm) CC BY-SA 4.0

In the 1960s, the vertigo-inducing artworks became the rage. The illusionistic paintings filled the galleries and museums, yet abruptly, Op Art was no longer in vogue, almost a craze tumbling into disfavor. Some critics called the art gimmicky and shallow, not serious. However, Op Art outlasted these critics, and analysis of the works demonstrates a unique ability to perceive patterns, geometric shapes, and juxtaposed, highly contrasting colors to create spectacular work involving the viewers in the dynamics of the paintings.

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[1] August Heckscher, *The Public Happiness*, New York: Antheneum Publishers, 1962, p. 289

Found in Voelker, W. (1982). Behind the False Fronts: Alleys Come Out of Hiding. *Landscape Architecture*, *72*(6), 71-73. Retrieved November 9, 2020, from http://www.jstor.org/stable/44671485

[2] Retrieved from https://www.tate.org.uk/art/artworks....ernovae-t00676

[3] Retrieved from http://www.op-art.co.uk/bridget-riley/

[4] Cotter, H., Art in Review; 'Something Happened', *New York Times*, Section E, December 15, 2000, p. 4

[5] Retrieved from https://www.theartstory.org/artist/anuszkiewicz-richard/artworks/

[6] Retrieved from https://burnthewater.org/2016/05/29/marina-apollonio-spazio-ad-attivazione-cinetica-6b/

(16 December 2020)

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8.8: MINIMALISM (1960 – EARLY 1970)

INTRODUCTION

Minimalism became one of the important art forms during the 1960s, using primary color and sleek geometric contours without decorative embellishments. The movement started in New York with young artists challenging the boundaries of traditional media, perceived emotions, and overt symbolism. By the 1970s, the movement spread across the United States and Europe, and artists used industrial materials, changing the concept of sculptures and painting. They created pure objective elements of simplistic shapes made from commercial materials.

Minimalist artists seldom used traditional materials; instead, they incorporated methodologies found in commercial manufacturing and fabrication. Using abstracted construction removed the artists' emotion, expression, and feelings found in brushstrokes, patterns, or color. The artists generally used house paint, cement, or fiberglass instead of oil paint, canvas, or clay. A part of Minimalism was to incorporate the contiguous space into their artwork and bring the viewer into the space through multiple points of view. Industrial materials allowed artists to integrate characteristics of weight, light, size, or even gravity in their work.

The Minimalist sculptors were a significant part of the movement and created three-dimensional forms using fiberglass, plywood, plastic, sheet metal, and aluminum.[1] Sculptures were no longer elevated on platforms and sat directly on the floor with repetitive geometric shapes. Minimalist painters used geometric forms in repeated patterns and specific horizontal and vertical lines to delineate space. Some artists worked with light, using fluorescent tubes to form patterns of color and shapes. They focused on how the light affected the perception of the viewer's concept of shapes formulated by light.

Donald Judd was one of the first artists to reject traditional art forms and experiment with new minimalist concepts. An exhibition at the Jewish Museum in New York became one of the new art style's significant places. The artist displayed their geometric and properly simplistic work, only representing precisely what it was, absent personal feelings. The exhibition opened a new way to express ideas, relying on the result, not the artist's expression.

DONALD JUDD

Donald Judd (1928-1994) was born in Missouri and enlisted in the Army right after World War II. Afterward, he received a bachelor's degree from Columbia University in philosophy. For a while, Judd tried printing and then woodcutting. In the early 1960s, he wrote articles for art magazines and experimented with materials and style. Judd developed his classic boxes, stacks, rectangles, and squares, all formed into progressions. He used basic materials of concrete, wood, or metal as well as Plexiglass. Some of his early works were wall-mounted, others free-standing. In 1968, Judd purchased a five-story building in New York, turning it into a residence and studio. He also started designing permanent installations instead of the temporary gallery or museum exhibitions used by most artists. Judd believed permanence brought importance to artwork instead of the transient nature of a temporary display. By 1971, he and his family moved to Texas, where he purchased large tracts of land and buildings, giving him room to build large and complex installations. Judd taught at several universities across the country and wrote extensively about art and artists for different publications.

Judd created several different series of artwork. From 1964 to the 1970s, he created a series based on "progression," each of the various pieces based on the previous one. The works were fabricated from different materials, colors, and sizes. *Untitled* (Figure **8.8.1**) was made from copper, metal with a reflective surface when polished. Judd fabricated four pieces, each progressively larger, increasing in width by 3.8 centimeters moving from left to right. He also used spacing in the reverse progression.

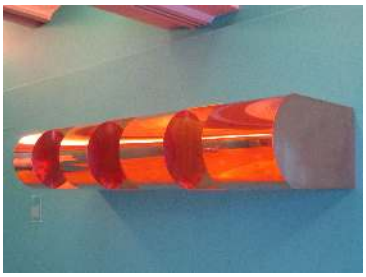


Figure **8.8.1**: Untitled (1973, copper, 37.1 x 194.3 x 74.9 cm) by Rept0n1x, CC BY-SA 3.0

Untitled (Figure **8.8.2**) was constructed from painted galvanized iron. Judd used similar progressives spacing, the widest space on the left side and progressing to the narrower spacing on the right side.



Figure 8.8.2: Untitled (1966, painted galvanized iron) by rocor, CC BY-NC 2.0

Judd's *Untitled (Stack)* (Figure 8.8.3) hangs on the wall and projects almost 91.4 centimeters from the wall. Each of the boxes is made from galvanized iron and equal in size, maintaining the importance of every single box. Every box is 22.6 centimeters high, and they are placed in the formation of a ladder as they move upward, retaining the 22.6 centimeter spacing between them. Different numbers of boxes are displayed depending on the height of the wall space. In this stack, the sides of the boxes are unpainted and shiny. The shape of a box was a form Judd frequently used because he believed it did not represent any specific thing and was neutral in shape.



Figure 8.8.3: Untitled (Stack) (1966, galvanized iron, 10 units each 22.9 x 101.6 x 78.7 cm) by oliworx, CC BY 2.0

Judd created fifteen boxes *Untitled* (Figure 8.8.4) made of concrete he cast and constructed them from 1980 through 1984. Each separate unit was 2.5 x 2.5 x 5 meters, and each slab side was 25 centimeters thick. He installed each unit equally distanced from the other. An installation could be composed of different numbers of boxes as the scrubby desert land provided the perfect place for his concrete boxes. The various buildings and surrounding space still display much of his artwork today. Judd always believed the artwork stood by itself and stated, "A shape, a volume, a color, a surface is something itself. It shouldn't be concealed as part of a fairly different whole"[2]



Figure 8.8.4: Untitled (1980-1984, concrete, 2.5 x 2.5 x 5 meters each) by nan palmero, CC BY 2.0

DAN FLAVIN

Dan Flavin (1933-1996) was born in New York. After school, he and his twin brother enlisted in the Air Force during World War II. When the war ended, he studied art, including at Columbia University. Flavin married twice; the second marriage was held at the Guggenheim Museum. He started drawing and painting and, in 1959, began to make mixed media assemblages, finding objects on the streets of New York. By 1961, Flavin started experimenting with lights, including fluorescent and incandescent bulbs of all types and sizes, attaching the different lights to boxlike wooden structures. By 1963, Flavin found the medium he liked and focused on fluorescent tubes. At first, he used the standard white color. Flavin progressed to a palette of standard colors available, red, blue, green, pink, yellow, ultraviolet, and the full range of different whites found in commercial fluorescent lights.

He focused on the artistic variations achievable with the unusual commercial material throughout his career, exploiting the utilitarian use of light and the variable changes of color, shape, and position. He turned banal hardware into art and stated, "One might not think of light as a matter of fact, but I do. And it is, as I said, as plain and open and direct an art as you will ever find."[3] Flavin used perishable, readymade materials, forming them into objects he did not consider sculptures. He wanted his art to respond to the specific architectural setting.

Generally, he used straight lines in his work, running horizontal or vertical. Occasionally, he placed the bulbs at an angle or used a rare circular system. Flavin always tried to place the commercial stamps marking each bulb so they were visible. He did not like to refer to his works as Minimalism, although he and Donald Judd were great friends and his work paralleled Judd's ideas of objects. Flavin used the simple light tube in geometric formations, letting the light provide the colors of the walls; he wanted the walls to glow and form illusions.

Monument for V. Tatlin (Figure **8.8.5**) is one of several combinations Flavin created using different lengths of standard white fluorescent tubes. Most of them were horizontal and resembled a tower or monument. The arrangement of the tubes was balanced and symmetrical, creating bright regions and more subtle light reflections. In this image, the length of each horizontal light is balanced, the center equally anchored.

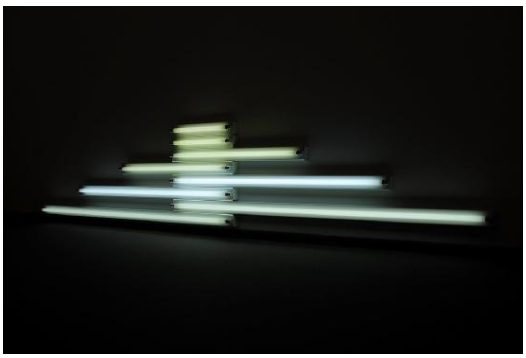


Figure **8.8.5**: "monument" for V. Tatlin (1968, cool white fluorescent light tubes (70 x 425 x 11 cm) by Rino Porrovecchio, CC BY-SA 2.0

Untitled (in honor of Harold Joachim) 3 (Figure **8.8.6**) forms a perfect square positioned across the corner of a room. The pink, yellow, green, and blue lights grid creates a soft glow reflected across the floor. To develop each artwork, Flavin drew multiple images before he achieved the look and feel he wanted. In this work, he used multiple green and blue tubes grouped vertically with spaces between them. Single tubes formed the thinner horizontal look.

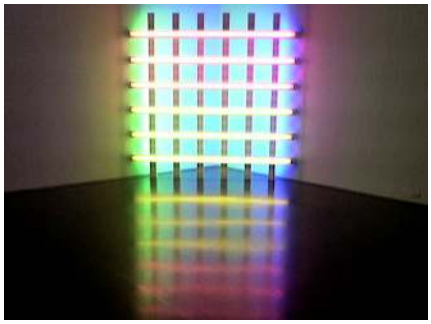


Figure **8.8.6**: Untitled (in honor of Harold Joachim) 3 (1977, fluorescent light, 244 x 244 cm) by pandabrand, CC BY-NC-SA 2.0

One of Flavin's major artworks was *Untitled (To Helga and Carlos, With Respect and Affection)* (Figure **8.8.7**), a large-scale sculpture extending over the space and forming a barrier. The extensive work bathed the room with light, seemingly infinitely expansive. Flavin created a series of barrier-style work, modular pieces to change depending on the space available. The different blue colors emit light and a feeling of calm, or maybe it seems eerie. The spaces between the rows are open, like windows leaving the viewer to wonder what might be on the other side.



Figure 8.8.7: Untitled (To Helga and Carlos, With Respect and Affection) (1974, fluorescent lights, each unit 121.9 x 132.1 x 7.6 cm) by Dean Hochman, CC BY 2.0

ELLSWORTH KELLY

Born in New York, Ellsworth Kelly (1923-2015) lived in New Jersey as a child. His grandmother taught him about ornithology when he was growing up, and Kelly became fascinated with John James Audubon and his bird illustrations. Audubon's colors and forms later influenced his career. Kelly was always interested in art; however, his parents only wanted him to pursue technical education, so he went to the Pratt Institute until he was drafted into the army in 1943. Kelly served alongside other artists working on different camouflages for military equipment. After the war, he studied art, including Paris, where he stayed for six years and was inspired by French abstracted art. He returned to New York City for a few years, showing at a few galleries before moving to New York.

Kelly developed his early artwork based on the world around him, a window, shadows from the staircase, and a hidden door. He stated, "I realized I didn't want to compose pictures…I wanted to find them. I felt that my vision was choosing things out there in the world and presenting them…There was so much to see, and it all looked fantastic to me."[4] He combined the simple forms around him with the concepts of a pure and uncluttered form, spatial unity, and bold use of color. His canvases were different shapes and sizes, frequently joined together, the canvas itself becoming part of the work. Kelly covered the canvas with basic lines and geometric forms in vibrant colors. He usually started by applying multiple coats of white paint before adding color.

By 1959, Kelly started using non-rectilinear forms and embrace Minimalism in his painting *Running White* (Figure 8.8.8). He applied white first and then added coats of black on top. At this point, Kelly was still using a standard canvas format, the running line escaping off the sides of the panel. When Kelly was visiting friends in a French village, he saw a flight of stairs and noticed how the sun created different shadows from the steps and balustrade. He took several photographs of the scene, even at different times of the day, noting the changes in shadows as the sun moved.



Figure 8.8.8: Running White (1959, oil on canvas, 223.6 x 172.2 cm) by scalleja, CC BY-SA 2.0

Kelly used the photographs to create a series entitled *La Combe*. One of the series' paintings is *La Combe III* (Figure 8.8.9), the lines on the painting are arranged to imply steps and the shadows cast by each step. The shadows did not match a photograph; Kelly reconstructed the lines over the multiple panels in the series.



Figure 8.8.9: La Combe III (1951, oil on linen, 161.2 x 113 cm) by wallyg, CC BY-NC-ND 2.0

In *Spectrum IV* (Figure 8.8.10), Kelly arranged the simple lines of color in the style of a rainbow, starting and ending with yellow. Individual colors stand-alone yet blend into the neighboring color. Each color is also a separate canvas, with thirteen panels to form the square. The long lengths of yellow on each side stand out against the white wall creating greater contrast.



Figure 8.8.10: Spectrum IV (1967, oil on canvas, thirteen panels, 297.2 x 297.2) by rocor, CC BY-NC 2.0

In *Spectrum V* (Figure 8.8.11), Kelly made single panels for each color. He used the same colors and sequence of colors in each work of the series, varying the panels' size and placement. In *Spectrum V*, each color is influenced by the contrast of the white wall instead of the color next to it, softening the hues, less bold as seen in *Spectrum IV*.



Figure 8.8.11: Spectrum V (1969, oil on canvas, each panel 84 1/8 x 34 inches) by sharkycharming, CC BY-NC-SA 2.0

AGNES MARTIN

Agnes Martin (1912-2004) was born in Canada and lived in Vancouver during her childhood. She went to college in Washington, received a bachelor's degree in education, and moved to New York City. There, Martin became interested in modern art and took several classes before attending the University of New Mexico, followed by earning a master's degree in art at Columbia University. In 1957, she moved back to New York in a local art community. Martin struggled with mental illness, including electric shock treatment. In 1967, she disappeared from New York and spent time crossing the United States and Canada, camping in different places. Martin finally settled in New Mexico, where she built her home and studio and eventually began to paint again.

Martin's work strongly resembles the rural and desert landscape she found in Canada's vast plains and New Mexico's dry, scrubby desert. Her palette was relatively monochromatic and unadorned. Martin destroyed her early works before adopting pure abstraction and Minimalist form. She focused on lines and grids with soft, subtle colors. Martin used mathematically divided lines, a regularity found in her work. Some of the lines were thin and pencil-like; others were wider and more painterly. Her addition of muted color gave her work the reflection of her beliefs in Eastern philosophy and timelessness. Martin's works were generally based on one concept with variations. She wanted them to convey to the viewers a broad range of emotions and experiences. Art reviewers consider her work in totality, with quiet contemplation of the relationships between the fine lines and soft colors.

In her painting, *White Flower* (Figure **8.8.12**), Martin explained how the image was about a mental understanding, not the concept of an actual white flower. She wanted people to react to the painting as they would to the organic flower. The grid was made from white horizontal and vertical lines shaped into rectangles. Inside the small rectangles were proportioned white dashes resembling fabric. The actual white flowers she contemplated were based on the small white flowers with edible berries growing on the plains of Canada.



Figure **8.8.12**: White Flower (1960, oil on canvas, 182.6 x 182.9 cm) by Thomas Hawk, CC BY-NC 2.0

Untitled #12 (Figure **8.8.13**) displays a graphite grid against the light background. Many art historians view the image as one of her more spiritual works and a balance between sensual and austere. Martin remarked, "Work like mine describes the subtle emotions that are beyond words, like music."[5]

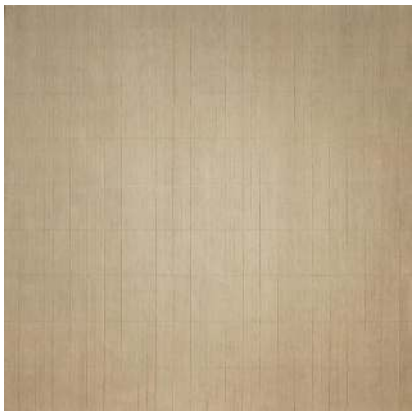


Figure **8.8.13**: Untitled #12 (1977, India ink, graphite, gesso on canvas, 182.9 x 182.9 cm) by Sharon Mollerus, CC BY 2.0

In *Untitled #14* (Figure **8.8.14**), Martin used ink, pencil, and paint, multiple types of material, a common thing she frequently included in her work. By using numerous materials, Martin obtained different looks in each of her paintings. In #14, she applied gesso on the canvas before adding the lines and color, building a distinctive texture. The darker line against the light gray background demonstrated her use of the signature grid pattern. Martin used this basic grid and varied it with texture, width between lines, color, or materials. Although Minimalism relied on a more rigid formula of lines, Martin's grid use was not systematic, only coordination of lines from space to space.

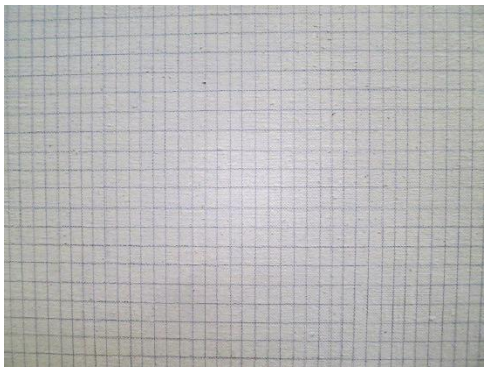


Figure 8.8.14: Untitled #14 (1977, ink, graphite, gesso on canvas, 182.9 x 182.9 cm) by Medieval Karl, CC BY-NC-SA 2.0

EVA HESSE

Eva Hesse (1936-1970) achieved success as an artist despite a difficult life. She was born in Germany to a Jewish family in 1936. The family tried to leave Germany as the war was starting and sent Hesse and her sibling on one of the last Kindertransport trains. The trains were loaded with small children bound for the Netherlands to escape the brutal roundup by the Nazis. Her parents escaped six months later, and the family emigrated to New York. After World War II, her parents divorced, and her mother committed suicide. Hesse attended Yale University, graduating with a bachelor's degree. After college, she returned to New York and worked with some of the other new Minimalist artists. Hesse was married for a few years before she divorced. In 1969, she developed a brain tumor, had multiple unsuccessful operations, and died at 34. However, Hesse's short artistic career was very successful.

Hesse worked with three-dimensional and industrial materials, primarily focusing on latex and fiberglass because latex could be molded or cast, and hardened. Hesse belonged to a group experimenting with new synthetic materials and even invented her own method of rubberizing fabric. Her sculptures were usually grouped together or placed in a grid-like formation, minimally based on simple formations and a reduced color palette. The works were generally wrapped, wound, or threaded. Hesse's work was abstract while frequently referring to male or female bodies, contradictory illusions, or interpretations. *Untitled* (Figure 8.8.15) changed the rigid straight lines used by Minimalist artists to irregular, softer organic lines. Hesse knotted different pieces of rope together and soaked them in liquid latex. When the rope hardened, she assembled the parts into a sculpture of twisted, arching lines. The work is attached to the ceiling and wall, flexible enough to support variable installations. In her conceptual drawing of the work, Hesse wrote, "hung irregularly tying knots as connections really letting it go as it will. Allowing it to determine more of the way it completes itself."[6]



Figure 8.8.15: Untitled (1969-70, latex, rope, string, wire, variable size) by veritatem, CC BY 2.0

Repetition Nineteen III (Figure 8.8.16) is an installation of nineteen round, translucent forms shaped similar to a bucket. The forms are twenty inches high and hand-formed instead of manufactured, so they are irregular and can be arranged in any formation. Hesse used fiberglass and resin, two materials with a tendency to discolor or deteriorate over time, a phenomenon happening in her work today. She always said, "Life doesn't last; art doesn't last. It doesn't matter." [7]



Figure 8.8.16: Repetition Nineteen III (1968, fiberglass, polyester resin, each 27.8 x 32.2 cm in diameter) by mava, CC BY-NC-SA 2.0

Hang Up (Figure 8.8.17) was made in 1966 when Hesse decided to stop painting and concentrate on sculptural works. She wrapped the blank canvas made from bed sheets on a frame and added an excessively long tube made from steel and covered with a cord to protrude into the viewer's space. Hesse thought this image was one of her most important because it was so absurd, blurring the line between paintings and sculptures.

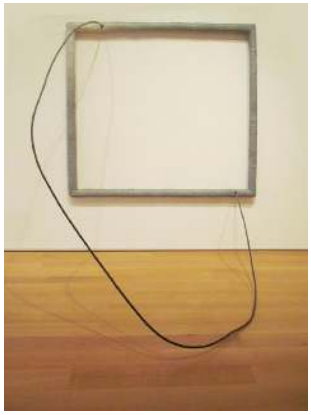


Figure 8.8.17: Hang Up (1966, acrylic on cloth over wood, acrylic on a cord over steel tube, 182.9 x 213.4 x 198.1 cm) by rocor, CC BY-NC 2.0

Hesse's work, *Not Yet* (Figure 8.8.18), reflected her desire to create forms interpreted as almost human parts, however just an erotic resemblance. She used cotton netting and plastic drop cloths to make the image, materials found in any artist's studio. Hesse used repetitive forms like the Minimalists. However, she used forms that were uneven and irregular. Instead of manufactured materials, she handmade her shapes. Historians often explain Hesse's work as the reflection of her anxieties stemming from a painful childhood.



Figure 8.8.18: Not Yet (1966, Cotton, plastic, paper, lead, string, 180.3 x 39.4 x 21 cm) by rocor, CC BY-NC 2.0

CARMEN HERRERA

Carmen Herrera (1915-) was born in Havana, Cuba, one of seven children. Her father was part of the Cuban intellectual elite, a captain in the army liberating Cuba from Spain. Her mother was an author and journalist. Herrera had private art education when she was young, even going to school in Paris at fourteen. She studied architecture at the Universidad de la Habana for one year, quitting because of the continual fighting in the streets and the unstable ability of the university to remain open. Herrera married a teacher from New York and moved there where she studied art before moving to Paris. Refining her art, Herrera focused on her straight-line, hard-edge style, a technique she developed similar to Ellsworth Kelly, who lived in Paris during the same period. When she returned to New York, she continued to face

rejection as an artist, a problem Herrera attributed to prejudice against women. She was not allowed to exhibit at one gallery because she was female and received little recognition until the 2000s. She did not sell a painting until she was eighty-nine and did not attain acknowledgment until 2009 when a large exhibition of her work was held in the United Kingdom.

Herrera's training as an architect influenced her concepts and focused on lines and color within the lines, a limited color palette, and simplistic geometric shapes. She developed a process of painting she still used today. She started by drawing a concept and then recreated the idea on vellum, where she added colors with paint markers. On the final canvas, Herrera marked her lines with tape before applying layers of paint. "I like straight lines, I like angles, I like order. In this chaos that we live in, I like to put order. I guess that's why I am a hard-edged painter, a geometric painter"[8] *Untitled* (Figure **8.8.19**) was one of her breakthrough paintings, establishing her style and gaining recognition. She also asserted her love for straight lines. The painting looks like a W; however, she changed the lines by reversing the black and white colors on the four panels to create the visual effect.



Figure **8.8.19**: Untitled (1952, acrylic on canvas, 63.5 x 152.4 cm) by smallcurio, CC BY 2.0

Amarillo Dos (Figure **8.8.20**) demonstrated her use of line and color to convey movement. The perceived two parts of the painting appear to be tilting; however, the top and bottom are still level. Herrera developed a sense of instability using the bold yellow color with the symmetrical and yet asymmetrical image.



Figure **8.8.20**: Amarillo Dos (1971, acrylic on wood, 101.6 x 70 x 8.3 cm) by jackszwergoldarchives, CC BY-NC 2.0

Green and White (Figure **8.8.21**) also have irregular shapes, not quite fitting together, the white sections generating different spatial balance with the negative space. Herrera used a bold contrasting color to enhance the feeling of unbalance. She created her innovative body of work in the 1960s and 1970s and went unrecognized. She was now thought of as a woman ahead of her time.



Figure **8.8.21**: Green and White (1959, acrylic paint on canvas, 116.4 x 154.3 cm) by jackszwergoldarchives, CC BY-NC 2.0

By the end of the 1970s, the ideals of Minimalism were accepted in galleries by art dealers and influential publications. The use of industrial and readymade materials became common for artists giving viewers new experiences of the appearance of weight and height, the influence of line, geometric forms, and pure separated colors. The concepts of Minimalism and the use of manufactured materials continue in artwork today.

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[1] Retrieved from https://magazine.artland.com/minimalism/

[2] Retrieved from https://www.theartstory.org/movement/minimalism/

[3] Retrieved from https://www.nga.gov/features/slidesh....ospective.html

[4] Retrieved from https://en.wikipedia.org/wiki/Ellsworth_Kelly. Based on “A Giant of the New Surveys His Rich Past”. *The New York Times*. October 13, 1996.

[5] Retrieved from https://www.artic.edu/artworks/89403/untitled-12

[6] Retrieved from https://whitney.org/collection/works/5551

[7] Retrieved from https://www.moma.org/learn/moma_lear....teen-iii-1968/

[8] Retrieved from https://whitney.org/audio-guides/51?....&page=1&stop=1

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8.9: CONCLUSION

Out of the turmoil of a world war came a changing and growing new world economy. The world was also separated into the Western block of nations backed by the United States and the Communist countries supported by the Soviet Union. Propaganda, capitalism and the free market, the nuclear age, and the space race were significant societal influences. Artists also were redefining and reshaping art to reflect the expanding mass cultural imagery to expressing emotions through abstraction. Many artists fled the chaos of Europe and moved to America, shifting the center of art to New York at the time. Movements deviated from the concepts of objects and realism to the process of painting, the liberation of color, lines, and shapes to reflect the new directions of the world.

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CHAPTER OVERVIEW

9: THE TRANSFORMATION OF THE ART WORLD (1970-1999)

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9.1: INTRODUCTION

INTRODUCTION

By the 1970s, the cold war between the United States and European nations against the Soviet Union caused political and economic issues worldwide, bringing the advent of the Cold War. After World War II, many of the Eastern European countries were under the control and rule of the Soviet Union. Although both the United States/European alliance and the Soviet Union were theoretically at peace, the entire period was dominated by the arms race, including nuclear, proxy wars, and sociopolitical bids around the globe for world dominance. The United States was focused on the potential spread of communism, a concept ruling the political discourse and conflicts in America and indiscriminate wars abroad. By 1970, the space race was well underway as both the United States and the Soviet Union made space exploration part of the Cold War. Part of the space race was the development of missiles capable of space travel, and more ominously, giving the countries the ability to launch nuclear warheads into other countries.

After World War II and the successful expulsion of Japan from China, the civil war in China began. The Nationalist government led by Chiang Kai-shek was attacked by the Communist leader Mao Zedong. By 1949, the communist forces won, and Mao Zedong was established as the head of China. The Chinese government assisted North Korea and Vietnam in their wars against the United States. By 1971, China was given a seat at the United Nations, official recognition of the country. When President Nixon was elected, his focus was to use diplomacy, and in 1972 the president went to China to start diplomatic relations with a country closed to the world since World War II. Nixon and the Soviets also signed the Strategic Arms Limitation Treaty, the first step to reducing nuclear missiles.

However, President Reagan reversed the ideas of diplomacy and funded insurgencies in other countries, especially Central America. Simultaneously, the Soviet Union experienced severe financial and political disintegration. When Premier Mikhail Gorbachev took office in 1985, he started the concepts of 'glasnost' or political openness and economic restructuring. The Soviet control and influence over the Eastern European countries ended, and by 1991, the Soviet Union fell apart, and the existing Cold War stopped. Many of the former Soviet states established forms of democratic governments. China had strong financial ties with other countries, including the United States, expanding its manufacturing capabilities. The Chinese people began demanding more freedoms culminating in a million students demonstrating in 1989 at Tiananmen Square. The police massacred students, and the government clamped down on their freedoms.

The European Union was formed in 1992, integrating their economic activities and giving more freedom of movement to work and travel across borders. Significant events occurred in different places, including the Oslo Accords, a peace agreement between Israelis and Palestinians, still a tentative process. The North American Free Trade Agreement (Nafta) was signed to bring favorable trade relations between Canada, the United States, and Mexico. In 1994 South Africa, Nelson Mandela, a man who spent years in prison for his work against the apartheid white government, was elected the first black president. And in 1999, the United States transferred control of the Panama Canal to Panama.

By 2000 and the entry to a new century, the world was a global community, with many of the countries able to build a middle class and prosperity. Multiple countries became players in the global field, each establishing their economic fortune and power. However, some countries still lived with persistent poverty, disease, poor economies, and population explosions. The major powers of China, Russia, and the United States are still locked in conflicting struggles for dominance.

EXPRESSION OF NEO-EXPRESSIONISM

How people are positioned on the canvas or paper was a discussion and concept for the Neo-Expressionists. They did not focus on the subject itself. Instead, they explored the paint application instead of the content. It was important for the viewer to interface with the colors or lines on the surface. Georg Baselitz turned his images upside down on the canvas to emphasize the shapes or colors. Other artists positioned a person in sections or parts, placing them in random patterns. Graffiti art was popular, and artists used some of the techniques to express a concept with symbols or embodied in shapes. Modern spray paint was an innovation used in graffiti applications and adopted by some Neo-Expressionists like Jean-Michel Basquiat. Basquiat started as an artist spraying graffiti on walls in New York City and used some of the same ideas for his canvases. The artists used forceful brushstrokes, splattered paint, or dark dividing lines. Some of the expressions were almost primitive and frequently criticized societal politics.

TECHNOLOGY OF THE VIDEO ARTISTS

Video art started in the late 1960s based on the availability of new technology for consumers, including videotape recorders, colored televisions, DVDs, and video cameras. From the 1970s, the technology became cheaper, faster, smaller, and more powerful, allowing more creativity for the artists. Small, hand-held cameras allowed artists to video record, no longer tied to the expensive 8-mm and 16-mm equipment. They were also able to simply remix and combine footage they shot and pre-recorded images from multiple sources. By the 1980s, editing software became affordable for the average person. The software lets the artists program their videos, edit different scenes, and add audio. Artists started to combine Video Art and Performance Art. With the small video cameras, performance might be outside or in a kitchen, freeing anyone to become a performer. The capabilities opening for this new art form because of the advent of small, portable camera recorders formed the same revolution as the Impressionist's ability to paint outside because they had portable paint tubes. Andy

Warhol was one of the first artists to use technology on a grand scale when he used a computer system and software to create his digital drawings. Since the 1970s, technology has been intertwined with art, the ever-expanding media bringing continual changes and experiences for artists. The 1990s technology brought the internet and the ability of people to interact, access broader audiences, and manipulate their artwork.

MATERIALS OF THE YOUNG BRITISH ARTISTS

The Young British Artists became a brand name used to market Britain's new and unusual style. The movement began with students at Goldsmiths College of Art when they set up an exhibition called *Freeze*; the show became known for its shock tactics based on unusual materials and the way they used materials. The artists frequently used found objects and presented them in different ways. Dada artists incorporated their art around found objects; however, they were conservatively displayed compared to the Young British Artists. The artists used dead preserved animals, their furniture, food of all types, or medicines and pills. The objects were stuffed, crushed, disassembled, or combined into integrated artwork. Artists also used film and photography to create or enhance their work. Some artists went beyond the traditional view of the female body, treating the image outside of the definition of how males defined the beauty of a woman's body.

FORMS OF SCULPTURE

Sculpture took many forms with the advent of new technological breakthroughs in materials and the assembly of sculptures. However, one of the most basic forms became popular in this period in the form of Land Art or Environmental Art. The artist interacted with materials found in the natural environment. Land Art celebrated nature, and artists often enhanced nature with other materials, the art was not based on anything except the beauty of nature. Sculptures also went beyond the single figure and made installations frequently based on social issues. Minimalism concepts were found in many forms of sculptures as technology and manufacturing capabilities allowed artists to create shapes and forms that might be considered simple, except the immense size of the installation made a dynamic impact. The ability to roll massive metal sheets, form them, and transport and install them brought stunning sculptures. Other artists of this time used materials previously unheard of, the dead shark representing the symbol of absurdity.

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9.2: PHOTOREALISM (LATE 1960S -1980)

INTRODUCTION

Photorealism is based on the concept of an image closely resembling a photograph. The artists incorporated multiple types of media, including painting, drawing, or mixed media, to create the same view as a camera. As one of the many art styles during this time, Photorealism developed from Pop Art and rejected the ideals of Abstract Expressionism or Minimalism. The camera and photography were more refined, and as the cost of colored photos became affordable, the camera became a popular object. Photorealists used the basis of the actual photos for information and tried to recreate the image. The artist had to be very precise and generally copied the outlines by projecting the photo onto the canvas or using traditional grid lines. The results were detailed and precise. Most of the artists were male, and they frequently focused on machinery or industrial regions. Only one female, Audrey Flack, was considered one of the Photorealist artists, and she incorporated more emotion into her works.

Photorealists accepted the realism of the popularity of photographs while still acknowledging their dependence on photographic images as the basis for their exceptionally realistic work. The artists also focused on the interplay between light and color and captured how light reflected surfaces, especially steel, glass, and chrome. Their work brought the return of deliberate planning and exact workmanship. The movement began in the United States, and most of the paintings were scenes of nostalgia depicting everyday objects or familiar scenes and portraits. Generally, the paintings were large and painted or airbrushed. Unlike other movements of the period, the Photorealist artist produced very smooth surfaces without brushstrokes to retain the photo-like image. To create the detail in their finished work, they made small images to detail color placement and the total look of the composition. Then they redrew the work on the large canvas and added oil or acrylic paint.

CHUCK CLOSE

Chuck Close (1940-2021) was born in the state of Washington. His family was considered lower class, his father only had an eighth-grade education, and his mother studied to be a pianist. However, during the depression, neither was very successful, and his father died when Close was eleven. When he was a child, he suffered from multiple physical conditions forcing him to miss much of his early education. His parents did recognize his interest in art, buying him supplies and providing lessons. In one interview, Close even told the New York Times he used a magnifying glass when looking at magazines to understand how the images were made.

Close attended the local community college before receiving a degree from the University of Washington and an MFA from Yale. He was even granted a Fulbright grant to study in Europe and taught at the University of Massachusetts when he returned to America. By 1967, he went to New York City and established his studio and success as an artist. In 1988, while attending a ceremony to honor artists, Close suffered chest pains. At the hospital, he had a seizure, leaving him paralyzed from the neck down. After completing physical therapy, he was able to gain some movement in his arms, becoming wheelchair-bound for the rest of his life. Close adapted his artistic world and painted by strapping a brush to his arm. Over time, he developed a process aided by a two-story easel with a remote control he could use in his wheelchair. Close was one of the first artists to focus on realistic images in the midst of Abstract Expressionism as the major movement in art. His work with photographs, grids, and portraits changed the direction for other artists.

Early in his career, he worked with multiple media to draw, paint, or print, in black and white followed by color. He believed his concepts and ideas were timeless while materials were usable in any form to create his images. Close often stated he suffered from prosopagnosia or face blindness and did not recognize people even after spending time with the person. He started focusing his art on portraiture. Close was able to remember images perceived as flat and used photography and the flat image as the source for his work. He stated, "with photographs, I can memorize a face. Painting is the perfect medium, and photography is the perfect source because they have already translated three dimensions into something flat. I can just affect the translation."[1] Close used the photographs and made intricate grids before enlarging them on the canvas square by square. Close also worked by placing colors next to each other instead of layering them. He did not feel his work was like Seurat, instead of more like Byzantine mosaics, as bits of mosaic was placed by each other, it formed an image. Close said, "I discovered about 150 dot is the minimum number of dots to make a specific recognizable person."[2] His color made his paintings seem to be covered by thick glass or rippling water, the paintings changing when viewed at different distances.

Lucas (Figure **9.2.1**) is a depiction of an artist friend of Close. The images under the portrait demonstrate the visual information of how Close painted the component parts. He used a photograph of Lucas to draw the grid and then defined the incredibly small dashes and dots visible when standing directly in front of the painting. The viewer has to stand back to correctly view the focused image of *Lucas*.

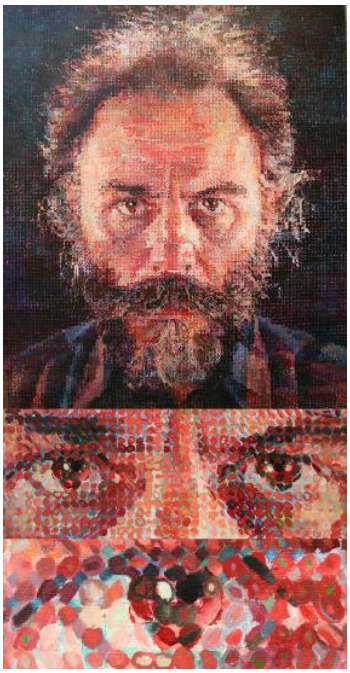


Figure **9.2.1**: Lucas (1986-87, oil and graphite on canvas, 254 x 213.4 cm) by MCS@flickr, CC BY 2.0

The painting of *William Jefferson Clinton* (Figure **9.2.2**) is 2.74 meters high, a portrait for America's Presidents exhibition. The image depicting only Clinton's shoulders and head was as high as the full-body images of the other presidents. Although Close used his usual grid method, the small sections of the painting are diamond-shaped instead of squares, each segment only 6.3 centimeters. He filled the segments with circles, rectangles, or raindrop shapes and nested colors inside each segment. Oddly, there is a small bean-like segment within the area of the president's teeth. The colors Close used are vibrant, and clearly, skin colors are different from the rest of the colors. The entire image appears to be covered with rippling water.



Figure **9.2.2**: William Jefferson Clinton (2006, oil on canvas, 2.74 x 2.13 meters) by ali eminov, CC BY-NC 2.0

To celebrate the opening of one of New York's major subway lines in 2017, the governor had commissioned artists to create public art installations. Four artists were chosen to create art for the four main new stations. Close was selected to produce the works for the 86th Street station, and he made twelve artworks, each almost 2.74 meters tall, of all different images of people. Close said, "I wanted the images to reflect the ridership on the floor below. I wanted African Americans and Asians, old people and young people."[3] Using pictures he had taken over several years, he made the images from mosaics so people could touch and feel them, bringing a physicality to his work. He used his friends as models because he didn't want to audition to find subjects. Ten of the portraits were made of mosaics and two of ceramic tiles. One of the images included Close (Figure **9.2.3**) himself and Tara Walker, (Figure **9.2.4**) a well-known artist.

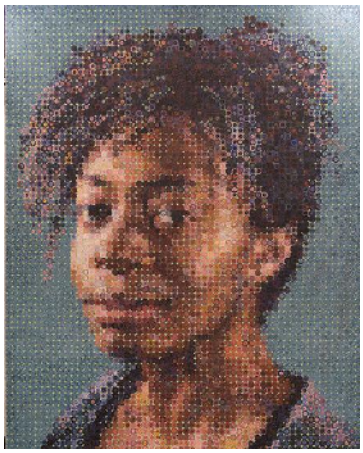


Figure **9.2.3**: Kara Walker image at 86 St. Subway, by MTAPhotos, CC BY 2.0

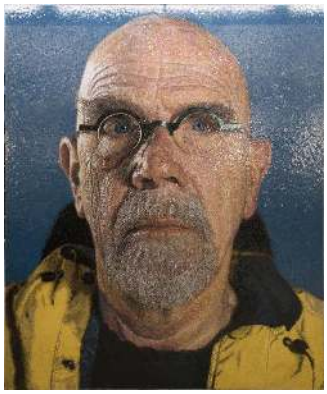


Figure **9.2.4**: Chuck Close image at 86 St. Subway, by MTAPhotos, CC BY 2.0

RICHARD ESTES

Richard Estes (1932-) was born in Illinois and studied art at the Art Institute of Chicago. Most of his time was devoted to studying realistic painters, and when he moved to New York City, he worked in advertising as a graphic artist, painting in any extra time he had. Estes moved to Spain in 1962 and was finally could afford to paint full time. He always followed his interest in realistic works and used photographs for his inspiration. Although working on a two-dimensional canvas, Estes tried to create the concept of three-dimension based on the use of reflective images from glass, metal, or the time of day. Estes always tried to paint exactly what he saw in the photograph. He focused on the activities of the typical city resident as they moved around the city, the main elements recognizable among the myriad of visuals seen in the town. However, the people were not included in the painting. A viewer needs to carefully examine the paintings to understand the multiple details Estes added in each image.

Este's paintings and prints reflected the geometric sights of New York, focusing on neighborhoods and the reflections of life seen in the windows and metallic surfaces. He also developed a screen-printing process to apply the inks perfectly, whether part of the image was deep and dark or light and reflective. Estes followed a specific method of painting, applying sections of color with diluted acrylic paint and adding the shadows or needed highlights. The final step was the application of oil paint to create the fine details, a calculated and challenging process. Because of all the detail he painted, Estes did not produce many paintings in a year. He liked to hide his signature in unusual places, a menu or sign of some sort. Estes displayed the panoramas of New York City through the reflective beauty of glass and metal. However, the scenes are filled with ambiguities, including where are the people?

In *The Candy Store* (Figure **9.2.5**), Estes characterizes the sugary merchandise and display signs found in a local candy shop. The image also contained reflections of the building facades in the outside neighborhood, even the van parked across the street. The viewer has the vicarious experience of the wonderful choices when they seem to be looking through the window.



Figure \(\
PageIndex
{5}\):
The Candy Store
(1969, oil and acrylic on linen, 121.9 x 174.9 cm)
by
hermien_amsterdam
,
CC BY-NC-SA 2.0

Nedick's (Figure **9.2.6**) brought a view of the local hamburger café, the expansive glass reflecting the neighborhood. The side windows allowed the viewer to see the side street. Estes painted the short street depth of the café and the distant length moving down the perpendicular street. In the 1970s, Estes became one of the leading artists of Photorealism.



Figure **9.2.6**: Nedick's (1970, oil on canvas, 121.9 x 167.6 cm) by Mane,l CC BY-ND 2.0

RALPH GOINGS

Ralph Goings (1928-2016) was born in California, living during the Great Depression. He always remembered his father's difficulty finding work; most jobs were temporary with very low pay. Fortunately, Goings took an art class as a high school freshman and became inspired by books Goings read about Rembrandt. One of his aunts helped buy him books and supplies, and he used old sheets for canvases. Goings was in the military, then enrolled in the California College of Arts and Crafts, particularly studying Photorealist artists. He also completed an MFA from Sacramento State College, studying the San Francisco Bay Area artists, especially Nathan Oliveira and Wayne Thiebaud. Goings focused on painting photorealistic images when he decided Pop Art was poorly done. He believed if an artist was painting something realistic, the object should closely resemble actuality. Along with Audrey Flack, Richard Estes, and Robert Bechtle, he helped create the Photorealism movement.

Goings' early life influenced his work and focused on ordinary American life and the environments of working-class people. He had rejected Abstract Expressionism in favor of realism. He stated, "My paintings are about light, about the way things look in their environment and especially about how things look painted. Form, color, and space are at the whim of reality, their discovery and organization are the assignments of the realist painter."[4] Goings used multiple photographs he assembled into one finished image. He projected the image onto the canvas before painting. Goings became noted for his paintings of trucks, diners, and other working-class environments he found throughout California.

In *Amsterdam Diner* (Figure **9.2.7**), the stools and counter move across the diagonal of the painting. Metal reflections bounce throughout the image, the omnipresent coffee urns, shelving, and the backless, banded stools. The lone person wears simple workman clothing and is seated at the end of the diagonal movement, anchoring the painting. Windows on the opposite wall gave strong shadows of the stools and reflected off the cabinet in the middle. The objects of the diner are reflected on the counter as the single bottle of ketchup waits in front of the man. Goings frequently painted diners and the fixtures inside, especially exploiting the reflective characteristics. Goings was always interested in the unique parts of Sacramento in California, especially empty buildings, the ideas of fast-food places, and the types of transportation he found in the region.



Figure **9.2.7**: Amsterdam Diner (1980, oil on canvas, 111.8 x 151.8 cm) by hermien_amsterdam, CC BY-NC-SA 2.0

The painting of the *Sacramento Airport* (Figure **9.2.8**) was one of the interesting local buildings. The rows of windows across the front and the unique tower provided the perfect vertical and horizontal image. The small plane anchors the front sitting on the tarmac across the bottom of the painting. A viewer can see right through the waiting room windows and the tower windows, demonstrating Goings' attention to the realism of the image.



Figure **9.2.8**: Sacramento Airport (1970, oil on canvas, 147.3 x 208.2 cm) by rocor, CC BY-NC 2.0

DUANE HANSON

Born in Minnesota, Duane Hanson (1925-1996) was the son of a dairy farmer. He graduated from Macalester College in Minnesota and taught in high schools in Iowa and Idaho before receiving his MFA in 1951. During this period, he also married, his wife an opera singer. In 1957, Hanson went to West Germany to teach in an army high school and met the sculptor George Grygo who was experimenting with different sculptural materials. When Hanson returned to Miami in 1960, he started working with plaster of paris to build realistic statues. By 1967, he perfected his abilities made in polyester resin, fiberglass, and vinyl. His sculptures of dead soldiers in the Vietnam War, abortion, and race riots created a great deal of controversy and made his work well-known. Later, Hanson destroyed many of these early works because he wanted to be known for later more subtle work and focused on less violence instead of creating parodies based on life in America. Although Hanson did not use photographs to create his work, the hyperrealistic style overlapped with Photorealism.

By the 1970s, Hanson's work was very realistic, life-sized, fully clothed figures. The figures were usually disengaged from any emotions, looking bored, world-weary, or uninterested. The figures were placed without boundaries in the space of the viewers. The sculptures are exceptionally life-like, and viewers frequently interact with the image, not realizing it is a statue. Based on the natural poses of a live model, he made a plaster mold of the model's body and used polyvinyl or fiberglass resin to create the basic statue. Hanson was exceptionally detailed, adding natural hair and fingernails or giving the skin blemishes, warts, or raised veins. His figures were meticulously dressed in representative clothing he bought at thrift stores, along with appropriate props. Hanson stated, "My art is not about fooling people; it's the human attitude I'm after—fatigue, a bit of frustration, rejection. To me, there is a kind of beauty in all this."[5]

Executive (Figure **9.2.9**) portrays the man with his briefcase appearing to be resting in the chair, worn by his job responsibilities. His clothing reflects the times; the highly contrasted brown and yellow tie represented the 1970s, a hat still part of the workday clothing. His briefcase is worn and nicked, a symbol of the length of his working career. He sits alone, the concerns of his job left behind. Still, the image makes the viewer hesitate; why is the man sitting by himself, is he merely reviewing his day, or has exhaustion overcome him?



Figure 9.2.9: Executive (1971, polyester resin, fiberglass, oil paint, mixed media with accessories, life-size) by profzucker, CC BY-NC-SA 2.0



Figure 9.2.10: Executive closeup, by profzucker, CC BY-NC-SA 2.0

The *Bowery Derelicts* (Figure 9.2.11) depicts three men, probably homeless, lying or sitting slumped over; each figure has an alcohol bottle, trash-strewn around the men. The scene demonstrates the low point of the alcoholics and their discomforting existence. What happened to these men to end up in this position, and how does society handle the complex and challenging issues? Hanson's attention to detail demonstrates the dire conditions these men face.



Figure 9.2.11: Bowery Derelicts (1969-1970, fiberglass, polychromed in oil, with accessories) by modern art - molecularshik, CC BY-NC 2.0



Figure 9.2.12: Bowery Derelicts closeup, by modern art - molecularshik, CC BY-NC 2.0

AUDREY FLACK

Audrey Flack (1931-) was born in New York City and received her bachelor's degree in art from Yale University. As with many artists at the time, Flack's work followed the concepts of Abstract Expressionism in the 1950s. During the 1960s, she moved to a photorealistic style working with Richard Estes and Ralph Goings. Flack used photographs as her model for the painting; however, she did not paint one entire scene. She incorporated different images and ideas based on an integrated concept. Some parts of the painting might have portraits and other components included inanimate objects. Flack was the only woman in the Photorealist movement. She discarded their ideas of cars, trucks, or empty street images and instead wanted to add more emotional and symbolic imagery. Flack also brought a more feminine perspective to the works, using idealized symbols overlaid with assertive female objects. Although she was criticized for her feminist subject matter, critics often calling her work vulgar, Flack remained committed to her ideals.

Marilyn (Vanitas) (Figure **9.2.13**) is one of a series of oversized paintings Flack painted and focused on the realistic presentation of the layered symbols of contemporary and historical feminism. She had a photographer capture each object with a camera and then make 35 mm slides, combining the images for the painting's base. The photograph of Marilyn Monroe was the focal point. Most of the high contrast objects are rounded, following concepts of female curves; only the photograph of the children has the hard edges of the rectangle. Many of the objects reflect light with a noticeable gloss, while the mirror reflects Monroe's face. The cosmetics are elements Monroe was expected to use as other objects like the calendar or watch, indicating the passage of time.



Figure **9.2.13**: Marilyn (Vanitas) (1977, oil over acrylic on canvas, 243.8 x 243.8 cm) by martnpro, CC BY-NC-ND 2.0

Invocation (Figure **9.2.14**) demonstrates how Flack used vibrant, saturated colors to paint a compilation of objects and form a unifying composition. She stated, "My colours are bright, my subject matter passionate and humanist, the opposite of cool and restrained, the opposite of the other Photo Realists"."[6] Flack used the skull to represent the fragility of life and the inevitable death. Flowers and candles also decay with time.



Figure **9.2.14**: Invocation (1982, oil and acrylic on canvas, 162.6 x 203.2 cm) by Gandalf's Gallery, CC BY-NC-SA 2.0

VIJA CELMINS

Vija Celmins (1938-) was born in Latvia. During World War II, after the Soviet invasion of Latvia, her family fled to Germany. After the end of the war, the family lived in a refugee camp before relocating to Indiana in America. At this time, Celmins was ten years old and did not speak English, so she turned to drawing to communicate her feelings. She received a degree from John Herron School of Art, including an internship at Yale, where she met Chuck Close. She received an MFA from UCLA in 1965 and taught at some of the local colleges. In 1981, Celmins moved to New York City and returned to painting and printmaking. In the 1960s and 1970s, she stopped painting to focus on images made with a graphite pencil based on photographs. Throughout the following decades, Celmins painted, created sculptures, and made different types of prints.

Untitled (Ocean) (Figure **9.2.15**) demonstrated her attention to detail and how she developed the ocean and waves' surface, bringing the water's luminosity into the horizon. The grayness of the work is impersonal, a neutral palette. Her laboriously made untitled series of oceans earned her early recognition. She explained, "Part of what I do is document another surface and sort of translate it. They're like translations, and then part of it is fiction, which is invention."[7]



Figure **9.2.15**: Untitled (Ocean) (1975, lithograph, 41.9 x 50.8 cm) by rocor, CC BY-NC 2.0

Web #3 (Figure **9.2.16**) is one of Celmins' monochromatic images. She used photographs as the base for the spider web. The web is a glimpse in time as captured by a camera, her work developing the translucence and fragility of the web. Celmins said she identified with spiders because they worked on something over and over again. She became well known for her spider web, the night skies, or the unending waves. Unlike other Photorealistic artists, her work did not have any reference point making it impossible to determine any context or location.



Figure **9.2.16**: Web #3 (2000, aquatint and drypoint on paper, 38.1 x 48.2 cm) by rocor, CC BY-NC 2.0

ROBERT BECHTLE

Robert Bechtle (1932-2020) was born in San Francisco, California, where his mother taught school and his father worked as an electrician. He started drawing at an early age and was encouraged by his parents and the schools. Bechtle received a BFA and an MFA from art schools and was drafted into the army after graduation. He was stationed in Berlin and worked as a graphic designer, exploiting the opportunity to visit multiple European museums. From 1956, Bechtle taught at some of the California universities and switched from commercial work to painting. He also met some of the Bay Area Figurative painters, heavily influenced by the work of Richard Diebenkorn. In the 1960s, Bechtle started working from photographs to create his paintings, and Bechtle mainly focused on family, local street scenes, and cars, all part of ordinary common life. He was considered one of the founding Photorealists, and by 1966 he took his photographs to und se as the basis for his work. Although influenced by Diebenkorn and other bay area artists, he wanted an objective style of realism. He worked masterfully in both oil paint and watercolors.

Watsonville Olympia (Figure **9.2.18**) was a snapshot taken of Bechtle's cousin in the backyard, a very ordinary image. It demonstrates a frozen moment in time, never to be precisely reproduced in another photograph. The brown and white-flowered chair denoted the time as the 1970s, the beer in her hand the Olympia brand, a familiar scene in anyone's backyard. The photograph captured the person in the middle of the scene, her white shorts and red shirt the focus in the middle of the browns in the background.



Figure 9.2.17: Watsonville Olympia (1977, oil on canvas, 121.9 x 175.2 cm) by Allie_Caulfield, CC BY 2.0

61 Pontiac (Figure 9.2.19) depicts not only the all-American family, but the painting also underlines the concept of the automobile as a representative of status and affluence. The station wagon covers the width of the painting, demonstrating its ability to hold the family in comfort. The whole artwork resembles an actual photograph; however, close examination reveals minuscule brushstrokes and the lines of three panels. The glare of the sun flattens the colors, almost resembling an old, faded photo. His son said Bechtle painted what was around him, and he drove station wagons, a familiar theme in his paintings. In this painting, he even included his wife and children.

Some images from the Photorealist artists were based on the environments people lived in, painted in exacting form as though the camera caught the specific view. Other Photorealist artists used the same concepts of capturing multiple images and compiling them into one cohesive image different from the actual setting. All of the artists created the exact realism of their work regardless of the medium used.



Figure 9.2.18: 61 Pontiac (1968-69, oil on canvas, 151.8 x 214 cm) by shinya, CC BY-ND 2.0

[1] Close, C., & Yuskavage, L. (1995). Chuck Close. *BOMB*, *52*, 30–35. http://www.jstor.org/stable/40425606

[2] Retrieved from https://www.theartstory.org/artist/close-chuck/

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[6] Retrieved from https://www.kingsnews.org/articles/audrey-flack

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9.3: NEO-EXPRESSIONISM (LATE 1970S–MID 1980S)

INTRODUCTION

Neo-Expressionism grew from the rejection of Minimalism and Conceptional art and the purity of sparseness followed by those movements. While rejecting those styles, artists were still influenced by earlier Expressionism, Abstract Expressionism, and Pop Art. The artists wanted to portray identifiable objects overlaid by violence or emotion using vibrant colors. The subject matter in the paintings was intense, often based on historical events, myths, or other folklore. The artwork was somewhat abstracted with distorted figures, even cartoon-like at times. Some artists integrated textual objects like straw, wood pieces, even sand into their artwork. Paintings were covered with thick, expressive brushwork to apply their paint's highly contrasted, brilliant colors.

Many art critics were highly critical of the paintings and declared the work unmarketable in the burgeoning art market. Women artists were generally omitted from participation and restricted from many exhibitions, including the 1981 *New Spirit in Painting* exhibit in London, showing 38 male painters and no females.[1] Artists performed the Neo-Expressionist movement in both Europe and America. In Germany, George Baselitz, one of the movement founders, used vigorous brushwork to form provocative images. Jean-Michel Basquiat in America used a graffiti style to illustrate his street art based on Afro-Caribbean imagery. Philip Guston worked in a new manner, with politics included in his roughly figurative work. He stated, "I got sick and tired of all that purity…I wanted to tell stories."[2]

GEORG BASELITZ

Georg Baselitz (1938-) was born in Germany; his original name was Hans-Georg Kern. His father was a teacher in the local elementary school Baselitz attended and where the family lived. The school had art reproductions hung in the rooms, the portrait styles a model Baselitz studied. By the time he was 15, he had painted multiple images, including portraits and landscapes. Baselitz applied to the Kunstakademie in Dresden to study art only to be rejected; however, he was accepted at a school in East Berlin simply to be expelled after a year because he was considered sociopolitically immature. At that time, East Berlin was under Communist rule, and Baselitz did not follow their socialist ideals. In 1957, he moved to West Berlin (under allied control), resumed his studies, and met his future wife. Baselitz studied the art of the German Expressionists and was also influenced by American Pop Art. In 1963 at a West Berlin gallery, his first solo exhibition became a public scandal; his work was deemed lewd and obscene. Baselitz turned to printmaking and then received a scholarship to study in Florence. In Florence, he encountered Italian artists, old masterpieces, and the techniques of chiaroscuro.

When he returned to West Berlin in 1965, Baselitz created a series called *Heroes (Neue Typen)* using a metaphorical man without a country to illustrate the empty promises and destruction of Nazi philosophy and East German communism. The series of paintings depicted soldiers who were large and muscular yet weak and desolate. The character in *Ludwig Richter on His Way to Work* (Figure **9.3.1**) stands in the dark, foreboding landscape, his hands reaching for the destructive emptiness of the promises of the Nazis and communists. Baselitz used chiaroscuro concepts; the deep, dark background stopped any vision of past events, the small grey pile and running red offered a glimpse of what might have transpired. After the war during this period in Germany, many ex-soldiers struggled to understand their place in society.



Figure **9.3.1**: Ludwig Richter on His Way to Work (1965, oil on linen, 162.5 x 130.8 cm) by rocor, CC BY-NC 2.0

By the 1970s, Baselitz began to invert his paintings. He believed color was essential, and the viewer could interface with the surface instead of the image's content. Inversion was also a method of moving between abstraction and figuration. Baselitz did not like the themed and descriptive work found in figures or the subjectivism from abstracted art. He thought inverting his paintings was a good compromise. Baselitz stated, "Turning the motif upside down gave me the freedom to tackle the problems of paintings…reducing the images to the base formal qualities of line, shape, and color."[3] *Dinner in Dresden* (Figure **9.3.2**) is an example of the contrasting colors of pink, black, and blue. The image is reminiscent of the Last Supper, a central person flanked by others at the long table. Baselitz believed color and its application with the brush freed the viewer from the standard dimensional concepts.



Figure **9.3.2**: Dinner in Dresden (1983, oil on canvas, 450 x 280 cm) by Martin Beek, CC BY-NC-SA 2.0

His painting *Adieu* (Figure **9.3.3**) brought the concept of separation, temporary or permanent. The half person appears to be staying in place while the complete person is walking away. Baselitz worked on the painting repeatedly, adjusting the distance between the two figures and moving them further apart. The focus on yellow as the primary color is jarring, only interrupted by heavy black lines and white squares. The background resembled a game board; Baselitz claimed he was inspired by the flags used in Grand Prix races.



Figure **9.3.3**: Adieu (1982, oil on canvas, 250 x 300.5 cm) by Martin Beek, CC PDM 1.0

Folkdance-Tired (Figure **9.3.4**) was one of a series of his scatter paintings without any specific compositional focus. The tiles and heads are assembled in a pattern against the dark gray background. The tiles and heads are painted in highly contrasted red and black.



Figure **9.3.4**: Folkdance – Tired (1989, oil on canvas, 250.4 x 251 cm) by Martin Beek, CC PDM 1.0

The heads seem to float; some of them appear upside down and others the right way. *Where is the Yellow Milkjug, Mrs Bird?* (Figure **9.3.5**) is another of his scatter paintings; birds are distributed across the painting. In this image, most birds are inverted and painted in an almost primitive manner, the single yellow color against the dark background. Baselitz assisted a wildlife photographer early in his career who took ornithological photos, images Baselitz remembered when he painted this work.



Figure **9.3.5**: Where is the Yellow Milkjug, Mrs Bird? (1989, oil on canvas, 250.4 x 250.5 cm) by Martin Beek, CC PDM 1.0

JEAN-MICHEL BASQUIAT

Jean-Michel Basquiat (1960-1988) was born in New York, his father from Haiti, and his mother, Puerto Rican. Basquiat was highly intelligent, learning to read by the time he was four. His mother recognized his abilities, took him to museums, and enrolled him in a private school focused on art. At seven, Basquiat was struck by a car, suffering from multiple internal injuries. In the hospital, he read an anatomy book. Unfortunately, Basquiat's parents separated, his mother in and out of psychiatric hospitals forcing his father to raise him and his sisters. By the time Basquiat was eleven, he fluently spoke English, French, and Spanish. Despite his incredible abilities, Basquiat did poorly in high school and had to attend an alternative school. He never went to formal art school and said he failed all the art courses; instead, he learned the art through museums and books.

In 1978, when he was only seventeen, he and a friend began to spray paint graffiti on buildings—using the pseudonym SAMO (short for same old shit) when they sprayed sayings. By 1980, graffiti art was beginning to be recognized, including Basquiat. During this period, New York City was not the glitzy place of today. Then, buildings were crumbling; people lived in abandoned places, and graffiti was everywhere. The SAMO tag was prominent, and everyone associated it with Basquiat, who was living with different friends and making and selling postcards. After three years of spray painting, Basquiat and his friend stopped and declared SAMO IS DEAD on the walls. Between 1981 and 1982, Basquiat's art began to sell, and he moved from being a homeless pauper to making millions by the time he was 21. He also bought expensive food and clothes, and piles of cocaine. As he became part of the New York gallery scene, he also met Andy Warhol. Some gallery owners rejected Basquiat's work because he was a graffiti artist, black, young, and untrained. However, he became very successful in holding joint shows with Warhol. As with many people in that time, heroin and cocaine were commonplace and used by Basquiat. He passed away from a drug overdose at the age of 27. Basquiat said of his art;

> *"I was trying to communicate an idea, I was trying to paint a very urban landscape, and I was trying… to make paintings for… I don't know. I was trying to make paintings different from the paintings that I saw a lot of at the time, which were mostly minimal and they were highbrow and alienating, and I wanted to make very direct paintings that most people would feel the emotion behind when they saw them."[4]*

Basquiat produced paintings reflecting the Black experience and its historical roots in slavery and colonialism. He also observed Black life and its music, art, religions, and traditions. Basquiat used themes of symbols and diagrams, all made with deep gestural brushstrokes. He wanted to build multiple meanings into each painting. A crown was one of the motifs Basquiat frequently added to a painting, saluting black male figures. The crown had three peaks for those he celebrated, the poet, the musician, and the athlete. Boxers were one of Basquiat's favorite subject matters, a person he perceived who triumphs over adversity, knocked down but still fighting. *Boxer* (Figure **9.3.6**) is monolithic, his hands raised and his face reflecting the pain inflicted. The halo on his head appears ready to change into a crown, the black body marked by previous encounters. Basquiat used the power of color in the painting, the dark lower half in high contrast to the lighter top half, the focused brown face in the middle.



Figure 9.3.6: Boxer (1982, acrylic, crayon, 193 x 239 cm) by y.caradec, CC BY-SA 2.0

Flash in Naples (Figure 9.3.7) was based on the comic the Flash, one of Basquiat's heroes. He has two views of the figure; one image blasts forward, running with a luminous pink arm seeming to generate energy, almost running into the words IL FLASH. The lightning bolt under his leg and the lines sparking from his foot continue the swift motion of the character across the canvas. The other figure stands facing forward; the lightning bolt emblazed on his chest. The intense look on his face directly confronts the viewers; he is fearless. Basquiat used a grid of multiple colors for the background, a common theme in his work.



Figure 9.3.7: Flash in Naples (1983, acrylic, oil and oilstick on canvas, 167.5 x 152.5 cm) by y.caradec, CC BY-SA 2.0

Andy Warhol was one of Basquiat's idols and eventually a close friend and mentor. An art dealer brought Basquiat to meet Warhol, where they took pictures of each other with a polaroid camera. Basquiat took a few images and quickly went home and created the painting *Dos Cabezas* (Figure 9.3.8), which he gave to Warhol, the paint still wet on the canvas. The painting was the beginning of their unusual and close relationship and one of many portraits of the two men. The image of Warhol is that of an older, self-assured man, and Basquiat resembles an awe-struck young person in the presence of his idol.



Figure 9.3.8: Dos Cabezas (1982, oil on canvas, 151.8 x 154 cm) by Renaud Camus, CC BY 2.0

In *Slave Auction* (Figure 9.3.9), Basquiat uses the blue of the ocean with different heads he drew on brown paper. The blue symbolized the slave's history and how they were taken from their homeland and transported across the ocean. Some of the heads were smaller, perhaps representing children who were also taken as slaves. The figure in the center wears black and white, demonstrating the imprisonment of slavery waiting for the people to sell.



Figure 9.3.9: Slave Auction (1982, acrylic paint, pastel, collage on canvas, 183 x 305.5 cm) by pietroizzo, CC BY-NC-SA 2.0

PHILIP GUSTON

Philip Guston (named Phillip Goldstein, 1913-1980) was born in Montreal, Canada; his parents had escaped Jewish persecution in Russia. In 1919, the family moved to Los Angeles, where his father committed suicide a few years later. In high school, he started painting and attended an art school. At the school, he encountered Jackson Pollock. The two friends studied art, philosophy and wrote a paper together. Although Guston went to the Otis Art Institute for a year, he did not receive any other formal art education, remaining self-taught. In Los Angeles, Guston followed the supposedly radical socialist ideas, concepts used in his work on murals. In 1934, Guston went to Mexico to paint murals spending time with Frida Kahlo and Diego Rivera. His mural work focused on political and social concepts, a style influenced by the prominent Mexican muralists. When Guston returned in 1935, he moved to New York at the height of the depression and worked on murals for the WPA, also marrying. In the 1940s, after painting murals, he worked as an artist-in-residence at universities in Iowa and Missouri, painted figurative works on easels, and taught at New York University and the Pratt Institute.

In the 1950s, Guston experimented with Abstract Expressionism becoming dissatisfied with abstraction. In his abstracted work, he generally used a palette of pinks and blues; colors continued throughout his career. By 1967, tired of the art scene in New York City, he moved to Woodstock, New York. The political climate was disruptive as the fight for civil rights led to riots, protests, and increased Ku Klux Klan activities. Guston stated, "The war, what was happening in America, the brutality of the world. What kind of man am I, sitting at home, reading magazines, going into a frustrated fury about everything-and then going into my studio to adjust a red to a blue."[5] At this point, Guston stopped abstraction and began to paint the more caricature-like imagery he believed better portrayed the surrounding world.

Guston had painted Ku Klux Klan figures in the early 1930s when he worked on murals portraying the anti-African Americans' violence. During the civil strife and unrest in the late 1960s, Guston again returned to the theme. When he was painting in the late 1960s-1970s, the Ku Klux Klan had more than 4.5 million members across the United States.[6] *City Limits* (Figure 9.3.10) depicts men dressed in Klan clothing who appear to be leaving the city, traveling to the suburbs or countryside to apply their brutality to African Americans. Guston often talked about how it felt to be evil, what are the men like behind the hoods. The painting is made with geometric squares and rectangles, the oversized circular tires dominating the image as the propellant of evil. During the 1970s, Guston created his distinct visual imagery using specific identifiable forms; limbs, shoes, eyeballs, geometric shapes based on a palette of pinks, red or blue.



Figure 9.3.10: City Limits (1969, oil on canvas, 195.6 x 262.2 cm) by Gandalf's Gallery, CC BY-NC-SA 2.0

Guston painted *Painting, Smoking, and Eating* (Figure 9.3.11) as an autobiographical image of himself smoking in his bed. He illustrated his excesses in life because he smoked and overate, the plate of French fries on his chest, a favorite food. Guston's head is shaped like a bean seed with one oversized eye and missing his nose and mouth. The familiar objects in the room and the bean-shaped head are also found in many of his other paintings. Both paintings are based on his use of the pink, red, gray palette.



Figure **9.3.11**: Painting, Smoking, Eating (1973, oil on canvas, 200 x 266 cm) by Prelèvman, CC BY-NC-SA 2.0

In the painting *Evidence* (Figure **9.3.12**), Guston incorporated many of his objects, especially the multiple shoes stacked around the figure, bricks flying in the air. The almost comic-like person lying on the bed seems frightened as the oversized index finger dramatically points at something undefined. Guston used his traditional color palette with the addition of small areas of green and yellow. Art reviewers criticized him for leaving what they considered beautiful paintings to create these dreadful works. A better investigator would realize Guston based his current work on his history and its application to the environment found in the late 1960s.



Figure **9.3.12**: Evidence (1970, oil on canvas, ... x 290.2 cm) by Thomas Hawk, CC BY-NC 2.0

Couple in Bed (Figure **9.3.13**) is a painting of Guston and his wife in bed; their faces pushed together. In his right hand, Guston tightly clutches his brushes, a symbol of his artistry and occupation. Each person extends a foot, carefully touching each other. The soles of shoes are a familiar image in his work. Guston also tightly holds his wife; the black background forces them into emptiness. His wife died in 1977 from multiple strokes; in the painting, Guston can still hold her, while in real life, she slips away.



Figure **9.3.13**: Couple in Bed (1977, oil on canvas, 206.2 x 240.3 cm) by Ed Bierman, CC BY 2.0

DAVID SALLE

David Salle (1952-) was born in Oklahoma and lived in Kansas when he was a child, always interested in art. He attended the California Institute of the Arts and earned both a BFA and an MFA. After Salle graduated, Salle moved to New York, where he found a supportive gallery that still supports him today. For a while, he sustained himself by working in the art department of a pornography magazine. When the magazine went out of business, Salle could save some of the stock images he used later. He worked in collage-like paintings with multiple images overlapping. Salle believed the different materials gave him more fluidity; his style was forthright and uncomplicated. He liked to juxtapose different and perhaps conflicting images found in cartoons, advertising, historical events, and even spray graffiti. The diverse images made the individual images float, different perspectives visible in each part of the painting. Salle used abrupt transitions

from one image to another, creating simultaneous views and emotions. *Pastel* (Figure **9.3.14**) is representative of the painted assemblage Salle produced. He used different parts of found images and added acrylic and oil paint. The man on the left appears to be repelling his thoughts or ideas, his hands pushing outward against the unseen. The other image is a black woman looking at the horizon, the burden she carries attached to her back. Salle used blocks of orange color to generate focal points and movement, the blue frame separating the images.



Figure **9.3.14**: Pastel (1986, oil and acrylic on canvas, 213.3 x 411.4 cm) by Ed Bierman, CC BY 2.0

The focal person in *Demonic Roland* (Figure **9.3.15**) stands in the middle of the painting, one fist clenched, the other holding a head. Each of the figures is overlaid with different patterns, the dark colors juxtaposed to the orange figure and the red horizontal stripe.



Figure **9.3.15**: Demonic Roland (1987, acrylic and oil on canvas, 238.7 x 345.44 cm) by rocor, CC BY-NC 2.0

Bryon's Reference to Wellington (Figure **9.3.16**) depicts the illusion of a woman holding an oversized crown of thorns, a concept generally found in old European paintings. On the top section of the work are the images of fish, like a still life. The writer Bryon resented and described Wellington as cut-throat in battle, perhaps the reason for the cut-throat trout images. The final section is a collage based on the background reminiscent of an old-fashioned card, the bucolic scene broken by the arrows of war.



Figure **9.3.16**: Byron's Reference to Wellington (1987, oil and acrylic on canvas, 259 x 264.1 cm) by rocor, CC BY-NC 2.0

ELIZABETH MURRAY

Elizabeth Murray (1940-2007) was born in Chicago, Illinois; her mother wanted to be an artist; her father was a lawyer. Encouraged by her mother to paint, Murray attended the Art Institute of Chicago and received a BFA followed by an MFA from Mills College. She taught art

locally for two years before moving to New York City in 1967. In 2006, after forty years as an artist, she was finally honored by the Museum of Modern Art in New York with a retrospective show at MoMA. At the time, only four other female artists had a retrospective show - an exhibition of their art covering their entire career. Murray was married twice and had a son with her first husband and two daughters with the second. Unfortunately, she died of lung cancer at 66. The New York Times wrote that Murray "reshaped Modernist abstraction into a high-spirited, cartoon-based, language of from whose subjects included domestic life, relationships and the nature of painting itself."[7]

Murray's paintings blur the line between a painting and a sculptural piece. She shaped canvases into distinct shapes, parts of the canvas jut out from the wall. Murray generally used parts of familiar objects, sometimes domestic objects like chairs or cups, and other times by eyeballs or fingers. The abstracted paintings are composed of bold colors she applied in multiple layers, frequently presenting a psychological view or dream-like images. Murray cut up the canvas and twisted, knotted, or stretched them into unusual shapes to support her expressionist works. *Terrifying Terrain* (Figure **9.3.17**) is composed of pieces of haphazardly shaped canvas pieces. The painting resembles the rocky ridges in a mountain landscape Murray experienced, the center simulating the disorientation a climber experiences looking down a ravine. The browns and greens of the outer parts of the painting present the feeling of the trees, the red added to the vertigo depth of the center.



Figure **9.3.17**: Terrifying Terrain (1989-90, oil on shaped canvases, 214.6 x 215.9 x 27.9 cm) by scsmith4, CC BY-NC-ND 2.0

Heart and Mind (Figure **9.3.18**) is one of Murray's less complex paintings. The three-color palette, black, and the contrasting colors of red and green, represent the coolness of the mind and the heat of the heart. The green of the mind is jagged as thoughts bounce around versus the rounded black of the heart's emotions. Murray reversed the shapes in each of half of the painting, bringing both sides together.



Figure **9.3.18**: Heart and Mind (1981, oil on canvas, 283.8 x 289.6 cm) by rocor, CC BY-NC 2.0

In *My Manhattan* (Figure **9.3.19**), Murray used an irregularly shaped canvas as a base for the layers she cut from large canvas sheets with a simple razor blade. She fit the canvas on plywood to create the background for the different pieces. The vibrant, contrasting colors are almost cartoonish while presenting a somewhat troubling, unknown image.



Figure 9.3.19: My Manhattan (1987, oil on canvas, 211.4 x 272.4 x 40.6 cm) by rocor, CC BY-NC 2.0

Chain Gang (Figure 9.3.20) is quite different from most of Murray's work, the dark shades and hues without vibrant colors on four canvases. The work is exceptionally large, the canvas spread with bat-like wings or perhaps inflating lungs. The work references the issues of forced labor and harshness of imprisonment, the colors reflecting the bleak outlook of the chain gang.



Figure 9.3.20: Chain Gang (1985-86, oil on canvas, 291.3 x 318.8 x 41.3 cm) by rocor, CC BY-NC 2.0

MARY T. SMITH

Born in rural Mississippi, Mary T. Smith (1905-1995) was the daughter of sharecroppers, and she only finished the fifth grade because of hearing problems. With a severe hearing impairment and one of thirteen children, Smith was isolated in her world. Her only salvation was drawing. Smith's sister said, "When the rest of us were doing hopscotch, Mary would get on the ground somewhere else and draw pictures in the dirt and write funny things by the pictures."[8] Smith had two short marriages; her second husband sent her away, so she moved to another small town in Mississippi. In 1941, she had a son; however, she did not marry the father and worked in domestic jobs to support herself and her son. The boy's father did build her a small house, giving Smith some independence. Smith did not start painting until her late seventies and converted her house and yard into a studio/gallery. For years, she thought about images and what to create, an artist in her mind still working menial jobs to support herself. As an older adult, Smith did not hear much; however, she could finally express herself through the paintbrush and define her spiritual autobiography through artwork.

Smith used materials she found in the community, pieces of wood, plywood, and the corrugated tin many people used for the roof of their houses. She lived near a dump, and Smith found piles of the discarded tin. Every day she took her ax, cut small pieces of tin, and brought them home to use as a canvas. As she became more successful, Smith only painted on plywood, easier to work with and cut than the tin. At the outset, Smith used only a few colors of paint, her imagery similar to African masks and often reminiscent of the art of Jean-Michel Basquiat. Smith constructed her studio with different small buildings, tables, and storage places. Her favorite subjects were her neighbors, various animals, and plants, especially her religious views of Jesus. Her religious paintings were expressive, similar to Byzantine icons with biblical sayings and words. Smith displayed her work around her yard and set her spiritual paintings along her fence for all to view.

In her early paintings, Smith used black to outline her figures and then filled in the rest of the figure. *Two Red Figures* (Figure 9.3.21) depicts the two figures heavily outlined with broad black lines with red used as the person, conflicting and aggressive colors. Smith used white and a few black accents for the faces. The figures appear to be standing behind a chair or gates; the tension in her image is based on the constraints of the figures behind a barrier.



Figure 9.3.21: Two Red Figures (ca. 1980s, paint on tin, 63.5 x 93.9 cm) by kellyludwig, CC BY-NC-ND 2.0

Her painting, *I See 2* (Figure 9.3.22), was recorded a visit to her house by two friends. Smith is standing outside to meet the people, her yard depicted with a broad swath of grass, trees, and fence. She used a limited palette of blue for the grass and lettering, black for the trees, and a fence around the yard portrayed in yellow. She continued to use geometric forms and generally included her vocabulary in the painting to represent her secular and religious world. As Smith grew old, she stopped painting in 1990 at age eighty-five, causing her income to shrink. Smith died at age ninety, penniless. An acquaintance paid for a casket and burial when the funeral home wanted to bury her in a pauper's grave. Unfortunately, the funeral home took the money and buried her in a cheap pine box without ceremony.[9] Today her work is found in museums and sold in galleries.



Figure 9.3.22: I See 2 (1988, paint and marker on wood, 60.9 x 45.7 cm) by rocor, CC BY-NC 2.0

Neo-Expressionism was a dominant style until the mid-1980s when many political movements were gone, and the kinds of art supported different ideas. Conservative views criticized the harshness and dysfunctional views of Neo-Expressionist art and declared the style was the problem with the art world. Some of the artists overtly incorporated art into their work, and others were more subtle, all their work bold.

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[1] Retrieved from https://en.wikipedia.org/wiki/Neo-expressionism

[2] Retrieved from https://www.nationalgalleries.org/ar....-expressionism

[3] Retrieved from https://www.smithsonianmag.com/smith....itz-180969796/

[4] Retrieved from https://www.basquiat.com/press-feature/

[5] Retrieved from https://collections.mfa.org/objects/35406

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[7] Retrieved from https://www.nytimes.com/2007/08/13/a..../13murray.html

[8] Retrieved from https://www.soulsgrowndeep.org/artist/mary-t-smith

[9] Retrieved from https://www.soulsgrowndeep.org/artist/mary-t-smith

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9.4: CINEMATOGRAPHIC ART

INTRODUCTION

Video art exploits audio and visual technology using multiple formats of recorders, computers, video tapes, television sets, projectors, and newer digital equipment. Video art began in the 1960s with the advent of the old analog video recorders and tapes. Nam June Paik was considered the pioneer of the concept when in 1965, he made a recording and played it in a local café. Previously, only 8 and 16mm film were available, and it had to be played on expensive, cumbersome equipment. Paik used new technology from SONY to easily record and play videos, the first step for ordinary consumers to afford video-recording technology. The inexpensive technology gave artists an experimental platform, challenging them. In the 1970s, artists and technicians combined elements like multiple television sets to display video images. Many artists used the camera to create and project personal or taboo images and videos onto displays, challenging the ideas of what was acceptable and shattering traditional art concepts. When confronted with this new technology outside the conventional description of art, museums were horrified at the concept of sounds, movement, unknown objects sitting in their white-walled spaces.

Technological abilities increased exponentially during the 1980s and 1990s; hardware became more sophisticated and smaller as software added more capabilities. Artists found it easier to create video installations with unknown innovations. Artists used the newer capabilities to develop installations, virtual reality, or performance art. Video art also allowed artists to express social concepts and political causes in methods common to how people received information. Social movements became dependent on video technology to define and expand their messages. The video capabilities allowed artists to mimic more traditional art forms, utilizing video signals' distortion and dissonance as the creative platform. By the 1990s, the museums finally accepted the new forms of artwork as the advance of technology propelled the art form into the mainstream. Video obtained the rank of the other art mediums, art schools offering video as a viable specialization.

NAM JUNE PAIK

Nam June Paik (1932-2006) was born in Seoul, Korea; his father owned a large textile company. He was the youngest of five children and trained as a pianist as a child. During the Korean war, the family fled to Hong Kong and then Japan, where, in 1956, he received a BA from the University of Tokyo in aesthetics. Paik went to West Germany to further study music and became part of a new experimental art group. When he moved to the United States in the early 1960s, Paik started to experiment with synthesizers and how to manipulate musical sounds. He first used a Sony recorder until 1967 when Sony introduced a new portable video-tape-recorder giving Paik the platform he needed, creating a new direction in art. Paik's first exhibition was based on thirteen television sets. He continued to use TV sets for experiments, spanning the capabilities of technology and art. By 1974, he proposed the electronic information superhighway, connecting cities and people with satellites, coaxial cables, and fiber optics. Paik wanted to distribute videos freely, flowing through the information highway. His optimism and forward-thinking forecasted the future and is internationally considered the Father of Video Art. Paik also began to make installations from old televisions sets and video monitors to display different images on closed circuits across the installation. He used televisions sets to make robots adding wire, metal, and miscellaneous parts. Paik understood the future capabilities of imagery and used file and video as multi textual art forms.

> *"Using television, as well as the modalities of single-channel videotape and sculptural/installation formats, he imbued the electronic moving image with new meanings…transforming the electronic moving image into an artist's medium, part of the history of the media art."[1]*

Paik used television sets to create the American flag; in this installation, *Video Flag* (Figure **9.4.1**), seventy sets are primarily programmed to red, white, and blue images. He used magnets to manipulate the signals and synthesizers, video feedback, and various technologies to create different colors and shapes. Paik made several other installations of flags in a variety of sizes. In this flag, he projected on a continuous loop, 24 hours a day, different images of political images. Technology has a finite ability to continue working, and all of Paik's flag installations have been undergoing conservation efforts, using new technology and wiring to preserve the mechanisms.

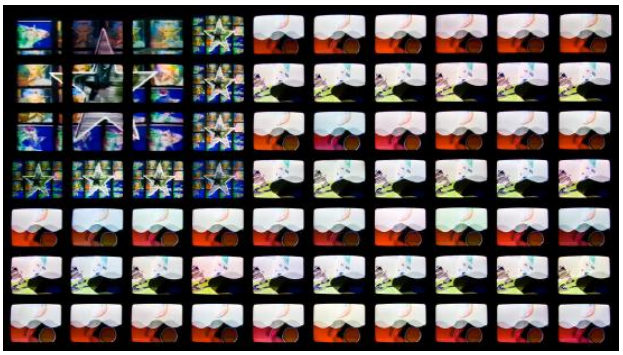


Figure 9.4.1: Video Flag (1996, 70 CRTs, wiring, fans, metalwork, power strips) by Ukenaut, CC BY-NC-SA 2.0

In 1964, when Paik first came to America, the interstate highway system, established under Eisenhower's presidency, was only nine years old. The highway ran from coast to coast, linking the states of the country. At the time, detailed maps guided the drivers from state to state. Restaurants and motels were constructed across the country, their neon nights burning brightly, different states presenting different cultures. The entire country also embraced the use of the television set, linking the news and days events with the homes of America. Paik recognized how to use video media to connect people and how it would transform everyone's life. He created *Electronic Superhighway* (Figure 9.4.2), a massive installation of 336 television sets, 50 DVD players, 3,750 feet of cable, and 575 feet of multicolored neon tubing. [2] On the different monitors, he plays images to represent each state surrounded by flashing tubes of neon light. Paik wanted to display his vision of how technology and communication would advance in the future.



Figure 9.4.2: Electronic Superhighway: Continental US (1995, 313 monitors, neon, steel structure, sound, 4.5 x 9.7 x 1.2 meters) by TimothyJ, CC BY 2.0

Megatron Matrix (Figure 9.4.3) was an installation of 215 monitors. Paik played different clips in sections, some based on his images from his home country of South Korea and others different ideas of entertainment and culture of the United States. All of Paik's installations were prophetic of the world's future information age.



Figure 9.4.3: Megatron/Matrix (1995, eight-channel video installation, custom electronics, color, sound, 335.3 x 1005.8 x 121.9 cm) by Ryan Somma, CC BY 2.0

ALAN RATH

From Cincinnati, Ohio, Alan Rath (1959-2020) graduated from the Massachusetts Institute of Technology with his degree in electrical engineering. Rath was always captivated by machinery when he was young. He worked for a short while as an engineer before moving to California to study visual arts, incorporating his knowledge of machinery and sculptures. Rath created his electronics and wrote the software to run his sculptures, even changing the presentations of the sculptures over the years. Most of his works featured computer-generated independent body parts; a moving eye or a twitching nose. Rath wanted to reflect the correlation between technological systems and

humanity. He primarily featured eyes in many of his works, sometimes staring at viewers, blinking, or jumping around the screen. Rath made sculptures somewhat alien, using fiberglass, polypropylene, aluminum, custom electronics, and partridge feathers because of their fluidity.[3] Rath used motion sensors and heat detectors, the viewers themselves causing motion.

Clock II (Figure **9.4.4**) was one of his early creations. At this time, the industry was in transition, moving from electrical to computational. Rath's work used cathode ray tubes (CRT), the precursor to current liquid crystal displays (LCD). In this installation, he has two screens, each with a hand, the extended fingers moving. The sculpture needed large boxes with multiple large cables to make the images move. Throughout his career, Rath added different sculptures of his *Eyeris* series.

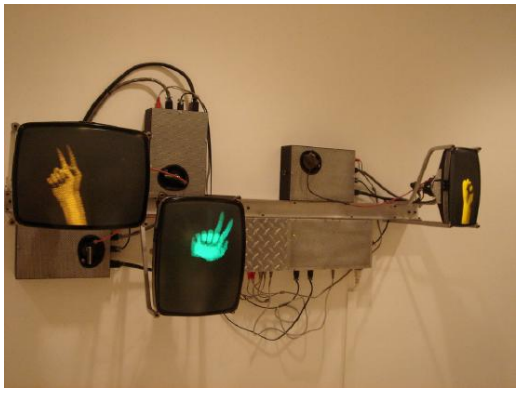


Figure **9.4.4**: Clock II (1991, aluminum, custom electronics, three cathode ray tubes, 63.5 x 76.2 x 33.0 cm) by inju, CC BY-NC-SA 2.0

In *Eyeris V* (Figure **9.4.5**), as in the others, the eyes follow the viewer's movement, projecting an eerie feeling. The loose red power cords and straight aluminum rods give the structures a skeleton-like look.

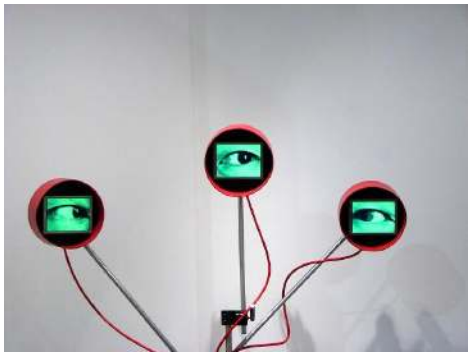


Figure **9.4.5**: Eyeris V (2007) by C-Monster, CC BY-NC 2.0

Instead of eyes, *Atherton Wallflower* (Figure **9.4.6**) used audio speakers of different sizes, almost appearing like flowers blooming from the wall. The thick, looped cords plugged into the box on the floor, anchoring and bringing the elements together. Although a viewer did not hear any noise from the speakers, each speaker pulsates, demonstrating the invisible sound.



Figure **9.4.6**: Positively (2012, aluminum, fiberglass, electronics, motor, ostrich feathers) by rocor, CC BY-NC 2.0

Positively (Figure **9.4.7**), *Absolutely*, and *Again* was a series of moving sculptures featuring feathers. *Positively*, with its plumes of bright pink ostrich feathers move whenever it senses motion. The feathers on long robotic arms move open and closed, dancing as though welcoming the viewer into its embrace. The whirring of the motors adds sound to enhance the captivating feeling.



Figure 9.4.7: Atherton Wall Flower (2001, aluminum, speakers, mixed media) by rocor, CC BY-NC 2.0

JOAN JONAS

Joan Jonas (1936-) was born in New York City. Her family focused on multiple types of arts, including taking her to museums, operas, and the theater. Jonas always said she wanted to be an artist, believing it took her a long time to achieve success because she was a woman. Jonas graduated from Mount Holyoke College with a degree in Art History and followed this with an MFA from Columbia University in sculpture. In the New York art scene, Jonas worked with choreographers in the theaters and, by 1968, started working with mixed props and symbolic works, frequently using mirrors. By the early 1970s, the new video concepts started, and Jonas started experimenting with making different short videos. She incorporated images of herself in the live video shots, the first artist to do that and perhaps the forerunner of the selfie. Jonas' central motifs covered choreography, nature, or rituals, all enhanced with mirrors. She made her own scripts retelling myths and tales into visual landscapes. Jonas could mix performance art with her video art through dance, music, costumes, and video technology.

For her video, *Light Time Tales* (Figure 9.4.8) was a video installation compiled from ten different installations she made on ten single-channel videos. Jonas used an old, empty factory site over 5,500 square meters. First, Jonas removed all the walls and constructed the exhibition through a long snaking pathway for viewers to follow. Every video piece had its own space and sound. However, each one was visible from multiple points, and the individual sounds from each video resonated through the building. *Reading Dante* were performance videos Jonas created based on Dante's Divine Comedy. She initially made a short video with different gestural drawings and percussion noises.



Figure 9.4.8: Light Time Tales, by Loz Flowers, CC BY-SA 2.0

In 1994, Jonas expanded the concept and made a series of videos, all incorporated into an installation running over distinctive video projections. For the videos, she integrated chalk drawings (Figure 9.4.9, Figure 9.4.10), masks, photographs, and other miscellaneous objects; some of the elements were drawn, others acted, all imagined into Jonas' exceptional work.

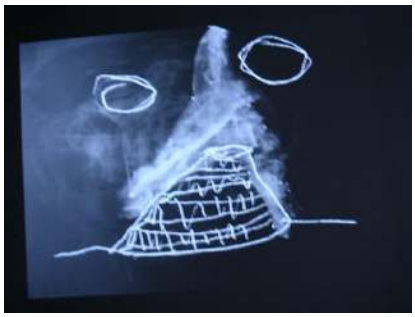


Figure 9.4.9: Dante III, by n e o g e j o, CC BY-NC-ND 2.0

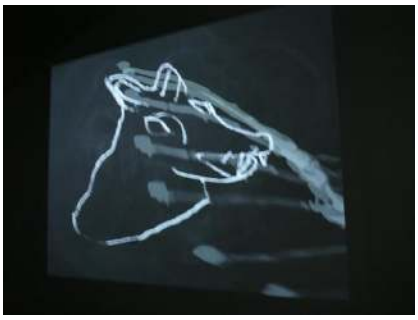


Figure 9.4.10: Dante III, by n e o g e j o, CC BY-NC-ND 2.0

PIPILOTTI RIST

Pipilotti Rist (1962-) is from Switzerland. She changed her name from Elisabeth to Pipilotti because her nickname was Lotti. At the beginning of college, she majored in theoretical physics for a short period before switching to art, illustration, and video at the University of Applied Arts Vienna. Afterward, Rist joined a performance group and made her prize-winning video. She began making short videos and experimented by altering color, speed, or sound with themes generally based on gender or sexuality. She added music to the simplistic videos generating pleasure and happiness. Rist was considered a feminist in her work; however, she believed the images of women stood for all humans. Rist used vibrant colors, unique musical scores, and sweeping vistas with the undertow of sexuality in her expanded, large-scale installations. In her first few videos, she experimented with nude images, becoming part of the allure of her work.

Pixel Forest (Figure 9.4.11) was a massive installation with multiple screens and changing projections. The different images and short videos incorporate elements across her career. Rist frequently integrates herself in the videos, whether older, fragmented nude images or her distorted face pressed against the glass. She often blurred the lines between the interaction of bodies, how the camera is used, and portrayal on the screens. The viewer walked through the videos in different rooms as the cameras projected onto translucent screens; the shadows of the viewer's body became part of the visuals.



Figure 9.4.11: Pixel Forest (Hanging LED light installation and media player) by maekke, CC BY-NC-ND 2.0

Parasimpatico (Figure 9.4.12) was a compilation of older works mixed with newer short videos creating floating images with psychedelic colors and otherworldly sensations. Rist placed objects in unexpected containers, toilets, purses, or bottles and projected them onto suggestive surfaces. She wanted to explore all senses in enveloping experiences. Rist also incorporated humor in the video installation and the environment around the installation, including the staircases and auditorium.

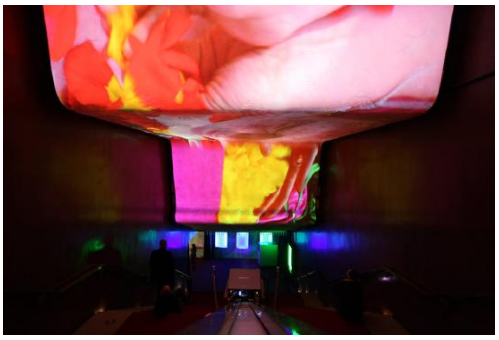


Figure 9.4.12: Parasimpatico, by br1dotcom, CC BY 2.0

The *Massachusetts Chandelier* (Figure 9.4.13) was made of clean, used underpants hung on a frame of tiered metal. Some of the underpants had lace, others with pockets, most were larger sizes, a mixture of varieties for men and women. Rist used a 2-channel video running color without her usual music.



Figure 9.4.13: Underwear Chandelier, by Marcel Oosterwijk, CC BY-SA 2.0

CHRISTIAN MARCLAY

Although Christian Marclay (1955-) was born in California, he holds American and Swiss citizenship, his father from Switzerland. He lived most of his childhood in Switzerland and studied art in Geneva before receiving a BFA from Massachusetts College of Art. Initially, Marclay was attracted to music, creating songs and collecting tapes. He purchased records at thrift stores trying to re-assemble the music on the records with different noises. Marclay also played in live performances and made a few recordings. He gradually became interested in visual art to represent his sounds, combining video and sound. Marclay disassembled and reorganized the sounds together, joining different LP records and collages made from recombined sounds.

2822 Records (PS1) (Figure 9.4.14) was composed of vinyl records installed on the floor. Marclay used 12-inch LP records from every genre of music, demonstrating the wide variety of sounds in music. Marclay said, "I wanted to disrupt people's usual relation to this fragile object, be destructive and make you aware that every step you take will transform this music into noise. Music is about life, and you can't freeze life because it is as fragile as these records."[4] Marclay also made some installations by throwing records over the floor, unattached. The loose records made it difficult to walk on, the viewer more carefully moving, gaining more attachment to the individual recordings. Marclay thought of records as his tools, providing the ability to recreate, change and destroy the original recording. He thought of the vinyl record as an art form itself. In the installation, the useless records reclaimed their visual possibilities.



Figure **9.4.14**: 2822 Records (PS1) (1987-2009) by Shawn Hoke, CC BY-NC 2.0

In *Gestures* (Figure **9.4.15**), Marclay created an extensive video installation based on his accumulation of vintage record turntables, old musical instruments, and LP records. He built a multisensory experience with images combined with sound. The visuals include pictures and actions to recreate music with the record on the turntable and the sounds produced.



Figure **9.4.15**: Gestures (1999) by eye & ear, CC BY-NC 2.0

In *Moebius Loop* (Figure **9.4.16**), Marclay used over 2,000 cassette tapes he stacked in rows and affixed them together with nylon ties. The sculpture has a nostalgic feel, a past of music of every genre played in futuristic media. The colorful and graphical effect is formed by the multiple colors of the cassette labels randomly placed.



Figure **9.4.16**: Moebius Loop (1994) by C-Monster, CC BY-NC 2.0

The close-up (Figure **9.4.17**) of a cassette demonstrates how he used plastic ties to attach each of the tapes. The use of tape cassettes represented Marclay's long focus and integration of music and art.



Figure 9.4.17: Moebius Loop *Closeup*, by C-Monster, CC BY-NC 2.0

DIANA THATER

Diana Thater (1962-) was born and lives in California. She did earn a degree in Art History at New York University and an MFA from the Art Center College of Design. Thater investigates space and interaction with light and images in her video installations. She mainly explored the relationship between the natural world of nature and humans and how nature was manipulated or still maintained its original characteristics. Thater was dedicated to the interactions and relationships of those in the animal world and humans. She helped push the envelope of spatial and conceptual perceptions in the new media of video. One of Thater's major video installations, *Science*, *Fiction* (Figure 9.4.18, Figure 9.4.19), covered multiple elements and ideas from outer space to dung beetles. She constructed two parts, one with a section containing double nine-screen monitors set on opposing walls. The monitors projected shows of the night skies from the Griffith Observatory as the room was lit to resemble the sky at dusk. In the other part, Thater erected a room-sized box emitting an odd yellow light at the base and projected dung beetles on the ceiling.

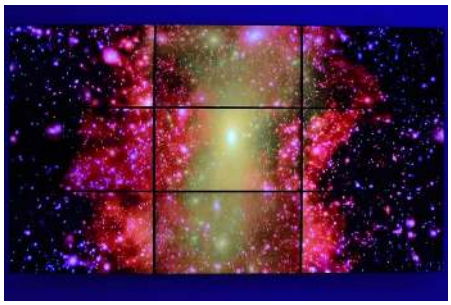


Figure 9.4.18: Science, Fiction (section 1) by Ian E. Abbott, CC BY-NC-SA 2.0

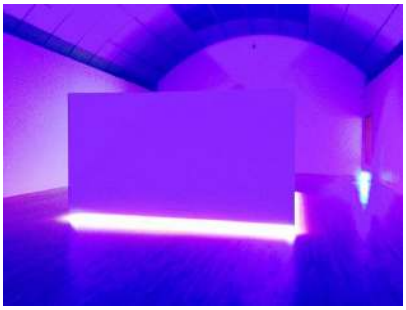


Figure 9.4.19: Science, Fiction (section 2) by Ian E. Abbott, CC BY-NC-SA 2.0

In *Untitled* (Figure 9.4.20), Thater placed video monitors on the floor, adding two fluorescent light fixtures. She wanted to use the concept of fragmented images, each of the videos displaying parts of the butterflies as they fly. She painted with walls of the room orange to mimic the colors found in the butterflies. The interactions of color were an essential part of the installation.



Figure 9.4.20: Untitled, by veritatem, CC BY 2.0

Rare (Figure **9.4.21**) is another installation portraying images of endangered animals and how they are close to extinction. Thater placed sixteen monitors on the wall, each screen showing fragments of the environment and the animal's movements in its environment.



Figure **9.4.21**: Rare, by brainfloat, CC BY-NC 2.0

[1] Retrieved from https://www.paikstudios.com/

[2] Retrieved from https://americanart.si.edu/artwork/e....a-hawaii-71478

[3] Retrieved from https://datebook.sfchronicle.com/art....res-dies-at-60

[4] Retrieved from https://www.qchron.com/qboro/stories....5966fe1a4.html

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9.5: MODERN INDIGENOUS ART (1970-2000)

INTRODUCTION

The Indigenous Peoples of the world all have distinctive social and cultural groups with ancestral connections to the natural lands and resources they currently reside or where they were dislocated. These resources and locations are intimately part of their ancestral identities, spiritual well-being, financial assets, and cultures. Generally, most groups maintain their leaders and organizations separate from the majority of society and still have their ancestral languages.

> *Indigenous Peoples own, live on, or use a quarter of the world's surface area and safeguard eighty percent of the world's remaining biodiversity, retaining ancestral knowledge of land management.[1]*

Most of the land inhabited by Indigenous Peoples is based on customary ownership, as most governments only recognize a small portion of land as legally held by the Indigenous Peoples. Even in those places acknowledged as officially owned, ownership is insecure and often taken or infringed upon by most governments. The identity of the Indigenous Peoples is defined as descendants of peoples who inhabited the Americas, the Pacific, and some regions of Asia and Africa before European colonization.[2] This section discusses contemporary artists of the Indigenous Peoples found in Oceania, the United States, and Canada.

The region of Oceania is composed of thousands of islands in the Pacific Ocean. It includes the larger landmasses of Australia, New Zealand, and Papua New Guinea, independent islands, and those islands under other countries' oversight. Early Indigenous Peoples were developed as sea-faring cultures, traveling between islands, and establishing permanent communities still existing today. The expansion of European exploration and incursion into other places, the Japanese takeover of many islands, and the ensuing war led to control of the land by outsiders over economics, religion, government, and civil rights. As the largest landmass, Australia has hundreds of indigenous groups composing 2.5 percent of the total population. They are classified as Aboriginal Australians or Aborigines and have cultural and spiritual connections with their local environment. In 1992, the Australian courts recognized Aboriginal rights to land as defined as land owned before Captain Cook arrived, although they inhabited the land for 50,000 years. In New Zealand, the indigenous Māori are almost 15 percent of the population. New Zealand has established a tribunal to oversee Māori land claims and define outcomes. Seven hundred different Indigenous groups are found in Papua New Guinea and are recognized in their constitution with rights under the customary land title. Indigenous Peoples in Australia, New Zealand, and other Oceania areas are still working to codify their rights and treatment under existing governments as conflicts continue between the Indigenous Peoples and governmental and corporate entities.

In the United States, Indigenous Peoples are defined as Native American or American Indian and refers to those whose ancestors lived there before European incursion. American Indian is a specific legal determination by the laws of the United States. Between 2.5 and 6 million Indigenous Peoples live in the United States, with 20 percent residing directly in defined American Indian or Alaskan villages. The largest Indigenous population is in California.[3] The United States government has over 300 treaties with 574 American Indian nations with individuals recognized as citizens of an individual nation by legal definitions. Some states also have different treaties, and many nations remain unrecognized. Each treaty varies; however, they generally include land boundaries, hunting and fishing rights, and protection from domestic and foreign enemies. The treaties supposedly give the nations specific jurisdiction, responsibilities, and economic determinations. However, through the last two centuries, including currently, the United States does not always honor the treaties, and the individual nations have suffered from continued broken promises. In 1887, the Dawes Act broke up tribal lands and divided the land into separate sections. Over ninety million acres of tribal lands were taken and sold to non-native people. The ruling explicitly occurred to destroy Native societies and cultures. Today, the United States government rules require tribal consultation for most issues; however, the government still maintains plenary power, and tribal rights frequently must be handled in the courts. Although the United States government legal system refers to the Indigenous Peoples as Native Americans, they were here long before the country was named 'America.' The term is an example of white exceptionalism and the belief nothing existed on the continent before the Europeans.

Canadian constitution identifies three Indigenous Peoples groups: First Nations (Indians), Inuit, and Métis. Each grouping is based on history, language, culture, and spiritual beliefs. Over 1.5 million people identify with one of the groups. Canada has over 630 First Nation groups representing 50 Nations and languages. The approximately 65,000 Inuit live in 53 communities stretching across the northern parts of Canada and speak Inuktut. Over 587,000 people identify as Métis and live throughout Canada.[4] Much like the United States, the European governments signed treaties with the people living in Canada. Most of the treaties covered hunting and fishing rights, religious practices, trade relations, fur trade, and military requirements. After the Revolutionary War, some treaties granted First Nation groups land; however, as outside immigration grew, land, governmental and religious relationships changed. Treaties were disregarded, the land was taken, and the Indian Act of 1876 imposed greater controls on the Indigenous Peoples. Today, a new methodology, the Inherent Right to Self-Government Policy, provides legal ways for First Nations to negotiate their claims.

Tlingit artist Nicholas Galanin created the following video: his message is universal to the issues and struggles of modern Indigenous populations. Western culture has appropriated symbolic art, sanitized it, and rendered it meaningless to its original meaning. The art of

Indigenous people has also been frozen pre-20th century as though modern Indigenous artists did not exist. Current Indigenous artists are trying to bring their cultures back to life, reviving tribal customs using modern concepts, ideas, mediums, and tools. Galanin discusses the intersections of multiple issues as he works on his art. These intersections are common in Oceania, the United States, and Canada.

OCEANIA

Storytelling has been an essential part of the Aboriginal culture in Australia for thousands of years, and contemporary artists today use the same concepts in their colorful art. Artists incorporate traditional, sacred symbols, relating the practices and laws of past legends. The artwork usually represents aspects of the Dreaming, a concept of supernatural beings and the beginnings of their creation as part of the land and shape of Australia. In the 1970s, Aboriginal groups formed small community art centers in remote locations, beginning contemporary Aboriginal artists' works. Some art centers perform as community centers where painting is a social event, laying the canvas on the ground and painting directly without sketches or preliminary drawings. Artists use traditional materials or mediums found in the geographic areas along with today's commercially available media. Much of the Australian art features circles, wavy lines, or dots usually defined in earth tones. The paintings often reflected ritualistic rites; however, some images were forbidden to be seen and were hidden under the dots and swirls.

In the whole Oceanic region, including Australia and New Zealand, they have a Festival of Pacific Arts every four years, moving the host site each time to different locations. With the participation of artists from over twenty-five countries, the festival is an interchange and sharing of cultural and artistic ideas between the diverse Indigenous populations. The festival includes visual arts, performance arts, and other cultural forms. Participants from many remote island communities can maintain their cultural identities and the importance of retaining their heritage.

ALBERT NAMATJIRA

Albert Namatjira (1902-1959) (Western Arrernte) was one of Australia's early notable artists, using watercolor to paint the landscapes of Central Australia, his work was different from the traditional artists. Namatjira learned to paint from missionaries, exploiting his natural gift. He highlighted the rugged features of the landscape and the characteristic flora found in the interiors. Namatjira used the sunlight to capture the deep shadows and crevasses or illumination on the trees. He painted the same ochre colors as his ancestors, reflecting the timelessness of the area. *Mt. Hermannsburg, James Range, Northern Territory* (Figure **9.5.1**) portrays the dry, barren mountains found in the territory. The scrub trees survive along the riverbank, places for people to live and survive. Namatjira painted scenes recognizable by the outside world, and his artwork was very successful. Even with his money, he could not buy a house or land until his fame forced the government to grant him citizenship as an Australian in 1957. The rest of the Aboriginal population did not receive citizenship for ten more years, unable to own the land where they lived.



Figure **9.5.1**: Mt. Hermannsburg, James Range, Northern Territory (watercolor) by Aussie~mobs, CC PDM 1.0

GLORIA PETYARRE

Gloria Petyarre (1942-) (Anmatyerre community) used her traditional leafy and feathery style to paint the very long painting of *Leaves* (Figure **9.5.2**). The image projects the feelings of movement, the leaves on a tree, or endlessly falling. Petyarre started as a batik painter and, in the 1980s, started painting on canvas. Also hidden in the painting are references to ceremonies for women and body markings as part of the rituals. She originally started painting with dots before changing to the elongated feathery appearance. "Petyarre grew up learning traditional techniques of reading the landscape to identify foods, medicinal plants, and everything else that was needed to thrive. Sitting under mulga bushes, helping the elder women prepare their seeds for small cakes, she would see the leaves swirl overhead."[5] Many of the women in Petyarre's family are artists whose work is based on the surroundings and rituals of the central desert territory. Their Aboriginal world had existed for tens of thousands of years until pollution by the white cattle ranchers who took the land. Petyarre and the other artists began to paint and demonstrate their knowledge of the historical landscape and the importance of natural substances like leaves.



Figure 9.5.2: Leaves (2002, synthetic polymer paint on canvas, 180.3 x 400 cm) by Alfred Hermida, CC BY-NC-SA 2.0

EMILY KAME KNGWARREYE

Anooralya (Wild Yam Dreaming) (Figure 9.5.3) by Emily Kame Kngwarreye (1910-1996) (Utopia community) represents the dry desert parts of central Australia, a place where outsiders only perceive broad stretches of red dirt. In 1988, Kngwarreye started painting with acrylics and discovered the fluid capabilities of the paint. The churning network of roots from the anooralya or yam plant in the painting demonstrates the vigorous growth in the dry, arid desert. The Aboriginal people understood the land and the resourceful plants able to sustain life. Kngwarreye is considered one of Australia's most important contemporary artists, starting at the age of eighty. She was extremely prolific and produced over 3,000 paintings in her short eight-year career. Her work was stimulated by her position as an Anmatyerre elder and her custodianship of the women's Dreaming sites. When asked to explain her images, she always replied the same: "Whole lot, that's whole lot, Awelye (my Dreaming), arlatyeye (pencil yam), arkerrthe (mountain devil lizard), ntange (grass seed), tingu (Dreamtime pup), ankerre (emu), intekwe (favourite food of emus, a small plant), atnwerle (green bean), and kame (yam seed). That's what I paint, whole lot."[6]



Figure 9.5.3: Anooralya (Wild Yam Dreaming) (1995, polymer paint on canvas, 152 x 122 cm) by arcticpenguin, CC BY-NC 2.0

DOROTHY NAPANGARDI

Dorothy Napangardi (1956-2013) (Warlpiri speaking) painted *Salt on Mina Mina* (Figure 9.5.4), portraying ancestral women traveling on foot and marking their land with digging sticks. Even today, women gather at the Mina Mina, re-enacting the Dreaming story. The site of the Mina Mina and a stand of large numbers of Eucalyptus trees is where tradition believes the digging sticks came from the ground. Napangardi connected her designs to the traditional designs of Dreaming using interconnected lines and dots. Her works represent the land, the ancestral tracks, and the stories of her female ancestors as they moved through the landscape.



Figure 9.5.4: Salt on Mina Mina (acrylic on Belgian linen, 98 x 127 cm) by bpmm, CC BY-NC-ND 2.0

PADDY NYUNKUNY BEDFORD

Although Paddy Nyunkuny Bedford (1922-2007) (Gija language group) was born in 1922, he did not start painting until 1998, when other artists in his area formed an art center. Bedford derived his name from Bedford Downs, where he was born, and his first name from the person who ran the cattle station. As with many other young Aboriginal men, Bedford worked on a cattle station, hard, dirty work. The Europeans took vast swaths of land controlled Australia and established cattle ranches throughout the country. In 1969, the government enacted equal pay legislation for the Aboriginals who worked alongside the white workers. Most of the Aboriginal people, who had been paid with rations instead of money, were fired because of the law, and the cattle station owners refused to give all the workers equal pay. Before Bedford started painting as an artist, he was involved with ceremonial painting. As an artist, he created loose depictions of the surrounding landscape. *Yoowageny-Mud Springs* (Figure **9.5.5**) represents the region around water, creating events of the ancestral Dreaming stories and history of the area. Bedford used black and white with smaller amounts of color, a more minimal interpretation than other artists. Today, he is one of Australia's most sought-after artists.



Figure **9.5.5**: Yoowangeny – Mud Springs (2005, natural earth pigments, synthetic binder on Belgian linen, 122 x 135 cm) by Melanie Lazarow, CC BY-NC-SA 2.0

JOHN MAWURNDJUL

John Mawurndjul (1951-) (Kuninjku people) follows a tradition of painting from generations of people before him, telling stories of the Kuninjku culture and the surrounding land. He said, "The old ways of doing things have changed into the new ways. The new generation does things differently. But me, I have two ways. I am the old and the new."[7] Mawurndjul is considered a master of rarrk, the finely painted cross-hatching, based on the tradition of his ancestors. His images include sacred places and the animals or spirits inhabiting the sites, especially the rainbow serpents or ngalyod. Mawurndjul used the materials he found, including white clay, yellow and red ochres, and the bark of eucalyptus trees. He used the sedge plant to make single-strand brushes for the fine cross-hatching. *Ngalyod (Female Rainbow Serpent)* (Figure **9.5.6**) is the image of the rainbow serpent, which rises and pulls people down into the ground, turning them into bones. The white clay of the earth is from the serpent's feces. During the wet season, she appears in the sky as a rainbow, making rain. The rainbow serpent is like a crocodile, dangerous, killing people and animals. Mawurndjul used rarrk or polychrome cross-hatching. The lines, dots, and circles form the snake's body that lies waiting, representing the Dreaming being, Ngalyod.



Figure **9.5.6**: Ngalyod (Female Rainbow Serpent) (1991, bark, natural pigments) CC BY- SA 3.0

VINCENT NAMATJIRA

Vincent Namatjira (1983-) (Western Arrernte background), born in 1983, represents the newer generation of remote Aboriginal Australian artists. His great-grandfather was Albert Namatjira, who was famous for his watercolors. Vincent Namatjira's artwork is often called caricatures, sometimes considered by others as "outsider art." His work is based on historical colonial narratives, critiquing the struggles and

controls of Australia's relationships with Europe, especially "the Empire" or England. Namatjira focuses on the connections between wealth and power.

Close Contact (Figure **9.5.7**, Figure **9.5.8**) is double-sided on plywood instead of his usual canvas. On one side, there is an image of Captain Cook, who led the British invasion of Australia and was called the colonizer. On the other side is the Indigenous Australian, the colonized. The double-sided image defines the past and the present, like Namatjira's other paintings of political and historical figures from a modern Indigenous perspective. He used an ordinary jigsaw to cut the plywood and applied his trademark bold paint.



Figure **9.5.7**: Close Contact side 1 (acrylic on plywood) by Pat M2007, CC BY-NC-ND 2.0



Figure **9.5.8**: Close Contact side 2 (acrylic on plywood) by Pat M2007, CC BY-NC-ND 2.0

KAYLENE WHISKEY

Kaylene Whiskey (1976) **(**Pitjantjatjara), a modern Aboriginal artist, creates her art in one of the remote communities in South Australia. She was the granddaughter of an earlier artist whom she used to watch paint in the art center. As Whiskey developed her style, she used bright colors while listening to American pop singers who inspired her work. She incorporated their images into her paintings. Whiskey stated she liked to have fun and painted people in interesting outfits combining contemporary life and her remote community. *Rikina Kungka Kutju (One Really Cool Lady)* (Figure **9.5.9**) demonstrates her comic book style of painting illustrating popular western culture and her own Indulkana community with evident feminist undertones.

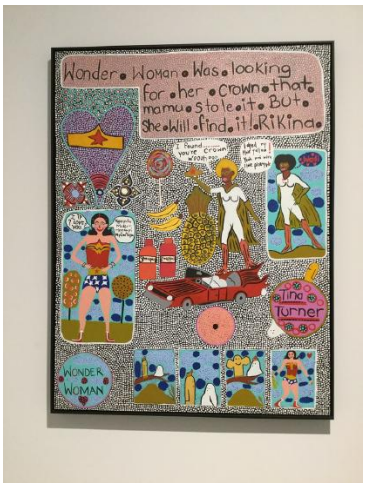


Figure **9.5.9**: Rikina Kungka Kutju (One Really Cool Lady) (2015, acrylic on linen) by David McDonald45, CC BY-ND 2.0

MICHEL TUFFERY

Michel Tuffery (1966-) (New Zealand) was born in New Zealand; his mother was Samoan, and his father was Tahitian; his work is based on his Polynesian legacy. Tuffery creates art from his heritage, the results of colonialism, and the polluted state of the environment. He is part of the new generation producing culturally based art using Western mediums. Tuffery's sculpture, *Pisupo Lua Afe* (Figure **9.5.10**), was created from hundreds of corned beef tins he flattened and riveted together to shape a life-sized bull. The first canned food brought to the Pacific Islands by Europeans was pea soup called pisupo in Samoan. Today, pisupo is a generic word for any canned food, including corned beef. Canned corned beef is very popular and exceptionally high in salt and fat, contributing to the high rate of heart disease and diabetes in the Oceanic population, who previously ate local seafood and vegetables. Tuffery's sculpture reflects the unhealthy aspects of canned foods, the environmental damage of littered cans, and the negative impact of the imported cattle growing operations.



Figure **9.5.10**: Pisupo lua afe (Corned beef 2000) (1994, flattened corned beef tins, rivets) CC BY-SA 4.0

Nga Kina (Figure **9.5.11**) is a tribute to the history of the New Zealand waterfront by the Kumutoto river. The giant shells are made of concrete and fiberglass against the river weighing five to seven tons. At low tide, the entire sculpture is visible, and only the tops of the shells are seen at high tide. The sculpture is a tribute to the Maori settlement and is based on the midden or shell mounds the local Maori made when they harvested the natural shell lifeforms from the local waters.



Figure **9.5.11**: Nga Kina (sea urchins) (2012, fiber-glass reinforced concrete, 11.6 x 3.2 x 2.2 meters) CC BY 2.0

JOHN PULE

John Pule (1962) (Island of Niue) was from the tiny island of Niue, 2,400 kilometers from New Zealand, a self-governing state associated with New Zealand. Polynesians from other islands initially settled on the island; European contact first occurred when Captain Cook tried to land. Pule's family moved to New Zealand when he was two, where he grew up, returning to the island for visits. Pule's artwork is heavily influenced by colonialism while using mediums from both worlds, including canvas and bark cloth for painting. *Kehe tau hauaga foou (To all new arrivals)* (Figure **9.5.12**) ambitious work covers the conflicts of human relationships from his perspective of people from the region. The painting is like a massive painting of Pacific ideas, contrasting colonialism, pollution, global warming, religion, and nuclear testing. Pule incorporated multiple world venues in the painting as though they were located together. He looked at the world as a mix of the mythic past integrated into the contemporary views of conflict.



Figure 9.5.12: Kehe tau hauaga foou (To all new arrivals) (2007, enamel, oil, pencil, pastel, ink on canvas, 1000 x 270 cm) by Terry Hassan, CC BY-NC-SA 2.0

UNITED STATES

The Indigenous Peoples living in the United States are composed of multiple nations, tribes, and clans, and their artwork reflects the diversity of the people. In the past, indigenous art was classified as a craft because most surviving arts included clothing, baskets, or pottery created by women and anonymous. Today's modern female artists still maintain the connection with the past, their artwork recognized. The contemporary Native artists come from the hundreds of recognized tribes and nations and may work with materials of the past or modern materials. During the late nineteenth and early twentieth centuries, Native children were taken from their homes and placed in boarding schools throughout the United States to assimilate into the white culture. Students' names were changed, their native dress was replaced, and they were forbidden to speak their native languages. The art and culture of the generations are lost. Many of the schools were open for over one hundred years, only closing in the late 1980s. Today, the scope of Native people's art has changed; even museums are holding exhibits among "traditional" art. The Metropolitan Museum of Art in New York stated: "The art of the indigenous peoples of North America have not historically been prioritized in these spaces. The longstanding curatorial practice of designating arts as "primitive" or as "ethnographic," or as "nonwestern" has limited our capacity to see a broader and more shared humanity…"[8] Modern and contemporary Indigenous artists work in the same range of artistic medium as other artists, and the omission of Indigenous art brings an incomplete picture of today's art.

JOE FEDDERSEN

Joe Feddersen (1953) (Okanagan) is a photographer, sculptor, and painter who frequently bases his art on the geometric patterns found in the natural landscape and heritage. With a BFA and MFA degrees, he was a college professor before finally devoting himself to art. Feddersen stated: "My work investigates sign and cultural identity. This inquiry merges basic elements of basket designs from my ancestral home, the inland Plateau region of the Columbia Basin, with urban imagery to speak to perceptions of land."[9] Feddersen's work is non-representational, made from lines, shapes, colors, and texture, or viewed as symbolic of his heritage. His robust geometric patterns portray the relationship between his urban environment and the indigenous iconography of his culture.

Okanagan V (Figure **9.5.13**) is a ninety-panel installation made with relief prints on paper and then mounted on board. The different panels are made with geometric patterns and highly contrasting colors. Each panel was assembled to form an overall geometric format. Feddersen is also a well-known basket maker after studying Colville's traditional basket patterns. The designs on the baskets were made to tell stories as well as the practical use of storage. Feddersen started making baskets and used them to teach others about their culture. His interest in basket making expanded to glass, and he learned glass making. Feddersen creates patterns based on the images he sees in baskets and translates them into glass.



Figure 9.5.13: Okanagan V (2006, relief print on paper on panel, 90-panel installation, 177.8 x 685.8 cm) by Travel Salem, CC BY-ND 2.0

Fish Trap II (Figure **9.5.14**) is based on the woven fish traps the Indigenous people made to catch the abundant fish in the rivers. The traps were loosely woven to let the water flow; the purple glass is marked with the woven lines.



Figure 9.5.14: Fish Trap II (2005, glass, 35.5 x 57.1 cm) by Travel Salem, CC BY-ND 2.0

NICHOLAS GALANIN

Nicholas Galanin (1979) (Tlingit & Aleut) from Sitka, Alaska, learned art by working with his father to make jewelry, even earning a BFA in jewelry design. Galanin expanded his art portfolio after completing this MFA in visual arts at the university in New Zealand and became a multi-disciplinary artist. He also focused on the concepts of identity relationships between the Native communities and non-Native. One of Galanin's first series was based on sculptures using books. He used anthropological texts from the 19th century and carved them by hand and laser into faces. In *Medicine Man* (Figure 9.5.15), Galanin used over 1300 pages, some bound and others cut. He wanted to challenge all the words and texts defining a contemporary indigenous man he found when reading. Galanin found most of the information about his culture was related through oral recitations. Books were institutionalized, the writings about culture from people outside the culture.



Figure 9.5.15: Medicine Man (altered book, 35.6 x 30.5 x 12.7 cm) by Jeff Hester, CC BY-NC-SA 2.0

Things Are Looking Native, Native's Looking Whiter (Figure 9.5.16) is a photomontage Galanin created using the image from the Star Wars movie. In the film, Princess Leia wears a distinctive hairstyle. On one side of the photomontage, a Hopi-Tewa woman wears the traditional "squash blossom" hairstyle, and on the other side is the Star Wars princess with the same style. Galanin's work is a commentary on the Western media's cultural use of visual images from non-Western cultures, decontextualizing and removing crucial cultural context. He believed the appropriation of Indigenous culture was based on the past and had no existence in the current cultural presence.



Figure 9.5.16: Things Are Looking Native, Native's Looking Whiter (2012, giclee print, 106.7 x 78.1 cm) by rocor, CC BY-NC 2.0

NORA NARANJO-MORSE

Nora Naranjo-Morse (1953-) (Santa Clara Pueblo) was the youngest daughter of a well-known potter. She had eight siblings, and their mother gave each of them clay to play with when she was working, the inspiration for Naranjo-Morse to continue the tradition. She is also known for her writings as a poet. Although there isn't any word for an artist in her Tewa language, they did have a concept of the artful life. Naranjo-Morse believed her work with clay and writing poetry gave her creative expression. She used the traditional idea of Pueblo figurative statues created in a contemporary method. The female figure stands slightly in front of the male, acknowledging the role of women, a previously matrilineal government. The concept of leading females was changed when the society modeled Euro-American governments, a patrilineal model. Many tribal ruling structures reorganized when Congress enacted the Indian Reorganization Act in the 1940s, changing tribal life forever. The *Khwee-seng* (Figure **9.5.17**) bronze sculptures are abstracted; the female has a turquoise necklace while the male wears a zig-zag pattern.



Figure **9.5.17**: Khwee-seng (Woman-man) (1991, bronze, 123.1 x 147.3 x 27.94 cm) by veritatem, CC BY 2.0

Always Becoming (Figure **9.5.18**, Figure **9.5.19**) is installed outside the National Museum of the American Indian. Naranjo-Morse made each statue from clay, stone, pottery shards, agave fiber, sand, wood, bamboo, and dirt, each sculpture changing and eroding over time from the weather. She stated in an interview, "I'm hoping the Native community sees themselves in this. [I want them to see themselves in a way] that's always changing that's always relating to the environment, and always adapting and transforming. And in that process being empowered."[10] Naranjo-Morse incorporated smaller pieces of shards, stones, and other materials, and part of the structures was based on small pieces eroding and falling to the ground, leaving them to become part of the earth again. In her book, *Mud Woman*, Naranjo-Morse wrote about the Pueblo people's long-term relationship with clay. "Veins of colored earth run along the hillsides of New Mexico, covering remote trails with golden flecks of mica. Channels of brown and scarlet mud wash across the valleys, dipping and climbing with the sprawling landscape. Intricately woven patterns of clay fan out under the topsoil, carrying the life of pottery to the Pueblo people."[11]



Figure **9.5.18**: Always Becoming (2007, dirt, sand, straw, clay, stone, black locust wood, bamboo, grass, yam vines) by catface3, CC BY-NC-SA 2.0



Figure 9.5.19: Always Becoming, by catface3, CC BY-NC-SA 2.0

ROXANNE SWENTZELL

Roxanne Swentzell (1962-) (Santa Clara Pueblo) was also from a family of artists, her aunt Nora Naranjo-Morse. She learned traditional pottery making from her mother, other family members, and local potters, playing with clay scraps as a child and turning them into little figures. Her artwork is based on her childhood memories and her own experiences to focus on female issues, politics, family, and identity. Swentzell learned how to make small coil pots as a child, the method she uses today to create her figures. However, she does not dig and process her clay. Instead, Swentzell uses commercially made clay. To construct a figure, Swentzell manipulates the clay into thick coils for the walls of her figures, then smoothing the sides. This process makes the statues hollow, except for the fingers and toes. She generally paints the finished clay figure.

Mud Woman Rolls On (Figure 9.5.20) is an immense sculpture. The figure has straw wattles (long tubes of straw) for the basic form, then covered with clay. The straw wattles are flexible and able to be shaped. *Mud Woman* has four children, each one holding the other. Swentzell used mud from different locations for the color of the figures. The mother's hair was composed of various grasses dyed with natural colors to make the hair strands. Swentzell wanted to celebrate the female body along with the nurturing relationship of mothers and the earth. She wrote, "The Mother holds the largest child, who's holding the next child, who's holding the next, and so on. I loved the perspective of understanding that we all come from the Earth, generation after generation; an endless family of life passing on the seed."[12]



Figure 9.5.20: Mud Woman Rolls On (2011, clay, plant fiber, 304.8 x 384.8 x 207 cm) by itonys, CC BY-NC-SA 2.0

The figure of Kosha is similar to the image of a clown who appears in ceremonial events, teaching others through their actions. In the Pueblo story of creation, the Kosha emerged first from the underworld. The statue, *Kosha Appreciating Anything* (Figure 9.5.21), depicts the clown gazing at his hands as though something important is happening, a reminder to think before making choices. The stripes on the Kosha symbolize balance, another of Kosha's lessons. The statue is hollow and made with coils, smoothed, and then fired.



Figure 9.5.21: Kosha Appreciating Anything (1997, clay and pigment, 40.6 x 33 x 43.1 cm) by Atomic Playboy, CC BY-NC 2.0

ALLAN HOUSER

Allan Houser (1914-1994) (Chiricahua Apache) from Oklahoma was the first person in the family from his Apache tribe to be born outside of captivity since the U.S. government imprisoned them. His father, a cousin of Geronimo, was part of the Chiricahua Apache tribe imprisoned after the defeat of Chief Geronimo by the U.S. government troops. The Apache children were taken from their parents and placed in a Pennsylvania boarding school to "have the Indian removed." Almost one-third of the children died. After 27 years of imprisonment, the remaining people of the tribe were freed from prison and sent to Oklahoma, where they were placed in different villages and where Houser was born. Houser was born in 1914 and is one of the older people in this section's writings. His early career was very successful in art and education; however, when Houser retired in 1975, he started the most significant prolific part of his career. During this time, until he died in 1994, he combined the concepts of Native subject matter and the general sleekness of Modernism, producing some of his most memorable works. In two decades, Houser created almost 1,000 Native people sculptures. Made of stone, wood, or bronze, the statues displaying compassion and dignity.

Homeward Bound (Figure **9.5.22**) depicts a young Navajo woman holding a lamb as she and the dog take the sheep across the bridge. Her job is to take the sheep out to the pastures and bring them safely back at night. Sheep were essential to the life of the community; their wool was used for weaving. The woman is clad in traditional dress, including the Navajo hair bun and earrings.



Figure **9.5.22**: Homeward Bound (1988, bronze, 222.2 x 388.6 x 58.4 cm) by John Harwood, CC BY 2.0

Reflections (Figure **9.5.23**) is a sculpture made with thin bronze plates, cut into shape, and then hammered. The last step is to weld the parts together to form the expressive female figure. The work is one of Houser's most abstract sculptures, rendering the illusion of the woman whose stress or feelings remain unknown. Houser was close to his mother, and he used the concept of mother and child throughout his work.



Figure **9.5.23**: Reflections (1994, fabricated bronze, 36.8 x 40.6 x 50.8 cm) by mharrsch, CC BY-NC-SA 2.0

Singing Heart (Figure **9.5.24**) was made of stone and can also be seen in bronze. In most of his statues of mother and child, the mother is proportioned much larger than the child, who is almost joined as one, a protective position. Like his other mother and child figures, this one is organic, round, appearing soft yet robust. He used different types of stone, and like the others, this image has contrasting smooth and rough textures. Houser felt his images told the story of the Apache people, their relationship to Mother Earth, and their pride and spirit.

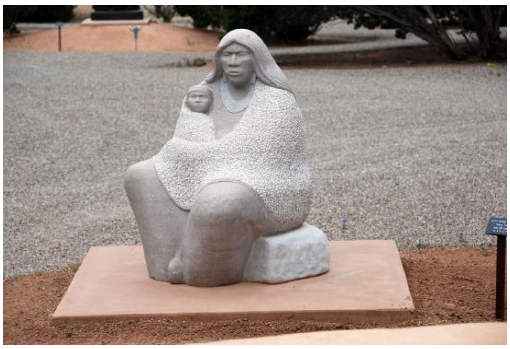


Figure 9.5.24: Singing Heart (1990) by John Harwood, CC BY 2.0

TRUMAN LOWE

Truman Lowe (1944-) (Ho-Chunk) grew up on the Ho-Chunk reservation in Wisconsin, speaking Winnebago until he went to the mission school. Without art supplies, Lowe used rocks from the river to draw, even grinding them up for pigment. When he was in high school, he spent time outside drawing, especially exploring how snow looks on the branches of trees and how to translate that into a drawing. His family made baskets and did beadwork to sell to tourists for additional income, items used as part of everyday life, sold as tourist curios. While he was at the university, he began to learn the concept of art and art as a profession versus the common idea his parent's work was considered crafts and not valued. Throughout Lowe's university period, while he received a BFA and MFA, he worked with plastics and synthetic materials. The materials were popular at the time, and he experimented with various possibilities. However, after Lowe started teaching in Kansas, he reflected on the past, realizing his roots were in the woodlands and natural materials. Lowe used the traditions learned from his parents and blended them with modern ideas, always talking about how wood is alive. When Lowe was teaching, he brought his knowledge of nature and its relationship to Native cultures into the classes. Lowe was also a curator for the National Museum of the American Indian and brought his ideas to establish the concepts of contemporary Native art.

Many of Lowe's artwork used willow saplings as the material, collecting the saplings in the summer and peeling the bark off before storing them. Willow branches are flexible and strong, and Lowe was able to manipulate and bend them without breaking. During a visit to an archaeology site near the Ohio and Mississippi Rivers, Lowe investigated the sand pedestals holding remains of the buried people. His artwork, *Wah-Du-Sheh* (Figure 9.5.25), means bundle. Bundles were special and held specific objects or medicine. The art portrays an illusion of humans who respect special objects, the spirit transcending the ordinary.



Figure 9.5.25: Wah-Du-Sheh (Bundle) (1997, willow saplings, brown paper, wax, leather thongs, 398.8 x 15 x 380.8 cm) by sarahstierch, CC BY 2.0

Lowe's love of the woodlands is reflected in all his work. He understood the land and water relationships and spent much of his time canoeing the local rivers. His work, *Water Whispers* (Figure 9.5.26), uses flowing glass to give the appearance of a waterfall, reflecting the importance of flowing water and the tenuousness of the environment. Lowe used stainless steel rods to hold the rippling glass in place.



Figure 9.5.26: Water Whispers (2005, stainless steel, formed glass, stone, concrete) by florador, CC BY-NC 2.0

WENDY RED STAR

Wendy Red Star (1981-) (Apsáalooke-Crow) grew up on the Crow Reservation, uncomfortable with her "otherness" when she left the reservation until she learned to deal with it through her artwork. In college, she focused on sculpture, including painting, beadwork, fiber art, photography, even performance art. Red Star uses multiple media, frequently incorporating fiber work and photography to depict issues of Native cultures through disparate layers of images. Although Red Star combines stereotypical and authentic imageries in her work, she wanted to refer to and integrate modern and past, humanizing Native people as still relevant and authentic today. Red Star noted:

> *"It is critical to preserve and pass along culture, heritage, and shared values while also providing future generations with a sense of identity, solidarity, and empowerment."[13]*

Red Star believed the traditional photographs of Crow women were flat and colorless. She used herself and her daughter as models and took photographic images dressed in fashionable Apsáalooke (Crow) clothing. In *Apsáalooke Feminist #2* (Figure 9.5.27), bright blue blankets cover their laps, one with bold flowers, the other fringed. They are sitting on a modern yet plain white couch, a background for Red Star's decorative blankets folded and laid on the couch. She and her daughter wear clothing to honor the maker and wearer, the beaded belt, the elk tooth dress, and moccasins. Red Star even collaged the background and foreground into the pictures to add dimension, color, and interest. Red Star also named her photograph to connect gender and racial equality. She explained, "As a brown person, as a brown artist, your work is political."[14]



Figure 9.5.27: Apsáalooke Feminist #2 (2016, pigment print, 106.6 x 139.7 cm) CC BY-SA 4.0

Red Star also supports the community, helping others to expand their knowledge of ancestral and present culture. Red Star helped high school girls make traditional shawls with modern materials as part of the shawls she makes. Each shawl in her display (Figure 9.5.28) has different symbols representing aspects of their culture with ribbons resembling fringe.



Figure 9.5.28: Fancy Shawl Project (2009, fabric, ribbon) by istorija, CC BY-NC 2.0

TERI GREEVES

Teri Greeves (1970-) (Kiowa) was born on the Wind River Reservation, where her mother had a trading post. Greeves was exposed to multiple tribes' beadwork and methods as she heard her mother talking to customers. She learned beadwork skills from her mother and other beadwork masters who sold their work at the trading post. Although Greeves received her degree in American Studies, she continued her mastery of beads and focused on her art. She learned multiple methods to apply the beads, including a lane stitch, like quillwork with the design built from multiple rows. Greeves uses a loom for bracelets, and if she creates a large image on deer hide, she attaches the hide to a board. Asked about her work, Greeves stated, "I am a beadworker. I've been beading since I was about 8 years old. I am compelled to do it. I have no choice in the matter. I must express myself and my experience as a 21st Century Kiowa and I do it, like all those unknown artists before me, through beadwork. And though my medium may be considered 'craft' or 'traditional,' my stories are from the same source as the voice running through that first Kiowa beadworker's needles. It is the voice of my grandmothers."

When she was only thirteen, Greeves saw a set of beaded tennis shoes one of the Lakota artists brought for her mother to sell at the trading post, and Greeves loved them. When she was in college, her mother asked her to make a pair of beaded tennis shoes and has created them ever since that call. Instead of beading moccasins, Greeves uses tennis shoes to tell her Kiowa and cultural stories in a new way. She makes an original drawing before applying the basic lines on the shoes, then stitches on the beads. She generally uses both a lane stitch and two-needle applique to apply the beads. *Kiowa Aw-Day* (Figure 9.5.29) illustrates the children celebrating their day, the beaded young boy in his yellow buckskins. The images of the children contrast against the bright red shoe color.



Figure 9.5.29: Kiowa Aw-Day (2004, beaded sneakers) by afagen, CC BY-NC-SA 2.0

Greeves Great Lakes Girls (Figure 9.5.30) are beaded on high-heeled tennis shoes, the images inspired by the floral designs from the Great Lakes tribes. Although the dancers are beaded in traditional clothing, the images appear modern.[15]



Figure **9.5.30**: Great Lakes Girls (2008, glass beads, bugle beads, Swarovski crystals, sterling silver stamped conchae, spiny oyster shell cabochons, canvas high-heeled sneakers, 29.2 x 22.9 x 7.6 cm) CC BY 3.0

Jaune Quick-to-see Smith (1940-) (Salish and Kootenai) was from a small town on a reservation in Montana. Her childhood was one of poverty, moving from place to place and working summers as a migrant worker on the farms. Even as a child, Smith knew she wanted to draw, using sticks to create images in the dirt. When she started school, she remembered the first time she had crayons and paints, saying: "I loved the smell of them. It was a real awakening. I made a painting of children dancing around Mount Rainier. My teacher raved about it. Then with Valentine's Day approaching, I painted red hearts all over the sky. …I see it as my first abstract painting."[16] Throughout her education, including her eventual master's in art degree, Smith moved between Native and the non-Native cultures, producing art bridging the social and political issues between diverse cultures. Smith has always produced complex paintings and lithographs, highly textured images using mixed media. She also combines the abstract and representational in her work, portraying the myths of ancestors integrated with the issues facing Native Americans in the current world. Smith's work addresses the devastation of the environment and governmental oppression. Smith moved to New Mexico, a place she found deeply personal, like the artist Georgia O'Keeffe. "But while O'Keeffe focused her attention on the timeless uninhabited landscapes of her adopted home, Smith's 'inhabited landscapes' express the human conflicts marked on the land."[17]

Smith's work was always based on her ancestral background, integrating today's concepts. *Sticky Mouth* (Figure **9.5.31**), the translated Blackfeet word for bear, is titled to reflect one of the bear's favorite foods - honey. The bear in Native mythology is a messenger at times and sometimes considered an ancestral figure. Smith surrounded the bear with different images of Native people. A coyote is also depicted. Smith identified herself with the coyote who delivers warnings about the danger and bad behavior results, part of her role moving through and representing different cultural activities. The map of the United States is a frequent background Smith used, embedding the cultural and environmental issues she addressed.



Figure **9.5.31**: Sticky Mouth (1993, lithograph) by Topeka & Shawnee County Public Library, CC BY-NC-SA 2.0

State Names (Figure **9.5.32**) defines how occupied land was taken by invading Europeans. Smith used paint dripping and collaged layers for the painting, leaving only the names visible based on indigenous sources, highlighting the historical injustices. Many of the names come from Native American words; Wyoming, a Delaware Indian word for "mountains and valleys alternating," or Kansas, a Sioux name for "people of the south wind." In the image of *State Names*, Smith displays her anger for land division without any regard for tribal lands. She stated, "We are the original owners of this country. Our land was stolen from us by Euro-American invaders…I can't say strongly enough that my maps are about stolen lands, our very heritage, our cultures, our worldview, our being…Every map is a political map and tells a story-that we are alive everywhere across this nation…"[18]



Figure **9.5.32**:State Names (2000, oil, collage, mixed media on canvas, 121.9 x 182.9 cm) by afagen, CC BY-NC-SA 2.0

RICK BARTOW

Rick Bartow (1946-2016) (Wiyot) was born in Oregon; his father's Wiyot Tribe was indigenous to California in Humboldt County. While the family lived in Oregon, they established a close relationship with the local Siletz Indian community. Bartow was interested in both art and music from an early age. Although no one in his family was artistic, he drew all the time. Bartow, drafted after college, was sent to Vietnam during the war, and after recovering from PTSD, alcoholism, and drug use, he started full-time on this art. His early work often reflected on his dark problems at the time. Bartow's work is more mystical, and he frequently portrayed transformational figures or humans becoming animals or birds. His art was expansive, and he made pastel and mixed media works, wood sculptures, etchings, and ceramics and continued with music. Bartow developed different approaches; his pastels were abstracted, acrylics were bold, wood sculptures were based on the innate texture of the material, and ceramics became fluid. Bartow's work can be radical and unconventional, and even his family disapproved. "I once did a picture of my old Indian uncle, who lived next door to me, and when I showed it to him, he said, 'Put it in the barn; it will keep the rats out.' Sometime later I went to an exhibit of Pacific art, and I was just knocked out by these African pieces that had nails in them. When I came home, the first piece of wood that I came across that had nails it in was an old fence post, so I started yanking up fence posts from my uncle's pasture and cutting them up. I was making dogs and people, and I started pounding more nails in. My uncle just thought it was crazy. He could barely contain himself when he saw those; they made him incensed. Then, when the first one sold for $1,500 at the gallery, he started *bringing* me fence posts. I knew then that I was amongst the counted."[19]

When Bartow was contacted to create a sculpture for the entrance to the American Indian Museum, he did not want to make a totem pole because they were not part of his Wiyot Tribe culture, and the totem pole has specific meanings and iconography. He agreed to make a pair of sculptures entitled, *We Were Always Here* (Figure **9.5.33**) and involved the community in carving the undulating peaks and valleys. At the top, Bartow added native icons from the Northwestern region, including the raven, bear, salmon, and eagle. Each of the figures had a special meaning to Native cultures and Bartow himself. The poles were carved from 1000-year-old red cedar planks, the symbolic images at the top causing people to look up and see remembrance, hope, and survival in the face of adversities.



Figure **9.5.33**: We Were Always Here (carved old-growth western red cedar, 822.9 x 78.7 x 38.1 cm) CC BY-SA 4.0

The sculpture *From the Mad River to the Little Salmon River or The Responsibility of Raising a Child* (Figure **9.5.34**) depicts a baby-actually Bartow's daughter looking out of her Plateau basket. The basket is perilously perched on the back of Coyote, the trickster. The eagle, a salmon and raven, and other animals surround the child, guarding it. Different faces and animals from the Oregon coast also help to protect the child. The moon mask carved on the eagle's tail represents women, while the sun mark on the eagle's wing symbolizes men. The sculpture was personal to Bartow, and he thought of it as about "pride of place, love, lost and found, [and' survival," believing, "the trickster Coyote can create chaos and harm. Consequently, parents may need help, especially from the love and support of community members, in raising a child."[20]



Figure 9.5.34: From the Mad River to the Little Salmon River, or The Responsibility of Raising a Child (2004, wood carving, 251.4 x 68.5 x 101.6 cm) by florador, CC BY-NC 2.0

Deer Dancer for Hyacinth (Figure 9.5.35) is one of Bartow's most haunting works. After the Vietnam War, when he fought addiction, he created his darkest compositions. In this image, the misshapen male figure appears to be transforming as his head seems to be spouting antlers. The use of pastels and charcoal gives the portrait an intense feeling, almost mystical. The body appears to be fading away as the darker face provides a slight hint of emotions.



Figure 9.5.35: Deer Dancer for Hyacinth (2001, pastel, charcoal, graphite on paper, 87 x 203 cm) by Catchpenny, CC BY-ND 2.0

CANADA

Canada has a vast and varied landscape, stretching from ocean to ocean and into the frozen lands of the north. Most of the inhabitants are found near the rivers and seas and along the southern border. First Nation people lived throughout the regions before the incursions of the Europeans, looking for new trade routes, land, fur, religious conversions, or other riches. Art was created before the European invasions by people, made with local materials based on historical customs. With the large numbers of Europeans and the total disruption of the Indigenous lifestyles, art became a way to make money from the tourist trade and those who thought of themselves as collectors of "native arts and crafts." By the early 1900s, most First Nations peoples were forced or migrated from historical lands, losing natural histories, cultures, and arts.

Norval Morrisseau is frequently credited with bringing back the cultural past through art. His vision and determination in the 1960s happened when he brought his unique artwork to a gallery, and started changing the concept of Native art. At this time, enforced assimilation was the Canadian practice, and First Nation peoples had just acquired the right to vote. Their artistic expressions were still thought of as artifacts. A few other artists formed the Indian Group of Seven in the 1970s, creating art based on their cultural traditions, portrayed in modern styles, and expanding the platform of opportunities for Indigenous artists. Today, contemporary First Nation, Metis, and Inuit artists have established themselves. They use ancestral connections, continuing social conditions, and colonial histories to inform their artwork created in contemporary practices.

NORVAL MORRISSEAU

Norval Morrisseau (1932-2007) (Bingwi Neyaashi Anishinaabek) was born on an Ojibwe reserve in Ontario. Raised by his grandparents, a common Anishinaabe tradition, he learned the legends of the Ojibwe from his shaman grandfather and the religious elements of Catholicism from his grandmother. Sent to a residential school, the Canadian government's system established in the 1880s, his culture and language was forbidden. Morrisseau wanted to draw and spent time alone; the school sent him home because he did not fit in. When he married in the 1950s, Morrisseau devoted more of his time to art, working in a mine to add income and meeting a European doctor who encouraged Morrisseau's art. The doctor bought him supplies and encouraged him as a professional artist. Morrisseau started selling his art and gained the support of others. In 1962, he exhibited his art in a gallery in Toronto, the first time a contemporary gallery displayed modern Indigenous art. He was criticized, and his art was criticized; however, others noticed, and the concept of quality, successful contemporary Indigenous art started to grow. Morrisseau had battled with alcoholism since he was a young teen, and in 1973 when he was arrested and jailed for six months, he had time to paint some of his most successful work. When he was released, two documentary films were made about him reflecting the assimilationist program, a plan "which aimed to extinguish Indigenous cultural distinctiveness." [21] However, the films also raised the interest in Morrisseau's artwork and started the beginning of public acceptance of Indigenous art.

Morrisseau believed his paintings had power in the sacred images, like an amulet. He sketched his basic scenes quickly and did not use color in any formula or relationship, only adding color where he wanted. In *Androgyny* (Figure **9.5.36**), the snake symbolized how Morrisseau connected to the spiritual world as the snake reached upwards from the underworld. The dome of the cosmic universe covers the outstretched wings of the spirit Thunderbird. Other spirit beings are added as the life force of everything alive, animals, turtles, fish, frogs, birds, butterflies, and humanity of men, women, and children, all children of Mother Earth. Morrisseau used these familiar images in other paintings. The painting was installed in a remote building from 1983 until 2006 when it was shown in the National Gallery of Canada exhibition. Today, *Androgyny* is recognized as one of Canada's most significant pieces of art.



Figure **9.5.36**: Androgyny (1983, acrylic on canvas, 366 x 610 cm) by Prelèvman (écouvillon en créole), CC BY-NC 2.0

All Morrisseau's paintings were focused on Anishinaabe art, using heavy black lines to divide spaces for the dramatic clashing colors. He usually did not mix colors, only applied them directly from the tube with a brush or his fingers. He always used a balanced composition, a central image, or an asymmetrical formation for two images. *A Separate Reality* (Figure **9.5.37**) depicts the spiritual powers of humans, animals, plants, and the different celestial bodies all shared in the general universe. The shape of the dome encloses the four figures representing the directions of north, south, east, and west: the dome is also the shape of the sky. The dome shape is used in some homes or ritual sites. Outside of the dome are the spirits, animals, and people who are part of the universe. Morrisseau spent hours in his childhood learning about the guiding powers in life and the universe, and many of his works incorporate the concepts from his shaman grandfather.



Figure **9.5.37**: A Separate Reality (1984, acrylic on canvas, 3 x 6.4 meters) by Vlastula, CC BY-NC-SA 2.0

DAPHNE ODJIG

Daphne Odjig (1919-2016) (Potawatomi & Odawa) painted before a contemporary Native art movement existed. Odjig is now thought of as the grandmother of Canadian Native art. Born on an Indian Reserve, her father was a descendent of the well-known Potawatomi Chief Black Partridge. Suffering from rheumatic fever when Odjig was a young girl, her grandfather, a stone carver, stayed with her, encouraging her artwork. She started creating art using multiple mediums while working in different jobs to support herself. Because of the racial discrimination Odjig encountered, she anglicized her name and suppressed her Indigenous identity. While attending a dance ceremony, the

beat of the drums made Odjig realize her heritage, and she redirected her work to depict her traditions and history. In 1963, Odjig was recognized as a formal artist based on her pen and ink drawings to portray and preserve the Cree people and their traditional lifestyle. She started her store on the way to her success. In 1973, Odjig, Norval Morrisseau, and Alex Janvier started the Professional Native Indian Artist Association, commonly known as the Indian Group of Seven. Although the group did not last very long, they successfully broke through barriers as a united set of artists. Odjig stated, "If my work as an artist has somehow helped to open doors between our people and the non-native community, then I am glad. I am even more deeply pleased if it has helped to encourage the young people that have followed our generation to express their pride in our heritage more openly, more joyfully than I would have ever dared to think possible."[22]

Roots (Figure **9.5.38**) became one of Odjig's most famous paintings. Created in three sections, the first one portrays the peaceful life on the reserve where she lived. The middle panel depicts the disorientation felt when leaving the natural home life of the reserve. The headless back of the woman appears to be moving towards the city, two floating heads wondering which world they live in. The third section is a complete woman, the trees in the background; she appears to know herself and is still attached to her roots. The sections are defined with strong lines to form the curved contours, the shapes overlapping. Odjig used bold, bright colors, ensuring each small section was distinguishable.



Figure **9.5.38**: Roots (1979, acrylic on canvas, triptych, 1.52 x 1.21 m, each panel) by ArchivesOfOntario, CC BY-NC 2.0

ALEX JANVIER

Alex Janvier (1935-) (Dene Suline & Saulteaux) was born on Le Goff Reserve in the northern part of Alberta. He was sent to the residential school when he was eight, a place where the principal recognized his artistic abilities and encouraged Janvier to focus on art. He attended the now the Alberta University of the Arts and was the first of the First Nation artists to graduate from an art school. He was also an instructor at the school. In 1966, he was commissioned by the government to produce paintings. He joined Norval Morrisseau and Daphne Odjig to form the Indian Group of Seven. Janvier created a new type of abstraction based on his heritage and Alberta's natural and spiritual life. Many of his works were large-scale and followed abstract patterns he found in the traditional arts of First Nation people's beadwork, quillwork, and how hides were painted. Janvier incorporated many political statements in his work, protesting the governmental policies against First Nation people and their freedoms. Janvier helped develop other Indigenous artists throughout his life and worked with the government to understand and accept Indigenous art as equal to other art. Janvier said, "Art truly is a universal language that can communicate any idea, any feeling, of anyone, regardless of their social standing, their religious beliefs or the language they speak."[23]

Morning Star (Figure **9.5.39**) is one of his large paintings for a wall in the Canadian Museum of History. Janvier used free-flowing lines, as seen in calligraphy with bright, vivid colors. The surface of the building had to be washed, sealed, and coated with gesso. They used nine coats of white paint as a primer before it was ready for color. After Janvier finished painting the mural, a sealer was applied. Janvier related that the morning star guided the people about when to leave camp in the morning and follow the direction of the selected star. The four areas of color, red, blue, yellow, and white, represent different times in his Native history. Yellow represented their early history when life was balanced with nature, the Great Spirit, and each other. The blue section stood for changes brought by the contact and invasion of Europeans, and the red was for revival and the feeling of optimism, a time of struggle yet a determination to define their future. White represented the promise of reconciliation, healing, renewed self-respect, and returning to a harmonious life in balance again. Janvier said of his work on the mural, "I am painting, and I am also telling the story of the way things happened to me and to my tribe and to my people and it's a true story."[24]



Figure 9.5.39: Morning Star (1993, gesso, sealer, primer, paint, 19 meters diameter, covers 418 square meters) by Ian Muttoo, CC BY-SA 2.0

Thirteen Moons (Figure 9.5.40) is a story about time and the people's lunar calendar. The large mural spans thirteen panels, each panel a month for the customary Indigenous lunar calendar. The calendar follows the moon's cycles based on the thirteen times the moon comes and how the Indigenous people coordinated their lives. Janvier talked about how the twelve-month calendar was forced on them; it is not the way they defined time. The panels were placed in a large circle; circles were a shape Janvier frequently used in his work because the sun and moon, and life are circular. The panels created an almost ceremonial site as the images surround the viewer. The set of panels was made to be portable and travel through the country, educating all people about the relationship humanity has with the earth and the timeless traditions of the Indigenous people.



Figure 9.5.40: Thirteen Moons (acrylic on canvas, 13 panels) by AkaashMaharaj, CC BY-NC-ND 2.0

BILL REID

Bill Reid (1920-1998) (Haida) was born to an American father in Victoria, British Columbia. His mother was a member of the Raven/Wolf Clan of T'anuu or Haida. Because of the oppressive laws from the Canadian Indian Act, Reid did not know anything about his Haida heritage. In his twenties, he went to his ancestral home to understand and connect with his family and Indigenous identity. Reid's maternal grandfather was a Haida silversmith and taught Reid about the ancestral art and traditions of the Haida. In 1951, Reid went to Vancouver with his wife, set up his studio, and salvaged artifacts, including old totem poles in abandoned sites. He also began making jewelry and sculptures in bronze and wood. Haida's essence, knowledge, and traditions were mainly lost from colonization and suppressive Canadian laws at the onset of his career. Reid spent a long time researching ethnographic information about the traditions of the Haida. He transferred the learned knowledge to his artwork based on Haida mythology, from jewelry to large sculptures. Reid took the information he found and brought back the fundamentals, beauty, and rich tapestry of the obscure and almost lost Nation. Although Reid lived with the results of colonialism, he tenaciously brought the Haida ways to life.

The Spirit of Haida Gwaii – The Jade Canoe (Figure 9.5.41) is Reid's most complex and largest sculpture. Thirteen different entities are crowded into the canoe, almost mythical Haida beings; Raven, Wolf, Eagle, Frog, Bear, Beaver, Dogfish, and Mouse. Three humans are also in the canoe, the Chief who sits in the center, the Bear Mother, and the person paddling the canoe. The occupants represent earth, sky, and the sea, linked and impacting the figure next to them. Wrapped in the skin of the Seawolf, the Chief in the center holds a staff carved with the Haida story of creation. Initially, the sculpture was commissioned in 1986 by the Canadian government for its embassy in Washington. However, at the time, the Haida people were protesting the government's practice of logging in the area, so Reid stopped the project to support the Haida. It wasn't until 1991 that the first casting occurred.



Figure 9.5.41: Spirit of Haida Gwaii, the Black Canoe (1991, bronze, 605 x 389 x 348 cm) by strollerdos, CC BY-NC 2.0

In *Raven and the First Men* (Figure 9.5.42), the Haida creation myth believes the Raven was on the beach and heard creatures in the large clamshell making sounds. The Raven opened the shell with his beak, and the beings in the shell emerged and became the first Haida people. The Raven discovered all the beings were men, so the Raven opened a chiton holding the women and brought them to the men. Reid tried to carve the image from a cedar log, except too many places were rotten. Instead, he used laminated yellow cedar beams, successfully creating the sculpture. When Reid talked about the beings in the shell, he said, "I see them as unformed, having all the potential of being human but having no way of achieving that until they emerged from the clamshell. And yet, of course, I depicted them as though they were of different personalities and different ages and so on."[25]



Figure 9.5.42: Raven and the First Men (1978, laminated yellow cedar, 1.88 x 1.92 m) CC BY-SA 3.0

REBECCA BELMORE

Rebecca Belmore (1960-) (Ojibwe of Obishikokaang) is a multidisciplinary artist who focuses on identity and social issues for First Nation people. As a child, Belmore spent summers with her grandparents, learning about native foods found on the land and how to harvest them. As a teenager, she was sent off to high school and resided with a non-Native family, losing contact with her culture. When Belmore went to Toronto and the Ontario College of Art, she entered an environment of both Indigenous and non-Indigenous people, encountering racism and influencing her future artwork. Belmore uses multiple media types, including photography, video, sculptures, and performance, to address political and cultural dissonance. *Nuit Blanche* or *White Night* is celebrated throughout Toronto, running from sunset to sunrise in different city spaces. In her *Nuit Blanche* performance (Figure 9.5.43), Belmore sat in the middle of a basement floor located in an art gallery. She applied clay in a grid format to the floor's marble tiles. In some areas, the clay is drying, then re-applied with Belmore's hands. She wore plain black clothing stained with clay. Belmore worked and moved across the clay, only stepping on dry clay, disassociated with the space outside of the floor. Her performance art is subtle to the viewer as Belmore worked from sunset to sunrise. Frequently, she wrote words first before covering them; water, land, breathe. Belmore focused on identity, the continual destruction of Indigenous life, and how they are represented.



Figure 9.5.43: Nuit Blanche performance (2016, Red River Valley clay) by The City of Toronto, CC BY-NC-SA 2.0

Belmore generally used local or natural materials to create much of her artwork. *Marble Tent* (Figure 9.5.44) was constructed of marble in Greece near the Acropolis. At the time, the refugee crisis escalated in Greece by people forced to flee their homeland like the Anishinaabe people who were dispossessed of their lands in Canada. The tent has long been a symbol for refugees, a makeshift retreat; also, the tent provides a shelter for those who follow the food sources. Belmore stated, "The shape of the tent is, for me, reminiscent of the wigwam dwellings that are part of my history as an Indigenous person."[26] Belmore defined the historical and current issues with Indigenous populations in Canada within the crisis of worldwide events and problems.



Figure 9.5.44: Marble Tent (2017, marble, 140 x 200 x 200 cm) by aestheticsofcrisis, CC BY-NC-SA 2.0

Tarpaulin No. 2 (Figure 9.5.45) was created when Belmore responded to the homelessness issues and problems in Vancouver, Canada, after encountering a homeless man. She met the man in a parking lot and gave him food. She said, …he offered me a smoke. I declined. Before I turned to leave, he asked me if I wanted an "Indian blanket." I accepted his humble gift, a small, plaid-patterned fleece blanket like the ones you can buy at Walmart."[27] *Tarpaulin No. 2* represents the blanket in the story, suggesting a person lying beneath the blanket as the sculpture sits alone in the middle of the space. The homeless suffer the same fate, alone and ignored by passersby. Belmore also captured the disproportionate inequities of the homeless Indigenous population. The patina on the blanket is mottled as Belmore illustrates how blankets containing the smallpox virus were deliberately given to Indigenous Peoples in the era of colonization, spreading the devastating disease. Racial injustice continuing today is represented through a blanket.



Figure 9.5.45: Tarpaulin No. 2 (2018, ceramic, 76.2 x 177.8 x 137.2 cm) by rocor, CC BY-NC 2.0

FAYE HEAVYSHIELD

Faye Heavyshield (1953-) (Kainai-Blood) grew up on the Blood Reserve, one of twelve siblings. She went to a residential Catholic school when she was young, speaking English while maintaining her Blackfoot language. Heavyshield's grandmother was instrumental in teaching her about the traditions and history of the Blackfoot and Blood people. Her father managed a ranch, and Heavyshield was influenced by the geography of the land, its grasses, the river coulees, the flat plains, and blowing wind, all references she used in her art. After graduation with her BFA from the University of Calgary, Heavyshield focused her art on sculpture and installations. Heavyshield's heritage became a

major inspiration for her work, along with feminism. She became one of Canada's leading feminist artists. Her work was also subjective of memories of the structure of bodies; the deer being skinned, the tepees' skin, and the bodies of the aged. Heavyshield stated, "When I began my formal art training, these influences surfaced in the form of biomorphic images, skeletal armatures with vestiges of flesh, using architectural and figurative language. Monochromatic, after the solitude and simplicity of the prairie. Sometimes building the surface up and then working back from there, peeling the layers."[28]

Kuto'iis (Figure **9.5.46**) was inspired by the ancestral flow of history through Heavyshield's consciousness. She knotted hundreds of cloth pieces and attached them to an entire wall. The knots represent a blood clot and are randomly scattered; then, the whole installation was painted in red ochre. The repetitive knots represent the remembered knowledge of stories, language, and songs from multiple levels of history and ancestry. Heavyshield's sculptures are composed of numerous small elements arranged in lines or spirals, frequently an allegory for the human body.



Figure **9.5.46**: Kuto'iis (2004, cloth, red dye, installation) by istorija, CC BY-NC 2.0

Body of Land (Figure **9.5.47**) is constructed of hundreds of close-up photographs of skin from hundreds of people. Heavyshield takes a photo, prints the photo, and rolls the image into a cone, spreading the cones along the wall in random colors. The soft rolling placement of the cones reminded her of the rippling hills of Alberta. Each cone is an exceptional closeup of skin linking the essential elements of the human experience, a sense of community interconnected. Heavyshield also felt the traditional wisdom of women was passed from mother to daughter, other female relatives, and the female connections with each other. Heavyshield said, "We are a product of Mother Earth, we come from her, we go back to her…As women, we are, in a sense, a smaller version of Mother Earth; we give life, we work, and protect."[29]



Figure **9.5.47**: Body of Land (2002-2006, inkjet printer paper, installation) by istorija, CC BY-NC 2.0

ROBERT DAVIDSON

Robert Davidson (1946-) (Haida) was born in Alaska; his family moved to the Haida village in British Columbia when Davidson was still an infant. He belongs to the Eagle moiety with multiple relations who were woodcarvers. He became an apprentice to Bill Reid and studied at the Vancouver School of Art during high school. At the age of only twenty-three, Davidson carved a Haida Gwaii totem pole for the village of Massett. It was the first totem pole the village erected in over ninety years, a pole installed with Haida raising ceremonies.

Along with carving, Davidson is a painter and printmaker consistently focusing on Haida traditions. One of Davidson's main artistic characteristics is his preservation and use of distinctive Haida visual language. The use of positive and negative spaces and the forming and ovoid shapes are found in his intensely graphic and abstracted style. Davidson claimed, "I draw on the lessons of our ancestors. Our ancestors left an incredible legacy of art and, to honor them, it's our responsibility to relearn that legacy…"[30] Haida art is characterized by broad and narrow flowing lines. The designs are flat, compact, and very organized with bright contrasting colors.

Davidson's *Killer Whale* (Figure **9.5.48**) presents the ovoid-shaped staring eyes, the giant creature exposing his teeth. He follows the tradition of a form line with U-shaped figures joined and stacked as Davidson defined new shapes. Linked to different lineages, the killer whale is a famous crest and figure in Haida art and myths. Many believe the killer whale lives in the underwater realm, similar to humans on land as they travel in family groups. Davidson and others are part of a committee bringing claims against the Canadian government to repatriate ancestral artifacts, remains, and land taken from the Haida in the past.



Figure **9.5.48**: Killer Whale (2004, serigraph, 76 x 101 cm) by Vaultboy, CC BY-NC-SA 2.0

Davidson had an exhibition entitled *The Abstract Edge*. One of the images, the *World is Sharp as a Knife* (Figure **9.5.49**), is based on an old Haida expression meaning to move through life with balance. Davidson explored the world of abstraction within the constructs of traditional art images. Although abstracted using traditional forms, the image appears much like a conventional painting, with curvilinear shapes, lines, and colors.



Figure **9.5.49**: World is Sharp as a Knife (1993, serigraph, 73.6 x 104.1 cm) by George, CC BY-NC-ND 2.0

BEAU DICK

Beau Dick (1955-2017) (Kwakwaka'wakw) was born in northwest British Columbia and moved to Vancouver when he was six. His Kwakwaka'wakw name was Walas Gwa'yam, the word for Big Whale. Dick's small village homeland was very secluded; it is easiest to travel by boat even today. Because the area was so remote, during the Potlatch Ban of 1885-1951, the Kwakwaka'wakw people could still maintain their customs. Dick was immersed in their history. His grandfather and father were both woodcarvers who taught him the basics early before he started as an apprentice under master carvers in Victoria, BC. A commission to make a mask for Expo 86 in Vancouver encouraged him to focus on masks. His work was highly influenced by Kwakwaka'wakw history and traditional methods as he incorporated contemporary ideas and Western influences. Dick's masks were collected as art while still being used for ceremonial activities in the community. He believed if the mask was not used in a dance, the mask's spirit was not activated. DIck also was active in many of the region's activist groups, speaking and acting for his community. He always talked about responsibility and respect and how we need to strive for healing. Dick made all types of masks, some with his traditions and others based on Japanese anime, Halloween, or Noh masks. He carved the masks (Figure **9.5.50**, Figure **9.5.51**) from wood and added different materials. Dick used all materials for his masks, including wood, string, straw, feathers, paint, leather, fur, horsehair, shells, copper, and bark. Some of his masks were made for ceremonial dances and were burned after four years. Other masks were sold or otherwise used.



Figure **9.5.50**: Mask 1, by Kris Krug, CC BY-NC-SA 2.0



Figure **9.5.51**: Mask 2, CC BY 1.0

For centuries, people have thought of Indigenous Peoples' art as part of the past ethnographic record of the cultures from the original peoples. By the beginning of the 20th century, Native arts were kept as a subtext of the past, outsiders controlling the narrative of art for Indigenous Peoples. Creating fine art with the ideals or constructs of modern theories was not acceptable. After World War II, the world changed, and as countries emerged from colonialism, the geography of the world transformed. Newly found freedoms and education led Indigenous artists to experiment with abstraction and emotional, challenging images, changing art for Native cultures worldwide. Some artists created art without any Indigenous themes. However, most Indigenous artists worldwide incorporated their past traditions and cultures into new concepts and artistic ideas, paying homage to the past and their lands with the contemporary visions of the future. However, the general future many Indigenous Peoples in all the regions still face is continually ranking below the general population in poverty, economic prospects, and educational opportunities. Even those with independent governments continue to encounter economic erosion, discrimination, environmental degradation, and the effects of climate change as sea levels rise.

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9.6: FEMINIST ART (1970-2000)

INTRODUCTION

Feminism is a French word, *feminisme*, and labeled the concept of social and political movements with ideologies for women's equality. Feminisme moved rapidly from Europe to the United States in the early 20th century and became synonymous with the Women's Movement. It means woman (femme) and a social movement (isme) and implied social change for women, culminating with their right to vote in 1920. The "women's movement," referred to in the United States, had a critical turning point in the 1960s when it expanded into women's liberation. This second wave of feminism was directly related to the "capitalist economies which had drawn millions of women into the paid labor force, and civil rights and anti-colonial movements had revived the politics of democratization."[1] The advent of the Feminist movement incited a wave of core female issues such as reproductive rights, equal rights, sexism, and gender roles through art activism. The 1970s conscious raising challenged the status quo, demanding the art world to change the inequality of art.

> *Feminist art challenges the domination of male artists to gain recognition and equality for women artists. (MOMA)*

THE WOMEN WHO DEFINED FEMINIST ART

From the 1970s onward, women were expected to raise their children and work, while men only had to earn a living. The women's liberation movement demanded political and economic rights and expanded women's equality to equal pay for an equal job, equal help in the household, and equal opportunity. Along with the second wave of feminism, women are in the public arena remained marginal, and in the New York Whitney Museum, only 5% of the artists were female.[2] Judy Chicago and Miriam Schapiro created a project called the *Womanhouse* at the California Institute of the Arts. The project consisted of 17 rooms of visual representations of gender-stereotyped relationships.

Feminist artists began to explore women's spaces, using metaphors to create large installations like *The Dinner Party* by Judy Chicago. Chicago's installation created a large triangle table with genital imagery on the ceramic plates celebrating famous women in history. In the last 30 years, feminism has created opportunities for female artists regardless of if they are feminists or not (Freedman, 2000). The famous art historian Linda Nochlin published the influential "Why have there been no great female artists?"[3]

> *"The fault, dear brothers, lies not in our stars, our hormones, our menstrual cycles, or our empty internal spaces, but in our institutions and our education—education understood to include everything that happens to us from the moment we enter this world of meaningful symbols, signs, and signals. The miracle is, in fact, that given the overwhelming odds against women, or blacks, so many of both have managed to achieve so much sheer excellence in hose bailiwicks of white masculine prerogative like science, politics, or the arts."[4]*

The Guerrilla Girls were an American group of women activists exposing the domination of white male artists in the art world. Their mission was to elevate women artists and artists of color in the 1980s when a New York Museum exhibited an international painting and sculpture. Only 13 women out of 169 artists were in the exhibit. This disparity became the mantra (Figure **9.6.1**) to eradicate sexism and racism in the art world.

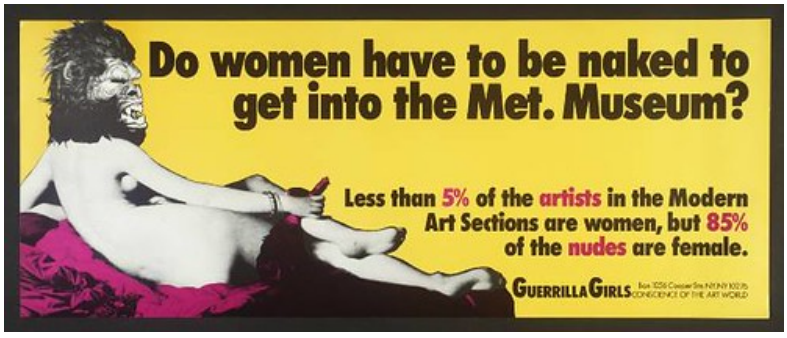


Figure **9.6.1**: Do women have to be naked to get into the Met Museum?, by Colección Gráfica de Dibujo, CC BY-NC-ND 2.0

From the perspective of women's issues, the next two decades began significant social changes, most of them toward greater freedom and opportunity. The Sixties saw the upheavals of sex, drugs, rock and roll—and approval of the first oral contraceptive. The Seventies ushered in "women's lib," women's "consciousness-raising," "no-fault" divorce, and Title IX, the provision of equal funding for women's sports. The

Feminist Art Movement set out to connect the founding pillars of contemporary art and women. In its wake, the movement motivated for change, redesigned social attitudes, and improved gender stereotypes in the arts for the better.

JUDY CHICAGO

Judy Chicago (1939-) is an American feminist artist well known for her large collaborative art installation called *The Dinner Party*. Chicago attended UCLA Art School and quickly became politically active, graduating with a master's in fine arts in 1964. She taught full-time at Fresno State College, teaching women how to express themselves in their artwork. It transformed into a Feminist Art Program and was widely popular with women. Judy Chicago and Miriam Schapiro created a project called the *Womanhouse* at the California Institute of the Arts, transformed an old house, and created different artistic representations of women's domestic work.

Feminist artists began to explore women's spaces, using metaphors to create large installations like *The Dinner Party* (Figure **9.6.2**). Chicago's installation depicted a large triangle table with genital imagery on the ceramic plates celebrating famous women in history. The entire project took five years due to the large size, 14.6 by 13.1 by 10.9 meters, with 39 different place settings. An embroidered table runner corresponds to the female figure plate and is set with silverware and a goblet. The inspiration for the *Dinner Party* was devised during a male-dominated dinner party Chicago attended. She felt women needed to be recognized at the table as well since they are mostly overlooked. The 39 plates represent historical or mythical female figures set like the Last Supper with 13 people on each side of the triangle. Another notable 999 women's names are inscribed in gold on the exhibit floor. The meeting of 39 females was a powerful statement popular with the public; however, it was disparaged by the critics who called it "vaginas on plates."

> *"The Dinner Party's positive celebration of female bodies and sexuality, its consciousness-raising about women's history and reclamation of women artists, and its subversion and revision of masculinist historical narratives, was an enormous popular success."[5]*



Figure **9.6.2**: The Dinner Party (1974-79, mixed media, 14.6 x 13.1 x 10.9 meter) by @KevinCase, CC BY-NC-SA 2.0

Chicago's etched painting *Fused Mary Queen of Scots* (Figure **9.6.3**) is a unique blend of fusing, etching, and kiln-fired spray paint that took over a year and a half to develop. Studying stained glass, she came across the Chinese art of painting on glass in sophisticated colors that replicated the look of porcelain. The piece is a mix of yellow and blue radiating spiral lines surrounded by a light purple frame with handwritten words. Mary Queen of Scots was an ambitious woman and held the title of Queen of Scotland, a title she acquired at six days old after her father died. She was found guilty of a plot to kill Queen Elizabeth and was beheaded shortly afterward, generating a divisive and highly romanticist historical character from the 16th century. The work brought ceramics forward from a craft to fine art using technical skills.



Figure **9.6.3**: Fused Mary Queen of Scots in Glass 2 (1999, etching and glass paint on fused glass, 55.8 x 55.8 cm) by pennstatenews, CC BY-NC-ND 2.0

The Birth Project was a conglomerate of artwork designed by Chicago and completed by needleworkers artists around the United States, Canada, and other localized places in the world. Needlework has always been considered women's work, a craft beneath most artists.

Chicago led the collaborative project about women who created life and experienced childbirth from many points of view. The process of childbirth was not generally a subject brought up at parties or discussed at the dinner table, yet she brought the issue upfront and personally. "Through my art, this is a subject worth confronting, a subject rich in meaning and insignificance for women's lives, and—because women are over half the population, because everyone is born, and because children have to be raised—a subject worthy of attention of the entire human race" Judy Chicago, Birth Project, Doubleday, 1985. *Birth Tear Embroidery 3* (Figure **9.6.4**) is a drawing with a sharpie of a woman during childbirth on a piece of pink silk later embroidered. The predominant color of red represents the tear during the birthing process, which fades out to purple and blue. The image also displays the pain of the woman during birth.



Figure **9.6.4**: Birth Tear Embroidery 3 (1984, sharpie, silk, embroidery, 49 x 62 cm) by benchilada, CC BY-NC-SA 2.0

BARBARA KRUGER

Barbara Kruger (1945-) is an American Feminist Artist who produced black and white photographs with declarative captions in red and white. She is a Distinguished Professor at the UCLA School of the Arts and Architecture. Kruger creates large-scale digital installations combining photography and collage. "Overlaid with provocative graphics on authority, identity, and sexuality, her work confronts the power of mass media."[6] The silkscreen painting, *Untitled* (Your Body is a Battleground) (Figure **9.6.5**), was originally a poster for a 1989 pro-choice march in Washington D.C. The poster depicts the artist's opinion about gender inequality. The black and white photographs are images of women from the 1950s contrasted with bold white text on red backgrounds. Focusing on the heated topic of reproductive rights, the text begins with 'Your' signaling the unification of women around America, telling the patriarchal society about the feminist struggle. Unfortunately, art from the 1970s is still a battleground in the 21st century.



Figure **9.6.5**: Untitled (Your body is a battleground) (1989, photo and silkscreen) by rocor, CC BY-NC 2.0

Over the next two decades, Kruger focused on installations that immersed the viewer into the art. *Belief+Doubt* (Figure **9.6.6**) fills the museum's lower level with a bold color scheme of black and white with splashes of red for emphasis. She focused on the themes of democracy, money, power, and belief, filling the entire space with text-printed vinyl immersing viewers into a world of text they must read, introducing doubt through questions. Kruger's visual communication began in her early career as a designer, and it carried on throughout her work for decades. The language of pop culture in magazines utilizes brief short sentences to convey messages and Kruger used the persuasive power of pop culture's images in her art.



Figure **9.6.6**: Belief+Doubt (2012, vinyl, 2042.1 meters) CC BY-SA ...

Kruger became famous for her aphoristic declarations of feminist principles married with large photomontages. *Untitled (Now You See Us)* (Figure **9.6.7**) is a change from the black, white, and red art and includes a deep lemon yellow in place of the white. The yellow represents a lightbulb glowing bright yellow against a dark grey background. The direct yellow words are still against a red background in large font, while the second declaration is small, on the bottom, and red against a dark grey background.



Figure **9.6.7**: Untitled (Now You See Us) (1984, gelatin silver print, 181.6 x 105.4 cm) by Cea, CC BY 2.0

CAROLEE SCHNEEMANN

Carolee Schneemann (1939-2019) was an American visual experimental artist who received an MFA degree from the University of Illinois. She began her career as an Abstract Expressionist painter but became disillusioned by the misogynistic heroism painters in New York City. Turning to artistic performance art, Schneemann became involved with feminist art and the exploration of the female body. A stage backdrop, *Four Fur Cutting Boards* (Figure **9.6.8**), is an extension into time and space as a moving sculpture that viewers in the room can activate. The name of the artwork is from Schneemann's art studio, which was an old fur shop in Manhattan. The art is a conglomerate of oil paint, umbrellas, motors, lightbulbs, string lights, photographs, fabric, lace, hubcaps, printed papers, mirror, nylon stockings, nails, hinges, and staples on wood.[7] Schneemann painted her nude body and photographed herself interacting with the art becoming the subject and the object. Feminist art presents the female artist influenced by feminism—a double knowledge—of the female body.



Figure **9.6.8**: Four Fur Cutting Boards (1962-63, oil paint, lights, paper, nail, miscellaneous on wood, 229.9 x 332.7 x 132.1 cm) by benchilada, CC BY-NC-SA 2.0

As technology exploded, Schneemann experimented with laser printers creating painted prints of vulva images, part of the female genitalia. *Vulva's Morphia* (Figure **9.6.9**) is a set of thirty-six pieces of art displayed in a clear plexiglass display. The in-your-face up-front rudeness of the imagery is balanced by a bitterly ironic text: "Vulva recognizes the symbols and names on graffiti under the railroad: slit, snatch, enchilada, beaver, muff, coozie, fish and finger pie . . . Vulva deciphers Lacan and Baudrillard and discovers she is only a sign, a signification of the void, of absence, of what is not male . . . (she is given a pen for taking notes)".[8]

A visual grid with text, *Vulva's Morphia* are depictions of vulvas from an artist's point of view. The surrounding text is statements such as "Vulva decodes feminist constructivist semiotics and realizes she has no authentic feelings at all; even her erotic sensations are constructed by patriarchal projects, impositions, and conditioning." [9] Schneemann is taking back the female body and endorsing its powers without limits. For decades, she created art that challenged boundaries, attacked societal taboos, and kept it in our faces to ensure we do not forget.



Figure 9.6.9: *Vulvas Morphia* (1995, 36-panel hand painting, text inserts on wood, 243.8 x 152.4 cm) by nhighberg, CC BY-NC-ND 2.0

JENNY HOLZER

Jenny Holzer (1950-) is an American neo-conceptual artist known for her text installations. A graduate of Rhode Island School of Design, she moved to New York City in the late 1970s, exploring social and cultural theory. Holzer began her art career with *Truisms*, public works offering simple statements Holzer printed out on paper and wheat-pasted to buildings. The list of words came from her philosophy and literature classes; she condensed the entire text into a sentence. Moving from paper, Holzer turned to LED signs to flash her text on buildings or billboards. *Stave* (Figure 9.6.10) presents an LED sign in seven curved double-sided text with red and blue diodes stating, "Would Like to Go Back Home." The delivery of words in large-scale installations earned her a spot in the famous The Times Square Show.

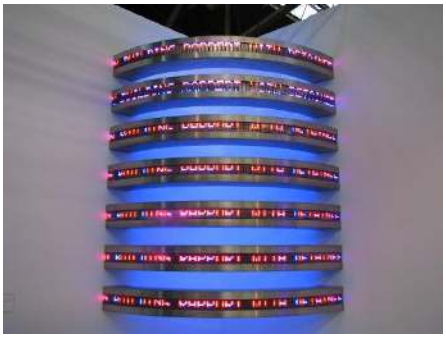


Figure 9.6.10: Stave (2008, curved LED signs, red and blue diodes, 13.3 x 146.6 x 15.2 cm) by C-Monster, CC BY-NC 2.0

A political activist, Holzer was looking to disrupt the passive information from sources that could be more damaging than helpful. In her *Living Series, Protect Me From What I Want* (Figure 9.6.11), are statements printed on stone, bronze, and aluminum plaques and placed on government buildings around New York City. These one-liner quotes were from a reading list while Holzer was a student. The short statements were about everyday necessities of life like breathing, sleeping, eating, and relationships. The messages represent the beginning of the information age and the jump start of social media.



Figure **9.6.11**: Protect Me from What I Want (1985, stone, bronze) by happiercircumstance, CC BY-NC-SA 2.0

During the early 1980s, Holzer created a body of work called *Inflammatory Essays* (Figure **9.6.12**), consisting of posters influenced by political figures. Some of the excerpts read: "Rejoice! Our times are intolerable; Take courage, for the worst is a harbinger of the best; Only dire circumstance can precipitate the overthrow of oppressors; The old & corrupt must be laid to waste before the just can triumph; Contradiction will be heightened; The reckoning will be hastened by the staging of seed disturbances, and The apocalypse will blossom." [10] The posters have been recreated on colored paper and attached to the walls in lines of color for impact.



Figure **9.6.12**: Inflammatory Essays (1979-1982, lithograph on paper, each 43.1 x 43.1 cm) by anokarina CC BY-SA 2.0

FAITH RINGGOLD

Faith Ringgold (1930-) is an American artist born in Harlem during the Great Depression. Her parents were descendants of the Great Migration (the movement of six million African Americans from the rural south to the northeast, midwest, and west coast to escape the south's Jim Crow Laws). Ringgold's mother was a fashion designer, and her father was an avid storyteller. Ringgold inherited both qualities from her parents, and they are the driving force in her artwork. She was also influenced by the Harlem Renaissance, a cultural art revival of African American dance, music, and politics in Harlem, a predominantly African American neighborhood.

Ringgold began her painting career after graduating from art school, inspired by Pop Art, African art, Cubism, and Impressionism. Exploring self-portraits, she addresses some of the concurrent Black Power movements in the 1960s. *Early Works #25: Self Portrait* (Figure **9.6.13**) is an oil painting on canvas in a tight red circle outlined in white. Circles dominate the portrait behind Ringgold, the string of pearls and the two circles on her chest. Her arms are folded across her waist, and she is wearing a multicolored blue dress with a very determined gaze on her face. Ringgold comments, "I was trying to find my voice, talking to myself through my art."[11] In the 1970s, Faith Ringgold collaborated with her mother, Willi Posey, a well-known tailor in Harlem, to make several textiles works.



Figure **9.6.13**: Early Works #25: Self-Portrait (1965, oil on canvas, 127 x 101) by rocor, CC BY-NC 2.0

Echoes of Harlem (Figure **9.6.14**) was Ringgold's first quilt and her final collaborative project with her mother. The composition unifies four different fabrics in a recurring rhythm and frames thirty faces, displaying a variety of individual expressions. Together, the faces represent the many life stories present in Harlem. In subsequent years Ringgold began constructing narrative quilts that portray different aspects of African American life in the United States.



Figure **9.6.14**: Echoes of Harlem (1980, acrylic on cotton, 227.3 x 204.4 cm) by rocor, CC BY-NC 2.0

Ringgold and other black women artists pursued a black cultural consciousness grounded in the reclamation of black historical memory and pan-African spirituality.[12] Framing the issues from black female identity, Ringgold created art inspired by trips to Africa, creating crafts stitching together unique storytelling quilts. One of Ringgold's most famous pieces of art is *Tar Beach* (Figure **9.6.15**), a painted scene on fabric then quilted the work. The quilt depicts a scene of a family on the roof of their apartment building in Harlem overlooking the George Washington Bridge. The flat roofs on buildings were usually finished in black tar to seal them from the rain and snow. The scene is after dinner, the adults sit around a card table, and the children are lying on blankets wishing they could fly over the city. The story is based upon Ringgold's family memories where "flying among the stars on a hot summer night, Cassie becomes a heroic explorer overcoming obstacles" [13] expresses freedom and self-possession.



Figure **9.6.15**: Tar Beach (1988, acrylic paint, canvas, fabric, ink, thread, 189.5 x 174 cm) by rverc, CC BY 2.0

Tar Beach (Figure **9.6.16**) closeup depicts the attention to detail with the two children lying on the "tar beach" looking up at the sky. Ringgold is a significant contributor to feminist art and worked with Women Artists in Revolution (WAR), formed in 1969. The group seceded from the male-dominated Art Workers' Coalition (AWC). Ringgold was a professor in the Visual Arts Department at the University of California, San Diego, until 2002 when she retired. Her contribution to art is numerous, as is her publications of books.



Figure **9.6.16**: Tar Beach Closeup, by rverc, CC BY-NC-ND 2.0

ANA MENDIETA

Ana Mendieta (1948-1985) The feminist art movement cultivated the expression of female artists and, by extension, has now given voice to countless previously marginalized female artists of color. The work of Ana Mendieta highlighted ethnic and racial expressions of different cultures. Born in Havana, Cuba, the Mendieta family moved to the United States under Operation Peter Pan during the Cuban Revolution. Completing her MFA from the /University of Iowa, Mendieta moved to New York City to pursue her art career. As a displaced Cuban, Mendieta created art focused on her history of displacement, concentrating on feminism, identity, and belonging themes inspired by the avant-garde community. The elements of nature creep into her art, displaying a spiritual and physical relationship with the earth.

> *"Through my earth/body sculptures, I become one with the earth…I become an extension of nature, and nature becomes an extension of my body. This obsessive act of reasserting my ties with the earth is really the reactivation of primeval beliefs…[in] an omnipresent female force, the after image of being encompassing within the womb, is a manifestation of my thirst for being".[14]*

Mendieta's *Silueta Series (Silhouette)* continued her fascination with the earth, mud, sand, and grass as her female silhouettes were created in nature and photographed. In *Untitled* (Figure **9.6.17**), she created a sculpture with a naked earth-body lying in rock outcrops covered with twigs, weeds, and flowers, connecting with the earth. The contrast between the granite-colored rock, the light brown of the female body, and the green grass with white colors suggest a number of feminist art issues. The significance of a nude woman can exhibit a mother figure, a young woman, or possibly refer to a Mayan deity, lx Chel, which was a feminine life force throughout her work. A key figure in the Body Art Movement, Mendieta combined Land Art into an inextricably linked natural environment art process. Using found objects, she intended to incorporate humanity into one whole world, blurring the boundaries of art movements.



Figure **9.6.17**: Untitled (from the Silueta series) (1973-1977, silver dye-bleach print, 50.5 x 40.3 cm) by rocor, CC BY-NC 2.0

After visiting Pre-Columbian archeology in Mesoamerican areas, Mendieta interpolated the female theme into tombs, earth, and rocks. Craving her figure into the dirt, it was filled with blood, as *Silueta Works in Mexico* (Figure **9.6.18**) displays. In the Mayan culture, blood was used as a source of nourishment for all the deities. The ephemeral artworks show just how fragile the human body is when pitted against nature. The earth body sculptures are a powerful depiction of feminist art installations. It is very unfortunate for the art world as we lost Mendieta at an early age. It is unknown if she was pushed or jumped to her death from the 34th floor of her high-rise apartment, and her husband of 8 months was acquitted for any part he may have played in Mendieta's death.



Figure 9.6.18: Silueta Works in Mexico (1976, red dye, dirt, water) by QRartguide - George Fishman, CC BY-NC-SA 2.0

LORNA SIMPSON

Lorna Simpson (1960-) is an American photographer and multimedia artist from New York and attended the High School of Art in Brooklyn. Simpson traveled to Europe to hone her skills of photography, where she documented people and then graduated from the School of Visual Arts with a BFA in painting. Continuing her education, she received an MFA from the University of California at San Diego, emerging with a style of her own called photo-text—photographs which included text—a pioneer of conceptual photography.

One of Simpson's most famous photo-text works is *Five Day Forecast* (Figure 9.6.19). A bold display of an African American woman with a cropped torso. She wore a white dress contrasting against the rich brown color of her arms folded across her chest. Words are displayed across the top and bottom of the pictures labeled Monday through Friday and ten white words—misdescription, misinformation, misidentify, misdiagnose, misfunction, mistranscribe, misremember, misgauge, misconstrue, and mistranslate—on black rectangles across the bottom of the display. The word mis/miss is an exchange in the power of words and a shower of recriminations.[15]



Figure 9.6.19: Five Day Forecast (1991, gelatin silver print on paper, 62.2 x 246.4 cm) by C-Monster, CC BY-NC 2.0

Flipside (Figure 9.6.20) pairs the art of an African mask with the art of photography but from the backside of each style. The woman has a black dress and black hair against a black background. The mask is set against a black background, hence the name *Flipside.* The curves in both photos relate to the popular hairstyle in the early 1960s traditionally worn by African American women. The plaque below reads: The neighbors were suspicious of her hairstyle. The hair and the mask are seen as primitive cultural pieces of art confirming the identity of African Americans as the flipside of a 45-vinyl record, with the topside being the hit of the time and the flipside being the lesser quality.



Figure 9.6.20: Flipside (1991, gelatin silver prints and engraved plastic plaque, diptych, 130.8 x 177.8 cm) by ShanMcG213, CC BY-SA 2.0

MARLENE DUMAS

Marlene Dumas (1953-) was born in Cape Town, South Africa, spending her childhood by a river in Western Cape. Dumas attended the University of Cape Town to study art before moving to the Netherlands and transferring to the University of Amsterdam. She majored in psychology instead of art, planning to become an art therapist. Dumas still lives in the Netherlands and is one of the country's most prolific artists. During her life in South Africa, she identified as a white woman of Afrikaans descent and saw first-hand how Apartheid separated white from black people.

Dumas said she does not paint people; instead, she creates an emotional state focusing on race, violence, sex, death, the contrast of guilt or innocence, and even tenderness or shame. She frequently took photographs of friends and used them as reference material along with photos in magazines. Dumas did not paint using live models, only reference material. Her subjects were political, famous, or erotic, mostly controversial. *Albino* (Figure 9.6.21) is one of Dumas' psychologically charged painting with a grey-pink-blue face. The small red-brown eyes are set on each side of a large wide nose with full lips and a small chin. The large forehead is swathed in white light with a widow's peak at the hairline and painted with spontaneous brushwork. By choosing a subject whose very existence complicates the notion of racial categorization and by rendering his skin tone and hair color in a sickly green hue, Dumas insisted on destabilizing the division between black and white.[16]



Figure 9.6.21: Albino (1986, oil on canvas, 130 x 110 cm) by unbearable lightness, CC BY-NC-SA 2.0

Self Portrait at Noon (Figure 9.6.22) is a portrait of the painter with her well-known curly long hair. The ghostly look of silver and black is thematic in most of her work. The sickly green reappears on the body in coordination with a set of small beady eyes set apart over a small nose and little lips showing just a hint of teeth. The black shirt offsets the light colors, adding a contrast to an otherwise monotone painting.



Figure 9.6.22: Self Portrait at Noon (2008, oil on canvas, 90 x 100 cm) by PYL GALLERY, CC BY-NC 2.0

An interesting set of four paintings was created in the early 1990s called the *Four Virgins* (Figure 9.6.23, Figure 9.6.24). The small figurative portraits are made from gouache and India ink and are unrecognized anonymous women. The name itself designates the virginal women, yet Dumas allows viewers to experience and make up their minds. Each portrait is similar in color and style of painting, making the group a set of black and white with blue highlights, which sets off each painting.



Figure 9.6.23: Four Virgins (1-4) (1993, gouache, india ink, 31 x 31 cm) by Prelèvman (écouvillon en créole), CC BY-NC-SA 2.0



Figure 9.6.24: Four Virgins (1-4) (1993, gouache, india ink, 31 x 31 cm) by Prelèvman (écouvillon en créole), CC BY-NC-SA 2.0

After the Four Virgins, Dumas painted a child with green hair, brooding dark eyes, with red and blue colored hands called *Painter* (Figure 9.6.25). Her daughter was finger painting one day with paint all over her hands and an inspiration for the concept in the painting. The baby-like body with bluish skin tones reveals the combination of abstract painterly qualities of drawing and watercolor. The figure is incomplete, a concept Dumas used to remove any real context and inaugurate a more allegorical idea.



Figure 9.6.25: The Painter (1994, oil on canvas, 190.5 x 99 cm) by Steven van Welie, CC BY-NC-ND 2.0

JOAN SEMMEL

Joan Semmel (1932-) is an American feminist art painter, teacher, and writer and is well-known for her large-scale portraits. Born in New York, she earned a BFA from the Pratt Institute and then spent the next decade in Spain "gradually developing broad gestural and spatially referenced painting to compositions of a somewhat surreal figure/ground composition…(her) highly saturated brilliant color separated (her) paintings from the leading Spanish artists whose work was darker, grayer and Goyaesque".[17] After returning to the states, she earned an MFA from Pratt Institute and started her unique figurative style of erotic themes.

Once back in New York, Semmel joined the feminist movement and devoted herself to gender equality for all. Semmel paints her nudes from a perspective of a women's point of view; they undermine the male stare and reclaim female subjectivity. Nudity in art has ebbed and flowed through thousands of years and across the globe. The tradition of nudity was broken with the fading of neoclassicism art in the 19th century, and "any artist in our culture to nakedly present herself to the public is a deliberate and studied act."[18] Using herself as a model, Semmel photographs the scene she wants to paint and abstracts the images with lines and color. In *Self-Made* (Figure 9.6.26), Semmel combined her feminist art ideas with sexual liberation and painted the nude forms in sexual poses. The combination of two female forms in a sexual encounter is rendered with one figure in bright colors foreshortened against another in more skin tones of color. "Reclaiming the female body for women, Semmel asserted women's rights to create and control their representation and aesthetic pleasure."[19]



Figure 9.6.26: Self-Made (1980, oil on canvas, 198.12 × 304.8 cm) by rocor, CC BY-NC 2.0

Another one of Semmel's paintings is *Touch* (Figure 9.6.27), from the female's perspective in the frame. Foreshortened, it is a moment of touch between two people. The erotically charged image subverts the usual position of a full-body female nude lying on a bed and provides the audience with a direct vision of the artist. The warm color tones of the two bodies contrast with the cool colors of the pillow and wall behind the couple. Semmel has continued to paint nudes into the 21st century, although her art is from the perspective of a reflection in the mirror. The paintings reflect an aging woman in a metaphysical state of exploration.



Figure 9.6.27: Touch (1975 oil on canvas 144 cm x 261 cm) by UGArdener, CC BY-NC 2.0

YOLANDA LÓPEZ

Yolanda López (1942-2021) is a Mexican American artist, teacher, activist, and feminist. She was born in San Diego and lived with her working-class mother and grandparents. After high school, López enrolled in San Francisco State University. She became involved in student activist groups like the Third World Liberation Front, which led to the creation of the ethnic studies college, and the Los Siete defense committee, a group supporting the men who were unjustly accused of killing a police officer (the seven men were acquitted). Through Los Siete, López designed the community newspaper ¡Basta Ya! During the period, the artist came into political consciousness.

Lopez returned to San Diego and graduated from the San Diego State University in 1975. She received a Master of Fine Arts from the University of California San Diego in 1979. During this period, she created some of her most iconic works. Her series of Guadalupe celebrated working-class Chicanas of different ages and body types. Her Guadalupe series depicted herself, her mother, and her grandmother on separate canvases. In the painting, *Portrait of the Art as the Virgin of Guadalupe* (Figure 9.6.28), the artist is smiling broadly with an expression of joy spread across her face. Ultimately, the image is contextualized within the feminist movement of the 1970s.



Figure 9.6.28: Portrait of the Art as the Virgin of Guadalupe (1987, oil, pastel on rag paper, 55 x 76 cm) by gozamos, CC BY-SA 2.0

Late in her life, López was diagnosed with liver cancer, a diagnosis leading the artist to revisit her past experiences. She shared publicly that in the early 1970s, she was raped at gunpoint.[20] She was so hurt and hated the man so much she wanted to kill him; however, he later turned himself in, and she testified in court to convict the man. A viewer might wonder if the joy expressed in her self-portrait is a suggestion of her triumph over the hurt she felt from the rape. *The Portrait of the Art as the Virgin of Guadalupe* depicts a young, powerful feminist, Chicana, artist. Another work created simultaneously as the *Guadalupe* series reflected the context of immigration issues and the U.S./Mexican border conflicts in the 1970s. In print, *Who's the Illegal Alien, Pilgrim?* (Figure 9.6.29) the text is written on the image, and the depiction of the man underscores the artist's concern of the hypocrisy in much of the anti-immigration ideology of the time.

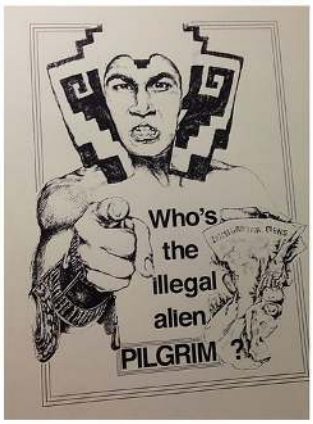


Figure **9.6.29**: Who's the Illegal Alien, Pilgrim? (1978, offset lithograph, 55.8 x 44.5 cm) by dignidadrebelde, CC BY 2.0

In one of her final public talks, she explained the Who's the Illegal Alien, Pilgrim? print in the following way:

…I found with a lot of men, women as well, but a lot of men really react very strongly to *Who's the Illegal Alien, Pilgrim?* because it is a man who's got, sort of you know, Aztec Indigenous garb but he's got an expression because a lot of times even with our imagery in the whole pantheon of our heroes whether it was Cesar Chavez or Emilio Zapata or Pancho Villa…[depictions of them] were all very stoic looking, without expression. Here I wanted to portray…expression — anger, self-righteousness, but not only that but what does he have in his hand? He has a sheaf of papers talking about immigration plans. So, it's not like a big you know AK-47 or even like with Zapata, these big sort of ancient wooden rifles and guns, but this is a man…who is talking about ideas. So that the weaponry is not necessarily our guns, but the weaponry is we have a thinking population and that I think it's part of what's appealing to men. They are presented not only with a self-expression as fierce you know as fearsome and self-possessed but also with the kind of, "this is what needs to be done…" You understand the difference and that's where I think feminism comes into that imaging of the illegal alien, that it's a thinking man…I think that's a real gift of feminism, at the time especially, looking at the representation of women in particular and transferring it over to how men are portrayed as well.[21]

We can see the foundation of López's legacy and artistic message through these two works. Even in her final years, facing her impending death, Lopez continued to urge women and Chicanas to fight for their rights, explaining that "the revolution is incremental."

MIRIAM SCHAPIRO

Miriam Schapiro (1923-2015) was a Canadian feminist artist who used a variety of mediums such as paint, print, and metal to create her art. Graduating from the State University of Iowa with a Ph.D., she moved to New York City to study with the Abstract Expressionists of New York. She has been coined 'the leader of the feminist art movement' and began her abstract expressionist art career after the birth of her first son. In 1967 she moved to California, becoming the first artist who used a computer in creating art. Schapiro collaborated with Judy Chicago opening the first feminist art program and the California Institute of the Arts and the *Womanhouse*, an installation about women and the female experience. Schapiro started experimenting and expand the materials she used in her art and included items that marginalized domestic craft. The assemblage *Barcelona Fan* (Figure **9.6.30**) emphasizes Schapiro's interest in fabric and the art of sewing, creating a brilliant color fan using tactile materials. The open fan is constructed with alternating rows of red and white and additions of small uses of green and blue in this bigger-than-life fan. "I wanted to validate the traditional activities of women, to connect myself to the unknown women artists…who had done the invisible 'women's work' of civilization. I wanted to acknowledge them, to honor them."[22]



Figure **9.6.30**: Barcelona Fan (1979, fabric and acrylic on canvas,182.9 × 365.8 × 6.7 cm) by rverc, CC BY-NC-ND 2.0

In the mid-1980s, Schapiro deviated from her natural materials and created a large-scale sculpture called *Anna and David* (Figure **9.6.31**) on Wilson Boulevard in Arlington, Virginia. The sculpture was based on a painting called *Pas de Deux* and is over 3.5 meters high and weighs half a metric ton. The brightly painted aluminum is a whimsical pair of dancers that conveys movement in animated poses in unabashed

pleasure. The primary colors are vibrant and rich in hues giving the sculpture an animated quality. Schapiro's career spanned over four decades, creating art in abstract expressionism, minimalism, computer art, and feminist art. One type of art she created was fabric collages or, as Schapiro calls it, 'femmages'—a combination of fabric and textiles—depicting women's work.



Figure **9.6.31**: Anna and David (1987, aluminum and paint, 3.5 meters) by Ron Cogswell, CC BY 2.0

Alma López (1966-) is a Mexican-born self-identified, Queer Chicana artist raised in Los Angeles. López holds a Bachelor of Arts from the University of California, Santa Barbara, and a Master of Fine Arts from the University of California, Irvine. She is a lecturer at the University of California Los Angeles in the Department of Chicana/o Studies. López works in various mediums as a painter, printmaker, photographer, digital and video artist. Much like feminist Chicana artists before her, she reinterprets traditional imagery of historical, cultural, and religious figures such as the Virgin of Guadalupe in work titled, *Our Lady* (Figure **9.6.32**).



Figure **9.6.32**: Our Lady (1999. Digital print, 35.5 x 44.5 cm) by gozamos, CC BY-SA 2.0

Though controversial, as the artist explains, "Catholic or not, Chicana/Latina/Hispana visual, literacy, or performance artists grew up with the image of the La Virgen de Guadalupe, therefore, entitling us to express our relationship to her in any which way relevant to our own experiences. Many artists, such as Yolanda M. López, Ester Hernández, Santa Barraza, Delilah Montoya, Yreina D. Cervantez, and Raquel Salinas, have shared their own personal experiences using La Virgen de Guadalupe."[23]

Additionally, "López claims that her image was meant to be empowering—a feminist statement and a declaration of indigenous pride… More than a religious symbol, the image-maker says she saw the icon as an artistic one—a public fixture whose roots are more cultural than spiritual 'So for me, she represented culture, community, and family.'"[24] Her feminism extended to Indigenous subjects. In her works of art, the imagery recalls the Aztec world by incorporating references to Aztec deities and other prominent symbols of Mexico. She incorporated themes of immigration, specifically through the imagery of the Monarch butterfly, which yearly travels unimpeded between Mexico and Canada.

From a 2014 exhibition, *The Power of Movement*, we see the theme of feminism, immigration, and self. The image on the left, *My Bad* (Figure **9.6.33**), depicts a self-portrait of the artist, including a halo of roses as if she has tossed them above her head and a monarch butterfly. On the right side of the photograph is a series of six panels, entitled *Virgen/Lady* (Figure **9.6.33**). The traditional iconography of Guadalupe is juxtaposed alongside painted images of her own reinterpreted version, *Our Lady* (Figure **9.6.33**). In the traditional reference of Guadalupe, her head is bowed in a subservient posture (with text overlay, "Revolution is guided by great love"). In the reinterpreted image, the face of her model, Raquel Salinas from *Our Lady*, stares straight out at the viewer. "Raquel Salinas's pose and eyes in *Our Lady* epitomized the feminist return of the gaze that challenges the physical and discursive control over women's bodies, defying the containment of female agency within gendered objectifications" [25] The gaze here is a painted representation based on the original artwork.

The traditional reference shows hands clasped in prayer in front of a fully clothed body. In contrast, Lopez's painted reinterpretation depicts female hands with pink painted fingernails confidently placed on her hips, her midriff exposed. Some versions include an overlay of the outline of Coyolxauhqui (based on an Aztec sculpture of the goddess). Finally, the traditional iconography of the angel with eagle wings is on the traditional reference. The reinterpreted image depicts a bare-breasted woman with a monarch butterfly wing behind her. López's

reinterpreted painted, and deconstructed image challenged the traditional image by juxtaposing three specific iconographic changes the artist made in her reinterpreted image.



Figure 9.6.33: My Bad (2010, acrylic on canvas) by ubrayj02, CC BY 2.0

SHIRIN NESHAT

Shirin Neshat (1957-) is an Iranian-born artist who fled the Iranian Revolution in 1979 and moved to the United States at seventeen. She graduated with an MFA from the University of California, Berkeley, moved to New York City, and worked at an independent gallery. Returning to Iran for the first time in 1990, Neshat was shocked by the social and political upheaval caused by the war. Returning to the states, she dove back into her art, mixing Farsi text with photographs based on her experience in Iran. The text is from female authors during the revolution, such as poet Tahereh Saffarzadeh (1935-2008).[26]

Neshat's early photographic work addressed the women's psychological experience in Islamic cultures. Exposing the issues of femininity and how women identify themselves, she captures the concepts of polemical essays. *Speechless* (Figure 9.6.34) is one of a group of formidable images Neshat has connected to Islamic fundamentalism. During her return to Iran, she faced a changing country, men had taken control, and the once cosmopolitan women no longer existed. Staging photographs of women in chador dressings staring right at the viewer and holding guns with text on their faces were powerful pieces of art. The print *Speechless* is a close-up on a women's face with the barrel of a gun in place of an earring. The women do not appear weak; instead, Neshat has portrayed them as strong and heroic despite suffering through years of social persecution.

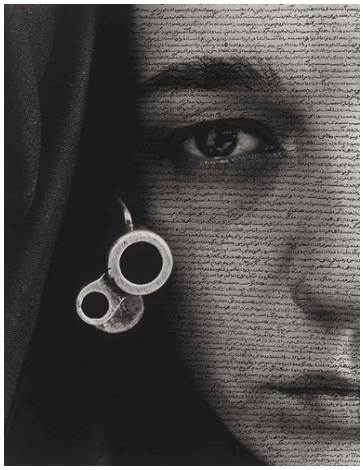


Figure 9.6.34: Speechless (1996, print and ink, 167.6 x 133.4 cm) by Cea, CC BY 2.0

Neshat created a series entitled *The Villains* (Figure 9.6.35), pictures of older men with calligraphic details across their chest and arms. The text represents metaphors from the Book of Kings—a Hebrew Bible written in two books. In Bahram, the scene depicts the king on a horse leading an army of men carrying a flag across the plains into battle. "Shirin's exhibit was motivated by the series of political uprisings, now commonly known as the Arab Spring, which took place throughout different Arab countries between 2011 and 2012. The Book of Kings explored the causal conditions of power within social and cultural structures in the modern society."[27]



Figure **9.6.35**: Bahram (Villians) (2012, gelatin silver print, acrylic, 251.7 x 126.3 cm) by Universalmuseum Joanneum, CC BY-NC 2.0

The paradigm shift in museums has started. Thanks to countless women artists during the last three decades of the 20th century, more women are represented in museums and galleries than nude women hanging on the walls. Without these feminist artists, the door opening for generations of young girls would not be open. The feminist artist gave a fresh and realistic perspective about the female body and art and rewrote art history at the same time. Post-modernism questioned everything about our society and the cultural changes which needed to be addressed. The men who wrote art history left women out of their books; why? Simply because they are women.

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9.7: YOUNG BRITISH ARTISTS (1980-2000)

INTRODUCTION

In 1988, a group of young artists in Britain held two pop-up exhibits, *Freeze* in 1988 and *Sensation* in 1997. The art was different from the traditional, as artists used unusual materials and sometimes shocking images. The art was distinctive, almost notorious, and the artists earned the name, Young British Artists. The negative coverage by the English press gained them publicity. Many artists attended or graduated from Goldsmiths College of Art in London, including Damien Hirst, one of the most well-known. The school helped develop the movement and cultivated new art forms by abolishing the typical separation of painting, printmaking, sculpture, or other art methods. They encouraged students to combine concepts for new themes in mixed studios and be more entrepreneurial in marketing and showing artwork.

Stylistically, the artists used ideas from Minimalism and Conceptualism; however, they frequently incorporated the darker properties of modern life. Each artist developed a different approach. Some artists used found materials; others employed video, film, printmaking, paint, or photography, and others fashioned extensive installations. The Young British Artists have used appropriated objects, dead animals, furniture from their house, food, cement blocks, cigarettes, or other material. There were no limits or parameters they had to follow; the artists were open to developing a process and selecting objects that may be shocking or challenging. The artists developed a reputation for doing whatever they wanted with whatever material they chose, which was not always an acceptable idea to many in the art world.

Damien Hirst was considered the de facto leader of the inventive artistic concepts, his unusual sculpture of the shark winning him publicity and awards. Most artists were in their twenties and recognized the opportunity to bring change to the stagnant English art market, each with different ideas. The Tate Modern Gallery was also part of the sensational acceptance of the new art forms. London had no modern art public museum, and private donors supported the funds to acquire contemporary modern art and build a gallery. The Young British Artists were a significant part of the move to modernity.

DAMIEN HIRST

Damien Hirst (1965-) was born in England, studied art, and then attended Jacob Kramer College. After employment on building sites for two years, he went to Goldsmiths College. While he was at Goldsmiths, Hirst worked in a mortuary, influencing his future concepts. At the college, he was the main organizer of the student exhibition and the new revolutionary ideas of art. One of the most symbolic representations of the Young British Artists is Hirst's shark. Entitled *The Physical Impossibility of Death in the Mind of Someone Living* (Figure **9.7.1**), the shark is suspended in formaldehyde. The shark appears alive, yet everyone knows it is dead. The image was known for its shock value and reaction of a viewer to the symbol of death. The original shark was purchased at a high price by a collector, and when the shark began to deteriorate, the collector paid for a replacement. This led to the argument – was it still the same artwork or something new – upsetting the concept of art conservation.



Figure **9.7.1**: The Physical Impossibility of Death in the Mind of Someone Living (1991, tiger shark, glass, steel, 5% formaldehyde solution, 213 x 518 x 213 cm) CC BY-SA 2.0

Away from the Flock (Figure **9.7.2**) is another sculpture composed of a glass-walled tank and a dead sheep in formaldehyde solution. The sheep is positioned to seem it is still alive. Hirst made different versions of the sculpture with distinctive sheep posed in various positions, all dead but seemingly moving. The sheep and shark were part of Hirst's show, with animals, fish, and insects encased in tanks or boxes.

Hirst has generated a significant amount of criticism for the number of dead animals he has used in his work, including animal rights groups. Artnet News performed a study on Hirst's use of animals and found Hirst used thirty-six different farm animals: sheep, horses, cows, pigs, and even one bear and one zebra. In the category of fish, Hirst used seventeen sharks and 668 other fish. Hirst also added thousands of different insects to his art, including 17,000 butterflies, 45,000 insects from 3,000 species, and five birds.[1]



Figure 9.7.2: Away from the Flock (1994, glass, stainless steel, Perspex, acrylic paint, lamb and formaldehyde solution, 96 x 149 x 51 cm) CC BY-SA 2.0

Hirst made the immense six-meter-tall painted bronze statue, *Hymn* (Figure 9.7.3), created after the anatomical toy he purchased for his son. Hirst loved the way all the body parts fit together; the colors of the parts allowed each distinct element to stand out. However, Hirst made his sculpture precisely like the toy he bought, created for the Young Scientist Anatomy set. Although he did scale the image larger and changed from the toy's plastic to bronze, Hirst was accused of plagiarism and had to pay a settlement to the toy company. The title *Hymn* is a play on the word 'him.' The statue is reminiscent of the Greek sculptures, arms close to the body with a naked form demonstrating the beauty of the body. The Greeks also favored using bronze and placing lead weights in the feet for stability, just as Hirst used bronze.



Figure 9.7.3: Hymn (1999-2005, painted bronze, gold, silver, 595.3 x 334 x 205.7 cm) by ToGa Wanderings, CC BY 2.0

Hirst generally used repetition in his work and created a series of any of his themes. Hirst stated,

> *"People are afraid of change, so you create a kind of belief for them through repetition. It's like breathing. I've always been drawn to series and pairs. A unique thing is quite a frightening object." [2]*

He painted over one thousand *Spot* paintings like *Dantrolene* (Figure 9.7.4) with multicolored spots. Hirst used white backgrounds and painted the spots by hand using shiny house paint. He wanted the spots to look as though a machine applied them; only subtle blemishes reflect the use of an artist's hand. Hirst's *Spot* series at times appear calming or unnerving, presenting the viewer with a visual dichotomy. Hirst named his *Spot* series after pharmaceuticals. Dantrolene was a muscle relaxer used to treat muscle spasms or stiffness. Hirst started making a series of Pill Cabinets filled with pharmaceutical and medical bottles and jars. Carefully arranged, most of the bottles had their warning labels exposed.



Figure 9.7.4: Dantrolene (1994, gloss household paint on canvas, 150.2 x 155.3 cm) CC BY-SA 2.0

Pretty Vacant (Figure 9.7.5) is one of his cabinets, mounted on the wall and filled with items Hirst bought from stores. The series turns viewers into voyeurs as they appear to be looking into a person's private medicines, our medicines a very personal concept, especially

addictive pills. In the series, Hirst examines society's belief in drugs as a cure-all. The success of the different medicine cabinets led to his installation of a complete pharmacy.



Figure **9.7.5**: Pretty Vacant (1989, glass, faced particleboard, ramin, plastic, aluminum and pharmaceutical packaging, 137.2 x 101.6 x 22.9 cm) CC BY-SA 2.0

TRACEY EMIN

Tracey Emin (1963-) was born in London. Her father was a Turkish Cypriot, and her mother from Romanian descent. She studied fashion design and printing at different colleges before receiving a master's degree in painting from the Royal College of Art. Unfortunately, Emin was raped when she was only thirteen, something she said was all too familiar in her neighborhood. The tragedy significantly influenced her work, and she is known for her autobiographical and confessional style of art. Emin works in multiple types of media, sculpture, film, paint, photography, and others. One of her first significant exhibitions was about her bed, bringing her major recognition.

For her installation of *My Bed* (Figure **9.7.6**), Emin took the bed from her room, along with all the detritus surrounding it, and installed it in the gallery. Emin stated the space was an accurate reconstruction of her room after she became depressed. She spent weeks in bed drinking, smoking, having sexual relationships, or eating, all to deal with her emotional distress. Strewn around the bed, Emin included used condoms, dirty underwear, stained sheets, old Kleenex, and cigarette butts.[3] She termed this confessional art, revealing potentially embarrassing parts of her life. The press and critics were in an uproar declaring the installation was not art. Others thought of the bed as a definition of the boundaries of a young woman.



Figure **9.7.6**: My Bed (1998, box frame, mattress, linens, pillows, and various objects) CC BY-SA 2.0

Psyco Slut (Figure **9.7.7**) was made on a blanket. Emin appliqued different words and phrases on patches of text she wrote by hand. The blanket became a history of Emin's life in intimate detail. She inscribed her childhood abuse and the pain of an abortion. Emin made other blankets from fabrics she felt brought her comfort, including her clothing, the clothes of her parents, and other scraps found around the house. Emin made multiple digital neon art of her poetic thoughts. She wrote about the tensions of relationships and how the interdependencies affect a person's vulnerability or feelings of empowerment.



Figure **9.7.7**: Pysco Slut (1999, applique on blanket, 243.8 x 198.1 cm) by rocor, CC BY-NC 2.0

Fantastic to Feel Beautiful Again (Figure **9.7.8**) demonstrates her recovery from a poor relationship. All her sayings reflected her open feelings, sometimes playful or other times confrontational and constantly thought-provoking.



Figure **9.7.8**: Fantastic to Feel Beautiful Again (1997, neon, 111.7 x 140, 8.26 cm) CC BY-NC 2.0

SARAH LUCAS

Sarah Lucas (1962-) was one of the later members of the Young British Artists recognized in the 1990s for her extraordinary subject matter. Her work was sexual and blurred masculinity and femininity; Lucas declared she liked androgyny. She was born in London and studied art at different colleges before graduating from Goldsmiths College with her degree in Fine Art. Lucas' work was part of the early *Freeze* exhibition and was considered one of the more shocking members of the group. She experimented with materials and images, including making a toilet with cigarettes. Lucas used found materials she manipulated and altered. She applied some of the odder materials like fruit or vegetables to portray body parts. Lucas' work was based on everyday objects to depict her exploration of sexual ambiguity and how something familiar or strange brings a disorienting tension.



Figure **9.7.9**: *Oh! Soldier* (2005, braces, wire hanger, cast concrete army boots, nylon stockings, 193 x 45.7 x 27.9 cm) CC BY-NC-ND 2.0

Lucas stuffed nylon stockings to form the body of the soldier in her sculpture, *Oh! Soldier* (Figure **9.7.9**). Old used suspenders form the top of the body as the legs are set in army boots, she cast from concrete. Two coat hangers help hold the shapes in place. Automatically, the soldier is perceived to be a male, a reaction to the title of the work and the heavy boots. However, the body is made from tights worn by

women, making this sculpture open for sexual interpretation. *Titti Doris* (Figure **9.7.10**) is made from tights stuffed with fluff and slouched in a chair. The figure demonstrates and focuses on the objectification of female breasts, a cluster of saggy shapes mounded like a pile of melons—each oversized shape announcing its right to exist.



Figure **9.7.10**: Titti Doris (2015, tights, fluff, chair, shoes, 82 x 90 x 90 cm) CC BY-NC 2.0

ANYA GALLACCIO

Anya Gallaccio (1963-) was born in Scotland, where her father was a TV producer and her mother an actress. Gallaccio attended Goldsmiths College and was part of the Young British Artists *Freeze* exhibition. She created installations based on organic materials that transform and decay into unpredictable artwork. Because she uses objects like flowers, ice, sugar, trees, or other natural material, the materials may smell good or be exceptionally colorful when first established. The elements may melt, wilt, collapse, or decay from their biological processes as time passes. Gallaccio referred to her artwork as performance because activity occurred, even slowly. One of her installations included assembling a ton of oranges over the floor and watching the natural progression of decay, the performance of nature interacting with the oranges.

In her installation, *The Light Pours Out of Me* (Figure **9.7.11**), Gallaccio said, "I would like it to be unsettling for people when they first encounter it. I'd like them to question whether they should enter the gate or not. Then, when they come into the space, it is very formal, quite grandiose but intimate, a quiet place for one or two people."[4] Gallaccio wanted viewers to see the artwork personally and up close. She created a grotto like those found in older English landscapes.



Figure **9.7.11**: The Light Pours Out of Me (2012, amethyst, obsidian, gold, concrete) CC BY-NC-ND 2.0

The walls (Figure **9.7.12**) ripple with amethyst and groups of crystals, all appearing smooth yet dangerously jagged.



Figure **9.7.12**: Rocks in light pours, CC BY 2.0

At the bottom lays a small pool of water (Figure **9.7.13**) from black obsidian stone. The installation changes by season, rainfall, vegetation growth, or even as people remove small pieces of stone. Gallaccio imagined the installation would change over geological time instead of

human time.



Figure **9.7.13**: Water in light pours, CC BY 2.0

Gallaccio's installation of *Red on Green* (Figure **9.7.14**) was composed of 10,000 red roses laid like a carpet across the gallery floor. Initially, the roses were bright red, soft, and emitting the voluptuous aroma of roses. However, the thorns were still on the stems, dangerous to carelessly walk across the floor or pick a handful of blooms. The roses began to decay over a relatively short time (Figure **9.7.15**) until they turned moldy and dark. The roses transform from beauty and romance to ugly and decayed.



Figure **9.7.14**: *Red on Green* (2012, 10,000 red roses) CC BY 2.0



Figure **9.7.15**: Rose closeup, CC BY 2.0

ANGUS FAIRHURST

Born in England, Angus Fairhurst (1966-2008) graduated from Goldsmiths College in Fine Art at the same time as Damien Hirst. Fairhurst and Hirst became friends and collaborated on multiple projects. Fairhurst worked in different media; his work included practical jokes and distorted or exaggerated visuals. He was well-known for his bronze gorilla sculptures in unusual portrayals. Fairhurst was described as brilliant, witty, and intensely intelligent. Sadly, at the age of forty-one, he committed suicide. Damien Hirst said, "He was a great artist and a great friend, he always supported me in fair weather and foul. He shone like the moon and as an artist he had just the right amount of slightly-round-the-bend. I loved him."[5] *A Couple of Differences Between Thinking and Feeling I* (Figure **9.7.16**) depicts the odd combination of the oversized gorilla holding a fish under its arm. The giant gorilla appears to be looking into the distance with little emotion. The statue is posed in a full-frontal view.



Figure 9.7.16: *A Couple of Differences Between Thinking and Feeling I* (2000, bronze, 210 x 173 x 132 cm) by Beata May, CC BY-SA 3.0

The immense gorilla in *A Couple of Differences Between Thinking and Feeling II* (Figure 9.7.17) stands on his legs and one arm as it stares at his left arm lying on the floor in front of him. The statues display Fairhurst's practice of working with the thinking and feeling or the sublime and absurd. Fairhurst made multiple drawings of different gorilla statue ideas, playing with the absurd and comic.



Figure 9.7.17: A Couple of Differences Between Thinking and Feeling II (2003, bronze, object: 166 x 113 x 137 cm, object: 30 x 117.5 x 59.5 cm) CC BY-NC-ND 2.0

Fairhurst's *Underdone/Overdone* (Figure 9.7.18) is composed of a set of thirty paintings. He used black and white photos of the forest. He overlaid the different images and branches with primary colors, crisscrossing each other to create a thicket of trees.



Figure 9.7.18: Underdone/Overdone (1998, acrylic silk-screen on panels, 90.1 x 59.6 cm per panel) CC BY-NC 2.0

The first image (Figure 9.7.19) used a single color with a few branches overlapping. Each image in the line became more abstracted as the layers developed, more branches were added, and the panels at the end of the line became a mass of color. Fairhurst changed the known at the beginning to the unrecognizable at the finale. He explored the boundaries and an antithesis of the formed becoming formless. The subject matter of trees reveals Fairhurst's love of the outdoors as he spent much of his time exploring the Scottish Highlands. Unfortunately, the same woods are where Fairhurst took his life.

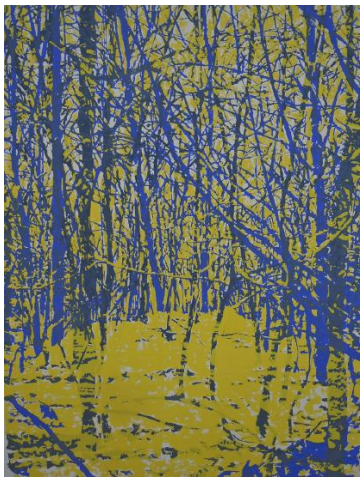


Figure 9.7.19: Closeup, CC BY-NC 2.0

JENNY SAVILLE

Born in England, Jenny Saville (1970-) received a degree from Glasgow School of Art and went to the United States to study at the University of Cincinnati. Saville took a women's study class at the university and was exposed to different political and feminist views. While in Ohio, she observed, "You saw lots of big women. Big white flesh in shorts and T-shirts, all of whom had the physicality that I was interested in."[6] Saville also went to New York and watched a plastic surgeon work, helping her understand the anatomical shapes and formations of extreme human bodies. The images and her studies influenced Saville's unashamedly feminist artwork of large or obese women. Her first show in England was successful, and the gallery began to show her work with the other Young British Artists. Saville's paintings were larger than life-sized, and the skin highly marked and distorted. Her paintings illustrate the voluminous body, unable to hide the distorted proportions. *Propped* (Figure 9.7.20) was an early image, the oversized nude woman with her head tossed backward. Her eyes are closed as her hands claw her large thighs as though her thoughts are painful. The woman appears to be repulsed by her image, hiding from the disdain of the male gaze. Saville applied the paint in thick layers, becoming visceral flesh, generating an emotional response.



Figure 9.7.20: Propped (1992, oil on canvas, 213.3 x 182.8 cm) CC BY-NC 2.0

Saville was a master of the constructs of the body. She demonstrates how flesh flows and rolls upon itself, how excess skin drapes and causes different shadows. Saville paints the body as a complete entity and how its stretches in one place and falls in another. In *Strategy* (Figure 9.7.21), Saville depicts the same women in different positions. She painted the person as viewed from the ground exaggerating the size of her thighs and stomach, the upward angle in the massive painting dwarfing the viewer. The dimpled flesh has overtones of grays portraying the flesh as sickly and bruised. The image is not the idealized person and view generally expected in paintings; instead, the viewer is uncomfortable with the images because it does not meet the standard, flawless feminine body. Saville also painted a series of large-scale works portraying heads.



Figure **9.7.21**: Strategy (1994, oil on canvas, 274.3 x 638.8 cm) CC BY-NC-ND 2.0

Rosetta II (Figure **9.7.22**) and *Bleach* (Figure **9.7.23**) are two of the paintings in the series. Both images demand the viewer's gaze, unable to look away. The women do not have smooth, silky skin seen in advertisements, movies, or other media. They carry the marks and scars obtained over years of society's subjective actions against women. The woman in *Rosetta II* is blind; her eyes are seemingly like globes, her head positioned like many of the religious images of suffering. *Bleach* looks directly back at the viewer, her mouth seeming swollen on the marked face. Saville was interested in how image-conscious people in the country were, these women not meeting the proper image of the plastic surgery population.



Figure **9.7.22**: Rosetta II (2005-06, oil on paper laid on board, 249 x 185 cm) CC BY-NC-SA 2.0



Figure **9.7.23**: Bleach (2008, oil on canvas, 252.3 x 187.3 cm) CC BY-NC-SA 2.0

MICHAEL LANDY

Michael Landy (1963-) was from London and attended Goldsmiths College. He was part of the *Freeze* exhibition Damien Hirst organized and became one of the Young British Artists. As an artist, Landy frequently focused on consumerism and its effects on society. One of his shows, *Break Down*, was an exhibit of all the possessions he destroyed. Landy recognized all artists are not successful with everything they make, and he decided to create a mammoth structure in a South London gallery, a container to hold discarded artwork. He planned to have the structure filled with creative failures. The growing discards may have looked like a pile of junk; however, one could still identify parts of well-known artists. Art students and collectors were invited to add to the bin, a popular activity. The *Art Bin* (Figure **9.7.24**) demonstrated how much work artists had to create to achieve success; no matter how famous the artist became, they still had failures. Landy stated, "Nobody discards art which has some sort of intrinsic value, so the bin becomes a monument to creative failure."[7]



Figure **9.7.24**: Art Bin (2010) CC BY-NC-SA 2.0

Landy's exhibition, *Saints Alive*, was composed of seven different kinetic sculptures that moved according to operations by the visitors. The sculptures were based on old paintings or images of religious saints from the past. Landy made cast statues and combined them with an array of assemblages from recycled materials, including toys, junk, and machinery. In the exhibition, he hung the original inspirational portraits by the statues. Landy wanted the exhibit to be interactive with the viewers while including a critique of the representative saint. One of the first statues in the exhibition was *Saint Apollonia* (Figure **9.7.25**), dressed in Renaissance clothing. The space in her torso revealed a congregation of wheels and gears, a set of pincers in her hand. As part of her martyrdom for sainthood, her teeth were all pulled out. In the exhibit, the viewer can press a button and watch the pincers hit her face. Her face became significantly scarred as Landy structured Saint Apollonia to eventually deface herself.



Figure **9.7.25**: Saint Apollonia (2012, mixed media, 2.2 m) CC BY-SA 2.0

Saint Francis Lucky Dip (Figure **9.7.26**) was an image of Saint Francis of Assisi, who wore a brown tunic and was barefoot. The statue is headless and hollow. Landy constructed a push-button for the viewer to drop a grabbing claw into the hollow space. Occasionally, the claw grasped a T-shirt printed with 'Poverty-Chasity-Obedience. Landy referred to Saint Francis, who took a vow of poverty and gave away all his worldly possessions.



Figure **9.7.26**: Saint Francis Lucky Dip (2012, mixed media) CC BY-SA 2.0

CHRIS OFILI

Chris Ofili (1968-) was born in England. His father went back to Nigeria when Ofili was only eleven. Ofili finished his foundation course at one college and then went to London to study at the Chelsea School of Art and the Royal College of Art. When he attended a workshop in Port of Spain, Trinidad, he decided to move there permanently. Ofili also maintains a residence and studio in London and Brooklyn. Some of the Neo-expressionists were very influential on Ofili, especially Jean-Michel Basquiat and Georg Baselitz. Intricate paintings with kaleidoscopic designs were the style Ofili used to create figurative yet abstract images. His work is vibrant, colorful, and multi-layered; the materials he uses are unusual including, glitter, resin, beads, and even elephant dung.

Ofili wanted his work to convey black culture and history while maintaining a feeling of exoticism. *No Woman, No Cry* (Figure **9.7.27**) depicts a woman crying oversized tears. The yellow background is patterned with a thin brown line and brown circles. Ofili used phosphorescent paint as a layer for the background, and when the woman was painted, he used oil paint thinned with turpentine to achieve a translucent look. The woman is positioned on top of the background showing through. Her bright blue eye shadow and red lipstick stand out against her dark skin. Her narrow black necklace has a lump of elephant dung for the pendant. Each tear descending from her eyes contains a photograph of a young boy's face, demonstrating her sadness over the boy's loss. The death of a teenage boy influenced Ofili during a racist assault in London. The image in the tears was a photo of the young boy.



Figure **9.7.27**: No Woman, No Cry (1999, oil paint, acrylic paint, graphite, polyester resin, printed paper, glitter, map pins, and elephant dung on canvas, 243.8 x 182.8 cm) CC BY-SA 2.0

Princess of the Posse (Figure **9.7.28**) was based on the battle to define one's identity, primarily through race and gender. Ofili used a wide variety of materials, built-in multiple layers as he painted and scraped. As in other paintings, he used the background as part of the complete image as the woman's clothing follows the same pattern. Ofili used acrylic paint, resin, bits of paper, map pins, and elephant poop.



Figure **9.7.28**: Princess of the Posse (1999, acrylic paint, collage, glitter, resin, map pins, and elephant dung on canvas, 243.8 x 182.9 cm) CC BY-NC 2.0

He formed the elephant poop into a ball, painted it, and then attached it to the painting as the pendant (Figure **9.7.29**) on her necklace with map pins. He also used large balls of elephant poop to hold the painting off the ground during the exhibition. At the time of the show in the Brooklyn Museum, the city's mayor tried to sue the museum for exhibiting Ofili's work. The mayor declared the work as "horrible and disgusting,"[8] The mayor lost and Ofili had a lot of publicity.



Figure **9.7.29**: Princess of the Posse closeup, CC BY-NC 2.0

GARY HUME

Born in Kent, England, Gary Hume (1962-) graduated from Goldsmiths College, where he attended with the other Young British Artists and was part of the *Freeze* exhibition. He resides and works in both London and New York. As with the other artists, Hume rejected the standard methods of visual arts to experiment with different types of materials and techniques. He liked to use aluminum panels for much of his work, applying high-gloss paint because it was not traditional. Hume liked to say he was picture-making instead of just painting, developing his sense of autonomy from conventional artists. Most of Hume's early work was based on "door paintings." The paintings appeared to be minimalist images; however, his first ones were based on the doors in British hospitals. In *Four Doors I* (Figure **9.7.30**), Hume made four doors of different colors and sizes. Each door is like one found in industrial settings, with small windows in the doors to view who is coming or going through the door as in a restaurant. Hume used high gloss paint to reflect light, the colors changing as the light changes. He focused on the edges, straight and abrupt. He used the concept of high gloss paint on aluminum panels to make other images, always creating absolute boundaries between the colors on the doors. Hume had to lay his panels horizontal when he worked on them to distribute the weight evenly and have the paint stay smoothly in place. When he first started using aluminum instead of other materials, he described the panel as "something absolutely lovely, this big shiny rectangle that you're just about to ruin, rather than a piece of canvas that already says, I'm empty, do something to me. With my first mark the beauty is gone forever."[9] Hume's idea of ruining the surface occurred when he had to roughen the pristine shiny surface to add the glossy paint. To start the door images, Hume drew the specifics on acetate and projected them onto the aluminum. After the outline is ready, he defines the colors to exist in adjacent planes.



Figure **9.7.30**: Four Doors I (1989-1990, oil on four panels, 2.3 x 5.9 meters) CC BY-NC-SA 2.0

Until the early 2000s, Hume only created "door paintings." At first glance, the pieces appear to be minimalist paintings. They are conceptual works, realistic real-size recreations of doors in British hospitals – offering a good illustration of the artist's clever take on mainstream contemporary art trends. Even today, as Hume works with a broader range of subject matter, he continues to blur the boundaries between abstract and figurative, maintaining a critical stance where he remains on the borderline without belonging to either. Though Hume's works may appear abstract, they represent things observed in daily life. In his conceptual paintings, the object exists like an icon – a fixed symbol. When seeking out subjects for his work, Hume draws inspiration from things that evoke conflicting emotions. Hume created the *American Tan* series, including paintings, sculptures, and prints related to the American pastime of cheerleading. Although Hume was from England, he spent summers visiting upstate New York. Each of the works from the series sent mixed messages, different from each other while based on the same forms. *American Tan III* (Figure **9.7.31**) is symbolic, the legs of the cheerleader are carefully formed as the person leaps or does splits or otherwise is posed indiscreetly. Hume used painted bronze for the sculpture, making the pompoms from pieces of sheet metal attached to the end of one of the limbs.



Figure 9.7.31: American Tan III (ca 2006-2007, painted bronze and sheet metal with wooden plinth, 119.4 x 87 x 93 cm) CC BY-NC-ND 2.0

RACHEL WHITEREAD

Rachel Whiteread (1963-) was born in Essex, England, her mother an artist and her father a teacher. Her first art education was at Cyprus College of Art, followed by the Slade School of Art, where she studied sculpture. Whiteread was part of the Young British Artists' second show, *Sensation*. Most of her works are based on ordinary objects she casts. Whiteread is known to make a cast of an existing chair or table, interested in the line and form the object creates. She constructs sculptures from small elements to entirely cast buildings. One of Whiteread's most famous works is the inside of a Victorian house cast in concrete. The cast objects become a replica of the original, forming ghostly representations. One of her major outdoor works is the *Judenplatz Holocaust Memorial* (Figure **9.7.32**) in Vienna, a memorial for the 65,000 Austrians murdered in the Holocaust under the Nazi regime in World War II. On the outside, each row is a set of nameless books representing the people. The pages of the books are facing outwards, the spines of the book are inwards, and the identity of the titles unknown. The doors on the front are permanently closed and inside out without handles, the finality of the lives of the people killed. Incised on the broad concrete base are the names of the different concentration death camps where the people were sent for execution. There was some controversy about the appearance of the monument-it was not beautiful. At the unveiling, Simon Wiesenthal stated, "This monument shouldn't be beautiful; it must hurt."[10]



Figure 9.7.32: Judenplatz Holocaust Memorial (2000, steel, cast concrete, 10 x 7 x 3.8 m) by lightsgoingon, CC BY 2.0

Embankment (Figure **9.7.33**) was constructed from 14,000 translucent, white polyethylene boxes stacked in multiple formations. Some think they might be icebergs, with others believe they are stacked sugar cube villages. Whiteread became fascinated with boxes when she was cleaning out her mother's belongings. She filled different boxes with plaster for the installation and then stripped the actual box off, leaving the cast plaster box. Each box was unique with scars, torn sections, or even staples; all the blemishes showed in the plaster and remained. Next, she re-made the boxes with translucent polyethylene, a process she followed for thousands of boxes. The actual installation projected different and unusual feelings of space and scale. Some of the box stacks were exceptionally high; a dizzyingly view, other stacks allowed the viewer to touch them. Whiteread was also known for her casts of furniture.



Figure **9.7.33**: Embankment (2005, translucent, white polyethylene boxes) CC BY-NC-SA 2.0

Untitled (100 Spaces) (Figure **9.7.34**) is an exhibition composed of 100 resin casts of the undersides of different chairs. They are arranged in twenty rows, with five objects in each row. The pieces form a grid, the colors translucent. Art critic Craig Berry stated, "the sculpture oscillates between abstraction and reference. It shifts from being an accumulation of mute cubic forms to a shimmering index of everyday life."[11]



Figure **9.7.34**: Untitled (100 Spaces) (1995, resin) CC BY-NC 2.0

England was ready for a new art style when the Young British Artists held their first show, their work startling, provocative, and unusual, developing a new audience and an atmosphere for modern art. The success of their artwork led to the development of the Tate Modern and the Turner Prize. Today the Tate is an exceptionally successful modern art gallery, and the artists have continued to push the meaning of art.

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9.8: SCULPTURE (1970-2000)

INTRODUCTION

By the 1960s, the concept of sculptures was changed, the trend towards abstract and figurative firmly in place as traditional ideas were rejected. New materials were available, and sculptors began to experiment with them. The period also brought more sophistication to create and manufacture sculptures, especially oversized images. Sculptors no longer created a single figure out of marble or bronze, and the use of multiple materials involved additional people beyond the artist. Projects, particularly those outdoors, became collaborative efforts with landscape designers and site architects. Site-specific and environmental works on a grand scale were pioneered during this period. The landscape was the basis for the sculpture for some artists, and works were integrated into existing environments.

Materials were important choices for each artist based on technology and the placement in an environment. Those sculptors using metal needed a broad expanse of space and technology to cast or weld the metal. Other sculptors who made large works in factories required trucks and oversized cranes to transport and install their work. Some artists found materials in the environment and used them to create a natural work, while others transformed natural elements with unnatural materials. Some art was permanently installed in this period, while other artwork was temporary and responsive to natural forces.

RICHARD SERRA

Richard Serra (1939-) was born in San Francisco. His father worked in the steel mills as a pipefitter and influenced Serra's eventual use of steel for his sculptures. Serra received bachelor's degrees from the University of California and Yale, adding an M.F.A from Yale and a Fulbright scholarship. While he was in college, he also worked in the steel mills to support himself, learning the process of melting and rolling metal. Serra even developed a list to describe his work, including to hurl – throwing molten lead against a wall and to roll – rolling the metal. By the late 1960s, he started creating large-scale sculptures on a site. Most of Serra's work focused on Minimalism for his oversized steel structures.

Joe (Figure **9.8.1**) was an early site-specific, permanent sculpture, a commission for the late Joseph Pulitzer Jr. Serra made the immense work from a large plate of hot rolled steel shaped into a spiral. The weathered steel sculpture stands in sharp contrast to the modern square white building. The rolled steel walls widen and narrow as the viewer traverses through the shifting contours of the spiral path surrounded by steel, only the blue sky above visible. Serra described the experience of walking through structure, "It is as if your body becomes its roller coaster, one tracked not up and down but round and round."[1]



Figure **9.8.1**: Joe (1999, weathering steel, 4.1 x 14.6 x 12.1 meters) by Pulitzer Arts Foundation, CC BY-NC-ND 2.0

Clara Clara (Figure **9.8.2**) was named after Serra's wife. The sculpture has two weathered steel bands curving away from each other. At one point, they almost touch, although there is a narrow pathway for people to move through. The sculpture brings the feeling of wide doors opening and inviting the viewer in, only to be squeezed in the middle, then moving along the sides open again.



Figure **9.8.2**: Clara Clara (1983, weathered steel, 36.5 meters long and 3.0 meter high) by dalbera, CC BY 2.0

Intersection II (Figure **9.8.3**) is formed from Serra's favorite material, weathered steel. The massive four panels appear to be precariously balanced. The narrow leaning angles of the walls invite people to walk through the dark, rusted surfaces. Each piece of steel is sloped and curved, forming a central space in the middle of the ellipse. Serra said, "The viewer in part became the subject matter of the work, not the object. His perception of the piece resided in his movement through the piece, [which] became more involved with anticipation, memory, and time, and walking and looking, rather than just looking at a sculpture the way one looks at a painting."[2]



Figure **9.8.3**: Intersection II (1992, weatherproof steel, four identical conical sections, 4 meter high, 15.7 meters long, 5.4 cm thick) by Stephen Hill, CC BY-NC-SA 2.0

ELIZABETH CATLETT

Elizabeth Catlett (1915-2012) was born in Washington D.C. and lived there as a child. Her grandparents were freed slaves and often told Catlett stories about Africa and the hardships of slavery. She graduated from Howard University with outstanding grades; however, Howard was not her first choice. Her original admission into Carnegie Institute of Technology was overturned when the university discovered Catlett was black. Although she was always interested in art, the concept of a black woman as an artist was not acceptable, and Catlett majored in education. She admired the work of Grant Wood and decided to attend the University of Iowa's graduate program where Wood was a teacher. She was accepted into the university but was not allowed to reside in the dormitories and had to rent a room in town. Catlett earned a Master of Fine Arts at the university. She spent time in Mexico studying sculpture and was active in social politics. Because of Catlett's activism, she was barred from returning to the United States; instead, she became a citizen of Mexico.

Throughout her career, Catlett consistently worked making prints while shifting to her main art of sculptures. She used multiple types of material for her sculptures in various sizes and different themes of famous to ordinary people. Her major works were black women whom she depicts as strong and caring with their torsos slanted forward to demonstrate attitude. *Pensive Figure* (Figure **9.8.4**) portrays a sculpture of an abstracted woman sitting thoughtfully, gazing into the distance. Viewers might feel they had to walk quietly while looking at the bronze statue, unwilling to interrupt the woman's thoughts. Her clothing style is unknown until the bottom half of the figure, and it appears she wears a dress based on the line above her crossed legs.



Figure **9.8.4**: Pensive Figure (1968, bronze, 45.7 x 30.4 x 43.1 cm) by ali eminov, CC BY-NC 2.0

El Abrazo (The Embrace) (Figure **9.8.5**) demonstrates Catlett's exceptional use of wood. The work is carved from a single piece of wood, and she used the grain of the mahogany to accentuate the entwined bodies. The pair's faces look outward at the viewer, not at each other. Their direct gaze lets the viewer share their humanity. Catlett stated, "I still work figuratively, trying to express emotion through abstract form, color, line, and space…Even in more abstract sculpture, I attempt to get a reaction, possibly by a strong upward gesture, or a close tight feeling between two figures."[3]



Figure 9.8.5: El Abrazo (The Embrace) (1978, carved mahogany, painted details, 66 x 35.5 x 26.5 cm) by Amaury Laporte, CC BY-NC 2.0

MAGDALENA ABAKANOWICZ

Magdalena Abakanowicz (1930-2017) was born in Poland; her mother descended from previous Polish nobility. The family had fled an earlier Russian invasion of the Polish countryside, and they moved to the city. Abakanowicz was only nine when the Nazis invaded Poland. During the war and occupation years, the family lived outside of Warsaw and were part of the resistance. After the war, the Soviet Union controlled Poland, and the Soviets defined art as Socialist Realism, the only acceptable art for artists. Anything modern or style influenced by Western art was outlawed, and art was completely censored. Abakanowicz attended different art schools and was admitted to the Academy of Fine Arts in Warsaw in 1950-54. The laws of Socialist Realism forced strict rules for the students to follow, and realist portrayals of traditional 19th-century images became the only thing taught at the university. Abakanowicz believed the Academy was rigid and challenging to learn and said, "I liked to draw, seeking the form by placing lines, one next to the other. The professor would come with an eraser in his hand and rub out every unnecessary line on my drawing, leaving a thin, dry contour. I hated him for it."[4] Abakanowicz did take many textile design classes; the methods she learned later influenced her work.

When Abakanowicz first started working as an artist in Poland, the Soviet-controlled country was relatively poor, and artists had little access to materials. She gathered any pieces of materials she found and kept them stored under the bed for possible use. *Embryology* (Figure 9.8.6) was made from rough-hewn fabrics she stuffed. She created a series of different installations using fabric because she liked the concept of no tool between her hands and the material. Her hands were the energy creating the sculpture. The objects in this installation are strewn with no order creating a disturbing scene, appearing as bodies of some sort. Each element seems heavy, like a dead weight from afar. Closer inspection reveals fabric with seams and stuffing, soft to the touch. Because of the brutality of the war and the harshness of Soviet control, many wondered if the stacked figures were a sign of Auschwitz. The human figure was an essential part of Abakanowicz's work, whether overt or implied.



Figure 9.8.6: Embryology (1978-80, burlap, cotton gauze, hemp rope, nylon, sisal, variable dimensions) by FaceMePLS, CC BY 2.0

Throughout her sculptures, her work used different materials in a diversity of forms, as she always returned to the concept of the fragility of humans. *Space of Human Growth* (Figure 9.8.7) covers 2,012 square meters. The oversized concrete shapes are undefined, the meaning left to the viewer. Abakanowicz always abstracted her forms, living things, ambiguous and open to the viewer's interpretation. Installed in a park in Lithuania were the objects unopened blossoms, or parts of the human body or maybe even haystacks, open for viewer interpretation.



Figure 9.8.7: Space of Unknown Growth (1998, concrete forms, 6 forms – 330 x 420 cm, 4 forms – 250 x 320 cm, 2 forms – 170 x 220 cm, 10 forms – 130 x 160 cm) by twiga_swala, CC BY-SA 2.0

Bronze Crowd (Figure 9.8.8) is a set of bronze abstracted figures standing emotionless. Abakanowicz based her work on references to the turmoil of her past, of war and brutal Soviet occupation. She said, "It happened to me to live in times which were extraordinary by their various forms of collective hate and collective adulation. Marches and parades worshipped leaders, great and good, who soon became mass murderers. I was obsessed by the image of the crowd, manipulated like a brainless organism and acting like a brainless organism. I suspected that under the human skull, instincts and emotions overpower the intellect without us being aware of it."[5] The statues in this installation are devoid of any hint of feeling or thought, just the lineup of humans dutifully standing in a row. Even their clothing is wrapped tightly around their bodies, removing all freedom of movement as the leaders control them. The control of art education by the academy Abakanowicz attended is evident in her artwork as she consistently moves beyond the insistence of realism into the consistency of abstraction.



Figure 9.8.8: Bronze Crowd (1990, bronze) by Diorama Sky, CC BY-NC-ND 2.0

Ten Seated Figures (Figure 9.8.9) appear to be the same, all sitting in a row, legs down, backs straight. A closer look reveals the individuality of each one as the protective patina is applied differently, and the surfaces are wrinkled and textured. The figures are headless; perhaps they do not need brains to think when leaders rigidly control them.



Figure 9.8.9: Ten Seated Figures (2010, cast iron) by puffin11uk, CC0 1.0

KATSURA FUNAKOSHI

Katsura Funakoshi (1951-) is considered one of Japan's leading visual artists, currently living in Tokyo. His father was a sculptor, and Funakoshi learned at first from his father. He attended the Tokyo University of Art and Design for his Bachelor of Arts and the Tokyo University of Fine Arts and Music for a Master of Arts degree. Funakoshi became a serious carver in 1980 using camphor wood. Thematically, he combined Asian and Western features in the sculpture and mixed reality with fantasy to develop a certain spirituality. His trademark was to carve the hybrid figures from the waist up, each one different. Funakoshi used the wood grain as a visible carving strategy and left the marks from his carving tools. When he painted or polished the figure, Funakoshi generally left the crown or top of the head

unpainted. He made the eyes luminescent, almost life-like, to engage the viewer. The materials he used for each sculpture were essential to him. Funakoshi stated, "I'm interested in human existence, a statement concerning humanity. The material I use-wood for sculpture, paper for the drawings, and charcoal or pencil-is important, it influences the result. I am seeking the perfect tension or moment between the material and the image."[6]

Am I Floating? (Figure **9.8.10**) is made from camphor wood, her arms and torso painted with light and almost translucent turquoise. Her shoulders are pushed upward, giving more room on her chest for the pendulous breasts. The statue is not decorated or distorted with other images, making her relatively simple.



Figure **9.8.10**: Am I Floating? (2011, painted camphor wood, marble, 103.5 x 29 x 32 cm) by Annie Guilloret, CC BY-NC-ND 2.0

A Lunar Eclipse in Forest (Figure **9.8.11**) followed the same format for the image; only the torso is distorted, her neck elongated. Made from camphor wood and painted in tones of sienna, the body is the lightest section. Her hands appear as appendages on the rounded wings, and she stands on four thin legs helping to balance her spherical body. In *Am I Floating?*, the figure looks straight out at the viewer, while the figure looks downward in this image.



Figure **9.8.11**: A Lunar Eclipse in Forest (2007, painted camphor wood, marble, miscellaneous wood, 212 x 134 x 139 cm) by jdlasica, CC BY 2.0

ANDY GOLDSWORTHY

Born in England, Andy Goldsworthy (1956-) was a laborer on farms as a teenager. He graduated from the now University of Central Lancashire with a Bachelor of Arts and moved to Scotland, where he still resides. Goldsworthy is a sculptor and photographer who creates Land Art or Earth Art. He works with natural materials in their location, his art moving through creation, completion, and disintegration stages. Goldsworthy states, "I enjoy the freedom of just using my hands and 'found' tools – a sharp stone, the quill of a feather, thorns. I take the opportunities each day offers; if it is snowing, I work with snow, at leaf-fall it will be leaves; a blown-over tree becomes a source of twigs and branches. I stop at a place or pick up material because I feel there is something to be discovered. Here is where I can learn."[7] When Goldsworthy goes out into nature, he observes his surroundings to decide what he will create. Most of his work disappears, naturally decaying except for some of his stone walls. Even a wall does not remain the same; grasses grow in the cracks, insects make a nest or animals remove a stone. Most of his art is visible to the public through the photographs he records. Goldsworthy also takes photographs at different times of the day, revealing the interaction of light with the sculpture he made.

For the construction of *Sticks Framing a Lake* (Figure **9.8.12**), Goldsworthy had to stand in the cold waters to build the structure. He gathered sticks and twigs from the surrounding areas. The dark sticks provided a perfect frame and contrast for the lake, altering the water's appearance. The placement of the sticks was difficult because they had to hold each other in place. Goldsworthy did not use any ties or other artificial material, only the sticks woven together. Although it appears the complete circle is sitting on top of the water, the bottom part of the structure is anchored in the mud of the lake. The circle reflects off the lake water presenting a complete image. If the light was in a different position, the reflection might look quite different.

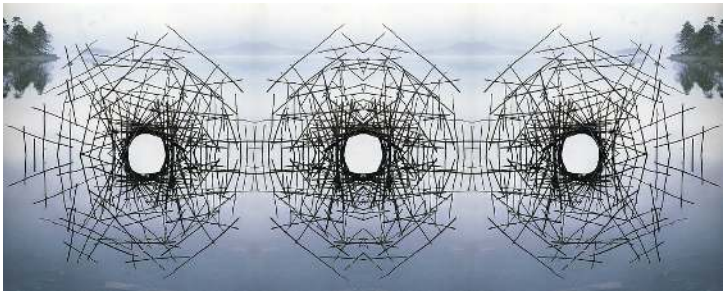


Figure **9.8.12**: Sticks Framing a Lake (1986, found twigs) by iurikothe, CC BY 2.0

Growing up in Scotland, Goldsworthy spent a lot of time in his younger years replacing the ancient stone walls found in the countryside. The walls were always dry-stacked stones, and he frequently used stones in many of his different sculptures. One of his first major commissions was constructing the stone wall *Storm King Park* (Figure **9.8.13**). Originally, Goldsworthy planned to build a 237.7 meters long wall through the woods using the British tradition of stone-stacked walls. However, it was logical to continue the wall down to the pond when he came to an end. After Goldsworthy reached the pond's edge, the wall was extended again, across the pond and uphill to the roadway for a total of 694.3 meters. Some of the stones he used were remnants of an old collapsed wall in the woods. To construct the wall, larger, chunky stones were placed for the foundation, and smaller, rounder stones were built up the middle of the wall. Flat stones were used for the cap of the top layer. The team working on the wall had to chip small parts of the stone to ensure a tight fit. Goldsworthy believed the stone walls of different places connected the past to the present and the region's history.



Figure **9.8.13**: Storm King (1997-98, found stone) by _ElijahPorter, CC BY-ND 2.0

Burnt Patch (Figure **9.8.14**) is constructed from pine branches Goldsworthy had trucked from the trees of the Sierra Nevada. He burned some of the sticks to use in the center portion of the sculpture. The work was installed on a museum floor, unusual for Goldsworthy, who generally builds his work in the natural surroundings of a site. Each stick was installed in a precise pattern of a single layer; the charred sections in the center appeared as a hole.



Figure **9.8.14**: Burnt Patch (1995, pine sticks from Sierra Mountains) by rocor, CC BY-NC 2.0

The *Cairn* (Figure **9.8.15**) was a recurring theme Goldsworthy used for sculptures, incorporating stone, branches, or even ice for different installations. Sometimes the cairn was more permanent, and others lasted only a short time. The stone cairn appears solid and long-lasting; however, even stone objects can collapse over time. Each stone in the cairn was hand cut to fit in place, most of the selected stones flat in appearance. For this cairn sculpture, Goldsworthy imported the stone from a local quarry.



Figure 9.8.15: Cairn (1997, found stone) CC BY-SA 3.0

LOUISE BOURGEOIS

Louise Bourgeois (1911-2010) was born in Paris, France. Her parents originally had a gallery selling antique tapestries. When Bourgeois was still small, her parent started repairing antique rugs, filling in tattered areas. Bourgeois received a good education in design and color. In 1930, she went to the Sorbonne to major in mathematics. However, when her mother died while Bourgeois was in school, Bourgeois switched to study art. After graduating from Sorbonne, she also studied art at some Academies. When she married, they moved to New York City. In the 1940s, she began to make sculptures from wood and other materials like plaster and latex. During the 1950s and 1960s, she was severely depressed and spent significant time in psychoanalysis. By the 1970s and 1980s, she started working in bronze and making large-scale works.

Maman (Figure 9.8.16) was one of her most famous sculptures, a larger-than-life creature and a scary image in anyone's dream. The bronze spider holds her eggs in part of her body; the massively tall spider is balanced on excessively long spindly legs. The sculpture is high above the platform, and viewers can walk through the legs and look up at the meshed sac holding the marble eggs.



Figure 9.8.16: Maman (1999, bronze and steel, 895 x 980 x 1160 cm) by dalbera, CC BY 2.0

Bourgeois made multiple spider sculptures in different sizes, and *The Nest* (Figure 9.8.17) created five different spiders, all standing under each other. Each spider has its distinctive body and long knobby legs. Bourgeois suffered emotional abuse from her father as a child, and her mother became her primary support. Bourgeois looked at the spider as a patient, methodical and valuable creature, reminiscent of her mother.



Figure 9.8.17: The Nest (1994, steel, 256.5 x 480 x 401.3 cm) by rocor, CC BY-NC 2.0

Eyes (Figure 9.8.18) is in a sculpture park in Oslo, Norway. The giant granite eyeballs sit by the water, the overly small pupils looking at the view. Some viewers see the sculptures as huge eyes while others infer them as two breasts. Bourgeois placed the balls on a small hill open

for interpretation by viewers; are they accepted as eyes, or do they reflect the masculine perception of the female body.



Figure 9.8.18: Eyes (1995, granite, 160 cm diameter) by tgrauros, CC BY-SA 2.0

Eye Benches IV (Figure 9.8.19) is installed in a park in New Orleans. The bronze benches have actual lights for the center of the eyes. Hurricane Katrina destroyed the square where the benches were installed, and when it was rebuilt, the benches were installed. Bourgeois made several different styles of benches from eyes, some in bronze and others granite. The various eye benches sit in their location, watching people walk by, viewers looking back at the eyes.



Figure 9.8.19: Eye Benches IV (2001, bronze, 137.1 x 271.7 x 165.1 cm) by Derek Bridges, CC BY 2.0

GEORGE SEGAL

George Segal (1924-2000) was born in New York after his parents immigrated from Eastern Europe. Segal's parents owned a chicken farm in New Jersey. He graduated from New York University planning to teach school. After he married, Segal and his wife also bought a chicken farm he ran. On the farm, he held picnics and invited friends from the university and the art world for performances while he taught art and English at a high school and Rutgers University. Segal started as a painter, and in 1961, he was given a box of plaster bandages to evaluate as an art medium. Segal took them home and made a cast of his own body, starting his career as a sculptor. Segal became a pioneer using the plaster-impregnated strips and created the process for using the material. He wrapped different parts of a model with the bandages until he had completed a whole body. After Segal assembled the sections, he added more plaster to the forms. At first, he left the sculptures in the original white color of the plaster bandages, and in a few years, began to paint them bright colors. Eventually, Segal cast the statues in bronze, sometimes adding a white patina to resemble the original form.

The *Holocaust Memorial* (Figure 9.8.20) was installed in San Francisco as a memorial to those who lost their lives during World War II in the concentration camps. Made of bronze and painted white, Segal constructed different symbolic meanings into the sculpture. The white, ghostly appearing bodies lie in piles, like the massive stacks of discarded bodies found in the concentration camps. One woman held an apple-like Eve in the bible, and another person resembled Jesus, connecting Jewish and Christian beliefs. Segal had his friends pose for the different people, so they did not appear emaciated as the corpses in the camps. The single person holding on to the wire fence is modeled after a photograph by Margaret Bourke-White of the liberation of the Buchenwald concentration camp. During the actual time of the camps, the wire was electrified to prevent escapes.



Figure 9.8.20: Holocaust Memorial (1984, bronze, paint, wire) by @bastique, CC BY-SA 2.0

Gay Liberation (Figure 9.8.21) is part of the Stonewall National Monument in New York, and a second casting is installed at Stanford University in California. The four figures are made of bronze with a white patina, and two women are sitting on the bench while the two

men are standing. The images of two gay men and two lesbians relaxing in a public place would have provoked controversy and derogatory reactions. Segal said of the finished sculpture, "it concentrates on tenderness, gentleness, and sensitivity as expressed in gesture…and makes the delicate point that gay people are as feeling as anyone else."[8]

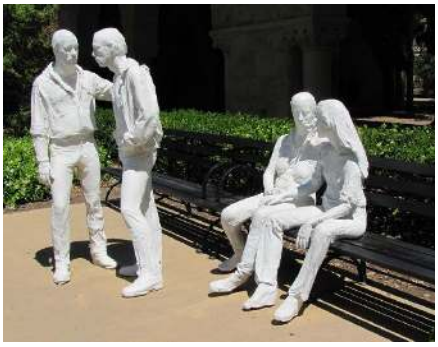


Figure **9.8.21**: Gay Liberation (1992, figures - bronze (white lacquer), bench – steel (black paint), group, 1.8 x 4.8 x 2.2 meters) by rocor, CC BY-NC 2.0

The figures in *Depression Breadline* (Figure **9.8.22**) stand slump-shouldered in nondescript clothing against the dark brick wall. The sculpture, in monotone colors, was a reflection of the alienation people felt during the depression. During the depression in the 1930s, one of every four workers was unemployed, and hunger and joblessness were common. People waited in long lines for food at soup kitchens, schools, or churches. The men in the sculpture are like the reality of the time, each person staring at the back of the other, no one engaged in conversation, each person isolated. Yet, they were all experiencing the same hunger issues, loss of jobs, and money. Segal dressed his models in the appropriate clothing and then wrapped the plaster bandages he dipped in the water around the model to make the sculpture. The person had to stand in place until the cast dried. The molds captured the folds, seams, buttons, and other clothing details. The molds became Segal's basis for using bronze to create permanent life-like images.



Figure **9.8.22**: Depression Breadline (1991, plaster, wood, metal, acrylic, 274.3 x 375.9 x 91.44) by pontla, CC BY-NC-ND 2.0

HOCK E AYE VI EDGAR HEAP OF BIRDS

Hock e aye vi Edgar Heap of Birds (Born 1954-) is a Cheyenne and Arapaho native artist born in Wichita, Kansas. Heap of Birds holds a *Bachelor of Fine Arts* from the University of Kansas and a Master of Fine Arts from (Temple University. He works in various media from drawing, painting, printmaking, glassmaking, but is known for his public installations and his powerful use of words. Heap of Birds grew up in Oklahoma and spent hours exploring the land, discovering the sharp stones. He thought about these stones as weapons, perhaps utilized by the Indigenous population 1000 years ago. The stones inspired his activism, fighting against racial injustice and Native American rights – not with sharp stones – but with art as his weapon.



Figure 9.8.23: Minnesota (1980s, enamel on aluminum) by Lorie Shaull, CC BY-SA 2.0

In the 1980s, Heap of Birds started to make commercial-looking signs, placed on land not directly Cheyenne or Arapaho to recognize local tribes. The text on the sign *Minnesota* (Figure 9.8.23) stated in simple text, "ATOSENNIM TODAY YOUR HOST IS CLOUD MAN VILLAGE" the backward letters of Minnesota make the viewer decode the message and meaning. Basic shapes and colors evoke strong emotions conveyed through a few words. The present tense "today" underscores the native tribal population still here today. Heap of Birds created signs installed all over the country that defined the current name of the state and the Native American tribe originally inhabiting the area and, in many places, still there.

The sign *Fighting Illini* (Figure 9.8.24) reads, "INILLI GNITHGIF TODAY YOUR HOST IS POTAWATOMI" located in Illinois where the Potawatomi lived.



Figure 9.8.24: Fighting Illini (1990 enamel on aluminum) by jeffkolar, CC BY-SA 2.0

The installation, *Building Minnesota* (no pictures available) on the Minnesota River, came from an inspiration based on the gifts of the local native community in the Minneapolis area. He wanted to give back in a meaningful way. The site-specific work along the Minnesota River honors the 40 Dakota warriors hung in the United States' largest government-sanctioned death. Although 303 Dakota people received a death sentence after the end of the wars and forced relocation, only thirty-eight were ordered hung by Abraham Lincoln and two by Andrew Johnson. Heap of Birds created the installation with 40 signs. On the commercial-looking signs is text, which comes from letters written by Abraham Lincoln, each native warrior's name is spelled phonetically, for example, Ma-ka'tal-na'-zin (One Who Stands on the Earth). The text also states, "death by hanging on the order of Abraham Lincoln." This site became a place to honor those killed. Tribal citizens visited the site and left different items, sweat lodge bundles, and feathers. The Dakota Wars, which led to these deaths, was over the land; the United States government wanted more land to grow wheat and fought the Dakota tribe to force them off the land. The artwork educates people who don't know about the hangings or want to face this shameful part of history.

In 2005, Heap of Birds installed *Wheel* (Figure 9.8.25), a complex work of art with ten vertical forms in the shape of a fork. They represent abstract versions of fork trees used to build ceremonial lodges. The circle form is based on the Big Horn Medicine Wheel, a sacred site in northern Wyoming, and the circular shape of a traditional Plains Indian Sun Dance lodge. These lodges were made with 12 fork trees, and the forks became powerful structural devices to hold up a structure. The circular format also reflects the Medicine circle. The sculpture also

underscores the astronomical science used by indigenous tribes. The artist only used ten vertical trees because he didn't want to construct a religious idol, only create art. Heap of Birds explained, "I was sensitive, very worried about overreaching my knowledge and divulging too much of it, to make a ceremonial instrument, so I removed two trees, so it doesn't function like the medicine wheel does."[9]



Figure 9.8.25: Wheel (2005, steel, enamel, 15.2 meters in diameter) by designsbykari, CC BY 2.0

The fork at the top (Figure 9.8.26) is usually where the lodge rafters are positioned in a ceremonial lodge. Without rafters, Heap of Birds wanted visitors, especially natives, would finish it in their imagination. The circle of bright red trees beckons visitors to interact with them. When the viewer reads the text, the artist's message about how the government massacred or reneged on treaties is understood. The artist wanted to display and expand the history and stories of Native Americans with more challenging dynamics. For example, the text on one tree states, "1864 Sand Creek Massacre," or "1868 Washita River Massacre". Heap of Birds family emblem, the Magpies, was based on his great-great-grandfather Many Magpies, who was imprisoned in the Fort Marion Prison. The image of Magpies covers one of the trees. Through text and symbolic imagery, Heap of Birds makes sure to involve the different types of viewers in seeing, reading, and understanding the artist's powerful message.



Figure 9.8.26: Wheels closeup, by yosoynuts, CC BY-ND 2.0

VIOLA FREY

Viola Frey (1933-2004) was born in California and received her Bachelor of Fine Arts at the California College of Arts and Crafts. Other students included Richard Diebenkorn, Manuel Neri, ad Nathan Oliveira, all active in the Bay Area Figurative movement. Frey went to New York to study at the Clay Art Center, where artists can investigate using ceramics beyond the usual constraints. She returned to the San Francisco Bay Area in 1960 and became one of the most respected ceramic artists. Her ceramics were based on enormous figures made from clay and painted bright colors. Some of the figures were almost 3.5 meters high, their immensity requiring her to create the entire sculpture starting at ground level and building up the figure. After the details were completed, the figure was cut apart to be fired and then reassembled like a jigsaw puzzle. Frey frequently portrayed the men in suits and ties and her female figures either nude or in patterned 1950s styled dresses. Although her specialty was immense ceramic figures, Frey also created paintings, drawings, photography, and work in glass. Her favorite art forms were miniature figurines she collected at flea markets. Frey took many of the smaller pieces and created assemblages of the parts. From the assembled components, she made molds to cast her sculptures made from amalgamated pieces,

Man Kicking the World (Figure 9.8.27) is dressed in a conventional suit of blues. Frey used red on his tie and face to dominate the otherwise bland person. He is looking at the world with his foot, ready to push the oversized world, only sensing some hesitancy about what might happen. She generally had men wear blue suits, portraying them as respectable and a symbol of power. The men were often seated or perhaps falling to demonstrate their vulnerabilities.



Figure 9.8.27: Man Kicking World II (2002, Glazed ceramic, 317.5 x 226 x 360.6 cm) by Donald Lee Pardue, CC BY 2.0

As seen in Homage, Frey did a small number of nude men and depicted them as vulnerable figures (Figure 9.8.28). She started the series in the 1980s when the Aids epidemic was rampant, and her assistant lost his life to Aids. Frey commented on her nude males, "I think I saw them as figures of vulnerability. How vulnerable people really are. Especially the men, who were on such a crest in the sixties. Come crashing down to all of this. It doesn't seem quite right."[10] Frey also treated the surface differently, the body covered in gashing white and orange intersected by yellows and blues. Her unusual use of color demonstrated her deep feelings about the subject.



Figure 9.8.28: Homage (1985-87, glazed ceramic, 165.1 x 218.4 x 114.3 cm) by michaelz1, CC BY-NC-SA 2.0

Woman with Elbow on Raised Knee (Figure 9.8.29) is sitting in a relaxed position of self-assuredness. Frey always portrayed women as in control and alert, aware of their surroundings. She used blue to define the shadows as well as connections. The woman is well-groomed, her red nail polish and lipstick in place, her hair carefully combed even though she has no clothes. Regardless of how large or positioned they were, Frey also maintained the look and feel of averageness in both men and women.



Figure 9.8.29: Woman with Elbow on Raised Knee (1994, glazed ceramic, paint, 220.9 x 129.5 x 160 cm) by Thomas Hawk, CC BY-NC 2.0

LILIANE LIJN'S

Liliane Lijn's (1939-) mother came to New York City from Belgium, and Lijn was born four months later. They were European Jews who were escaping the beginning of the wars. When she was fourteen and Europe recovered from the war, the family moved to Switzerland. Lijn studied archaeology and art history in Paris, hanging out in cafes and discussing poetry when she started to draw. She was always interested in different materials and experimented with plastics and how it reflected light or moved. Her first idea was the Poem Machine, where she combined her love of poetry and experimental sculptures. The words in the sculpture (Figure 9.8.30) spin, blurring, and vibrating. Lijn believed the power of words was diminished, and she wanted to change the visual expression of poetry into sound. She wanted people to see sound. While she was in Paris, Lijn also noted the lack of women artists and started making forms resembling the power of females. Much

of her early work was based on kinetic art, and she wanted to do more than make something move as she was very interested in the combination of art and science.



Figure 9.8.30: Poem Machines (1965) by dr vaxon, CC BY 2.0

Armoured Head (Figure 9.8.31) is a small sculpture Lijn made with wire mesh formed to surround a sphere. The wire becomes looser as it progresses upward, leaving a large opening at the top. In the center, the sphere is zinc blown glass with vertical lines. She made a series of different glass heads using the blow torch to create wounds on the head. Blowing glass was natural for Lijn as she used the scientific tools on her sculptures to display pain and suffering. Part of her investigation of glass was how light and the color spectrum reflected and changed the glass.



Figure 9.8.31: Amoured Head (1990, zinc blown glass and metal, 440 x 385 x 385 cm) by Loz Flowers, CC BY-SA 2.0

Extrapolation (Figure 9.8.32) was a sculpture Lijn created based on the concepts of a book and the layers of pages in a book, a continuation of her interest in words. The sculpture's layers of plates were held apart by spaces to allow light to flow through and a feeling of openness.



Figure 9.8.32: Extrapolation (1982, stainless steel, 427 x 396.5 x 305 cm) by mira66, CC BY 2.0

When the light shines on the panels (Figure 9.8.33), they reflect the sky, appearing as one piece.



Figure 9.8.33: Extrapolation closeup, by Leo Reynolds, CC BY-NC-SA 2.0

CHRISTO VLADIMIROV JAVACHEFF AND JEANNE-CLAUDE DENAT DE GUILLEBON

Christo Vladimirov Javacheff (1935–2020) and Jeanne-Claude Denat de Guillebon (1935-2009) became well-known as Christo and Jeanne-Claude, many people never knowing the artists' last names. Christo, born in Bulgaria, and Jeanne-Claude, born in Morocco. Both were born on June 13, 1935, and they met and married in Paris in the 1950s. Christo was interested in art in Bulgaria as a child, his education interrupted by World War II. After the war, Bulgaria was part of the Soviet umbrella and totalitarian rule, which suppressed and concepts of Western art. Christo did attend Sofia Academy of Fine Arts, finding the education very limited and dull. He was forced to paint propaganda and serve in the military during the summer. Christo decided to escape and stowed away on a railcar to Vienna, where he surrendered his passport to register as a stateless person and become eligible for political asylum. By 1958, he used his connections to go to Paris, where he met Jeanne-Claude.

Jeanne-Claude's father was a French army officer stationed in Morocco, where she was born. Her mother divorced shortly afterward and married three more times. Jeanne-Claude graduated from the University of Tunis, her degree in Latin and philosophy when she returned to Paris. She met Christo when he was painting a portrait of her mother, who was married to a French army general. Jeanne-Claude was engaged to another man when she became pregnant by Christo. She married the other man, left him on the honeymoon, and returned to Christo, their son born in 1960.

Christo and Jeanne-Claude created grand projects, always temporary and requiring support and approval from hundreds of people, including those who owned the land, the elected officials in every community, environmental laws and officials, engineers and designers, court systems, and the residents. They began by identifying their projects with drawings, photographs, material investigations, and how we would do this. The hardest part was approval for the seemingly impossible, grand-scale projects. The artists paid for all the expenses of the massive and large projects. They supported the project with sales of preparatory drawings, scale models, lithographs, and prints from earlier works. They did not take money from sponsors or community groups. Christo told the New York Times, "For me esthetics is everything involved in the process – the workers, the politics, the negotiations, the construction difficulty, the dealings with hundreds of people. The whole process becomes an esthetic – that's what I'm interested in, discovering the process. I put myself in dialogue with other people."[11]

Running Fence (Figure **9.8.34**) was installed near Highway 101, north of San Francisco. The fence ran along on private property over the rolling hills until it met the Pacific Ocean, almost forty kilometers. The fence was one of the early massive projects Christo and Jeanne-Claude created. The preparation took forty-two months working with ranchers, holding eighteen public hearings, writing a 450-page Environmental Impact Report, and three sessions at the Superior Courts of California.[12] *Running Fence* required 200,000 square meters of nylon fabric with 2,050 steel poles holding the cables. The poles were driven into the ground without any concrete as all the parts were made to be removed without any remains from the fence construction. Because the fence crossed roads and a town, they left passageways for cars, cattle, and wildlife. *Running Fence* was installed and removed fourteen days later; the artwork was installed for two weeks.



Figure **9.8.34**: *Running Fence* (1985, polyamide fabric, rope, steel chains) by rocor, CC BY-NC 2.0

The Pont Neuf Wrapped (Figure **9.8.35**) is a significant bridge in Paris, France; they wrapped in 1985, a complicated undertaking without obstructing the river traffic. The bridge was enclosed with golden, woven polyamide fabric. The fabric-covered all the bridge's parts, the sidewalks, streetlamps, and part of the embankment. Pedestrians walked on the fabric to cross the bridge. The fabric was held in place with thirteen kilometers of rope and twelve tons of steel chains, including a meter of chain underwater. The bridge was transformed, and different bridge details, usually not noticed, were suddenly interesting parts. The artwork was in place for fourteen days.

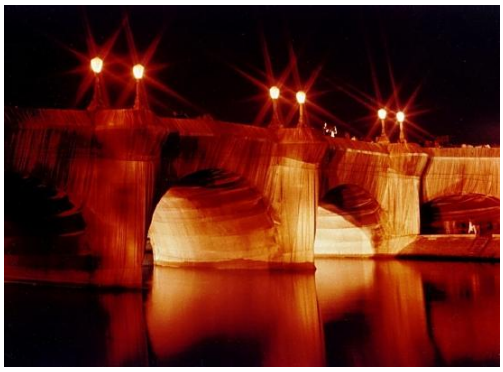


Figure 9.8.35: *The* Pont Neuf Wrapped (1985, polyamide fabric, rope, steel chains) CC BY 2.5

In 1991, as the sun rose in Japan and California, workers opened 3,100 umbrellas simultaneously. The works were designed to reflect the differences between the ways of life and land use. The valley in Japan was nineteen kilometers, and the valley in California was twenty-nine kilometers long. The umbrellas were made from fabric with an aluminum frame on steel bases. 1,340 blue umbrellas (Figure **9.8.36**) were installed in Japan, and 1,760 yellow umbrellas (Figure **9.8.37**) were mounted in California. The umbrellas were colored and positioned to reflect the use and availability of land in each space. In Japan, space is limited, and the umbrellas were grouped closely along with the rice fields. The blue of the umbrellas reflects the plentiful water of the region. The umbrellas were spaced far apart in California, moving along the hillsides and valleys of abundant uncultivated land. Blond grasses covered the hills, an arid landscape, the yellow color of the umbrellas blending into the hills. In both locations, the umbrellas were visible for eighteen days, and the public could drive by or walk and sit under the shade of the umbrella.



Figure 9.8.36: The Umbrellas-Japan (1991, fabric, steel, aluminum, wood) CC BY-SA 3.0

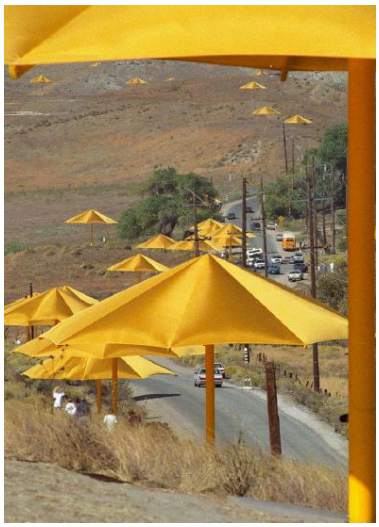


Figure 9.8.37: The Umbrellas-USA (1991, fabric, steel, aluminum, wood) by Jon Delorey, CC BY-NC 2.0

In a park in Switzerland, one hundred seventy-eight trees were wrapped with 55,000 square meters of polyester fabric and tied with 23 kilometers of rope. The *Wrapped Trees* (Figure **9.8.38**) project took seven days in 1998. The trees were different heights varying from two to twenty-five meters. The installation was in place for two weeks, and when the wrapping was removed, all the material was recycled. The

material was translucent, and the branches and leaves were visible through the fabric, changing the views as the wind moved the fabric into different positions. The trees were scattered throughout the park and along the creek.



Figure **9.8.38**: Wrapped Trees (1997-98, polyester fabric, rope, 55,000 square meters) by juliensart, CC BY-NC-ND 2.0



Figure **9.8.38**: Wrapped Trees base, by juliensart, CC BY-NC-ND 2.0

The Gates (Figure **9.8.39**) was an installation in Central Park, New York City. Along the pathways and sidewalks, they installed 7,503 fabric panels, each 4.87 meters high, 2.1 meters off the ground, and 1.68 to 5.48 meters wide on twenty-five different walkways.[13] The saffron-colored panels were suspended from the gate, the bright color visible from far away through the leafless trees. The poles were attached to paved surfaces, so they did not disturb the ground. The rectangular gates matched the shapes of the buildings. However, the gates moved along the serpentine walkways through the tree branches, a meeting of the organic forms mixed with static geometry. The warm saffron-colored gates almost appeared as golden meandering through the trees.



Figure **9.8.40**: The Gates (2005) CC BY-SA 3.0



Figure **9.8.41**: The Gates (2005) by aleph78, CC BY-NC-ND 2.0

[1] Retrieved from https://racstl.org/public-art/joe/

[2] Retrieved from https://www.moma.org/collection/works/81514

[3] Retrieved from https://catalogue.swanngalleries.com....3&refNo=593423

[4] Inglot, J. (2004). *The Figurative Sculpture of Magdalena Abakanowicz: Bodies, Environments, and Myths*, University of California Press, p. 28.

[5] Retrieved from https://www.nashersculpturecenter.or....artist/id/3831

[6] Retrieved from https://crownpoint.com/artist/katsura-funakoshi/

[7] Retrieved from https://www.livingyourwildcreativity....y-1-mitchell-1

[8] Retrieved from https://steinhardt.nyu.edu/news/endu....ge-segal-ba-49

[9] Heap of Birds, Edgar. “Artist Talk: Edgar Heap of Birds.” Artist Talk, June 24, 2017, Walker Art Center, Minneapolis, MN. Lecture.

[10] Retrieved from https://www.bonhams.com/auction/....omage-1985-87/

[11] Retrieved from https://www.nytimes.com/2020/05/31/a....isto-dead.html

[12] Retrieved from https://christojeanneclaude.net/artw....running-fence/

[13] Retrieved from https://christojeanneclaude.net/artworks/the-gates/

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9.9: CONCLUSION

The nineties brought the internet and started the technology revolution. People soon recognized the vast possibilities of this virtual global network, and the digital art scene started booming. The internet helped numerous artists make their artwork more visible, increasing accessibility to worldwide audiences. Advanced technology also enabled the artist to transform and manipulate their artwork, thus becoming a significant art medium. The new millennium would introduce digital methods to substantial numbers of artists to use advanced technology and change the methods and marketplace of art.

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CHAPTER OVERVIEW

10: MILLENNIAL ART (2000-PRESENT)

10.1: Introduction
10.2: Installation Art
10.3: Contemporary African Art
10.4: Architecture for the 21st Century
10.5: Contemporary Figurative
10.6: Conclusion

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10.1: INTRODUCTION

INTRODUCTION

With the advent of the twenty-first century, communication, transportation, and supply chain integration created a truly global world. No one country is isolated from events happening throughout the world. One of the major issues confronting the global population is climate change and its effects on the environment and how people and animals survive. Global warming has changed the climate on the planet as desert areas are hotter and uninhabitable for both humans and animals, arctic regions are melting, and extreme weather events are common. Land and air are polluted by the toxic waste of modern mining, manufacturing, and other industries. Some industries contribute to deforestation as forests in the Amazon or Indonesia are cleared for commercial agriculture. No other civilization had interfered with nature and the environment as current civilizations. These issues have also changed how many artists work who now use modern waste materials for their art, recycling the waste they found.

The new millennium brought multiple inventions into our lives, changing how we live. Nanotechnology and miniaturization allowed the computer industry to create smaller devices and technology into everything, including our refrigerators. The iPhone brought worldwide communications to everyone. Some countries did not have any phone systems, especially in rural areas. The portable, satellite-based phone gave everyone the potential to talk and search the world's information. Space exploration expanded with the International Space Station, missions landing on Mars, or personal rockets carrying ordinary citizens into space. Thousands of satellites roam through space, delivering the internet and social media, tracking weather, or mapping the changes to the earth. The discovery of human genomes led to transformational innovation in genetics and medicine. These inventions brought changes worldwide.

At the beginning of the year 2000, significant social changes occurred. Women gained more rights in different countries, and over the last twenty years, the number of female leaders in the world has doubled. Many countries have given women far more rights and equality, including the ability to earn equal wages. Unfortunately, women still have few rights in some places, live in poverty, and suffer physical and mental abuse. The fight for equality also helped the rise of female artists throughout the world and their breakthrough into the art markets. Same-sex marriage also became a legal concept in a growing number of countries. Terrorism continues to be a problem throughout the world, either individual terrorists' actions or country-on-country incursions.

CONTEMPORARY ARCHITECTURAL MATERIALS

Contemporary architecture embraced natural light, open interiors, natural features, and eco-friendly materials. Designs might be asymmetric, have cantilevered sections, or large planes of glass and aluminum. These requirements lead to creative inventiveness for materials to support the new designs. Cement is an essential part of the materials for buildings, and the unusual shapes and need for support brought new types of fast-drying and self-healing cement. If water enters a crack in the cement, bacteria is reactivated, mixes with the cement, and excretes material to heal the crack. Bamboo is a renewable resource, a strong and resilient material used in many buildings. Aluminum is made with new technology and appears as glass yet maintains the strength of steel. Some companies are making bricks that absorb air pollution and are strong. Other materials are made from recycled wood or steel materials, reducing the impact on the environment.

CONTEMPORARY AFRICAN ART MEDIUM

Contemporary African Art is, by its very nature, fluid, self-motivated, and resists classification.[1] Art in Africa is not based on a singular concept, as art is created from local circumstantial parameters throughout the continent. Some artists have never left their country, while others have traveled and been educated in different methods. Each artist's journey into and through the art world is different, and the medium they use is as varied as the artists themselves. As different countries became independent from their colonial masters, artists were also released from traditional European painting styles. They also had to adjust to the effects of globalization on their environments. In many African countries, recycled materials became a significant art medium, allowing artists to create unique concepts based on the pollution of the twenty-first century. They produced a unique art form.

CONTEMPORARY FIGURATIVE ART CONCEPTS

Photography captured the figure in its perfect form, rendering the exactness of the eye of the camera. The new contemporary figures now used the body in exaggeration, creating some parts overextended, extra-large, or disjointed yet portraying the body in a realistic setting. They used the body set in the form of what it might feel like in a situation instead of what it looked like. The figure may not exist in the painted image; however, the artist is depicting a narrative of what might happen the emotions the figure brings to the artwork. The works might be contradictory, depicting different expressions for experimentation. The contemporary figurative artists create a sense of existence itself, the feelings of identity, and the political events around the world.

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[1] Retrieved from https://www.contemporary-african-art....rican-art.html

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10.2: INSTALLATION ART

INTRODUCTION

Installation art is a relatively new genre for the millennium defined as large-scale constructions, usually mixed media, and installed for a specified period. The artwork usually fills the space, and viewers must walk through the exhibit, often becoming part of the installation. However, some installations might be fragile or installed along a wall. A sculpture is generally one piece of art displayed in separate or individual spaces. An installation is a more unified experience, engaging the viewer in most of the environment. Technology has also contributed to the ability of artists to create large installations involving LEDs, computerized movement, unusual formations, and even environmentally supported projects. One attribute of installation art is its immersive properties, how the art appears depending on the viewer's position. The works are also large in scale and site-specific, made to fit into the gallery and museum. or outdoor space. Generally, they are placed in unique surroundings to compliment the artwork.

AI WEIWEI

Ai Weiwei (1957-) was born in China, his father a poet. The family was sentenced to a labor camp when Ai was one, then sixteen years in exile in far northern China. After Mao Zedong's death, the Cultural Revolution ended, and the family moved back to Beijing, where Ai studied animation. He moved to the United States for twelve years to learn English and art. He returned to China when his father's health failed in 1993 and set up his studio. Ai began to openly criticize the Chinese government's human rights issues, corruption, and lack of democracy. Most of his work follows his political beliefs and feelings about the social problems in China, leading to harassment by the government and occasional house arrest. In 2011, Ai was jailed for three months; however, the government kept his passport when he was released, and he could not travel. When his passport was returned in 2015, he moved to Europe. Ai Weiwei uses his art as dissident art, protesting human abuses in China by the government. His work is international and brings his messages to the world. He uses simple or everyday objects or materials to create his installation as he believed they were meaningful to people.

Sunflower Seeds (Figure **10.2.1**) is composed of 100 million small seeds stacked evenly on the floor. Each seed appears the same; however, every seed is unique. The life-sized seeds are made by hand from porcelain, sculpted, and painted. The seeds were produced in small workshops in the city of Jingdezhen, known for their production of porcelain since 1004 CE, and originally produced the Imperial porcelain for the royal palaces. Revolutionary types of kilns and access to deposits of *petuntse*, the clay needed for porcelain were part of the cities success to become the major Chinese porcelain site, even today. Ai Weiwei used the concept of porcelain sunflower seeds to examine the idea of 'Made in China' and its position in the global economy. He created each seed piled in the installation to represent the relationship between an individual and the masses. He posed the questions: "What does it mean to be an individual in today's society? Are we insignificant or powerless unless we act together? What do our increasing desires, materialism, and number mean for society, the environment, and the future?"[1]

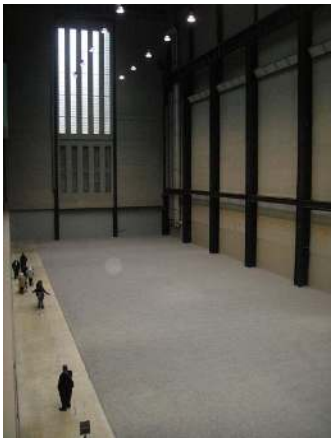


Figure **10.2.1**: Sunflower Seeds (2010, porcelain, size varies) CC BY-SA 3.0



Figure **10.2.2**: Sunflower Seeds closeup by Marcel Oosterwijk, CC BY-SA 2.0

Ai Weiwei's installations reflect his commentary on society, politics, and economics in contemporary China, and he uses irony to create his installation. *World Map* (Figure **10.2.3**) is an example of simple, basic objects to make a simple visual expression.



Figure **10.2.3**: World Map (2006-09, cotton and wooden base, 120 x 800 x 400 cm) by Vilseskogen, CC BY-NC-SA 2.0

The map comprises thousands of layers of very fine, thin cotton cloth (Figure **10.2.4**). Making, cutting, stacking, and installing the cloth was exceptionally time-consuming and laborious. The map demonstrates China's position in the world as a place of cheap labor, especially in the clothing industry. Ai stated, "*China is blindly producing for the demands of the market… My work very much relates to this blind production of things. I'm part of it, which is a bit of a nonsense.*"[2] *He also uses other materials to make maps of China in protest, including 1,800 milk tins to protest China's tainted milk, making infants sick.*



Figure **10.2.4**: World Map closeup by Vilseskogen, CC BY-NC-SA 2.0

In the installation, *Moon Chest* (Figure **10.2.5**), Ai made 81 chests of wood, each with four circles cut in the upper and lower panels on both sides. The openings vary on each chest, and when the chests are carefully aligned, the moon's phases are visible. He wanted to create an installation of simplistic materials and construction while having a sense of functionality. The chests were made from Huali wood, a common material for Chinese furniture, and were constructed without any joining materials, the methods used for ancient furniture. The exhibition was one of the few of Ai's installations without a direct political message, emphasizing artistic beauty.



Figure **10.2.5**: Moon Chest (2008, Huanghuali wood, 320 x 160 x 80 cm) by maurizio.mwg, CC BY-NC-ND 2.0

Ai Weiwei created different bicycle installations to acknowledge China's past reliance on bicycles, the mass-produced transportation now becoming obsolete to the car culture. *Forever* (Figure **10.2.6**) is one of the installations. Bicycles can be installed in multiple configurations representing the universal use of the bicycles and the beauty found in the object. However, the chain and pedal have been removed from each unit, now obsolete and unusable. However, the bicycles are arranged in a circle giving the feeling of motion—the "forever" of the title belying the actuality.



Figure **10.2.6**: Forever (2003, forty-two bicycles) by maurizio.mwg, CC BY-NC-ND 2.0

Ai Wei Wei's accumulations and use of single objects are used again in installations with stools. Both installations (Figure **10.2.7**, Figure **10.2.8**) demonstrate how he combined small and large sets of stools. The three-legged wooden stool was typical in China, now an antiquated object in today's Chinese society. Previously, the stools were carefully carved and passed down through the generations, an expression of centuries-old aesthetics. Today stools are plastic or aluminum in China, a modern and mass-produced object, disposable in today's society. A common symbol of the importance of and creativity of the individual as opposed to the massive state.



Figure **10.2.7**: Stool installation 1, by FaceMePLS, CC BY 2.0



Figure **10.2.8**: Stool installation 2, by micmol, CC BY-NC-SA 2.0

YAYOI KUSAMA

Yayoi Kusama (1929-) was born in Japan, where her parents owned a nursery for plants and seeds. Kusama started drawing pumpkins from the time she was a child. She said she drew from hallucinations she observed, a concept followed throughout her life. Kusama's childhood was traumatic; her mother did not support her art and was abusive. Her father had continual extramarital affairs, which her mother made Kusama follow him and spy, reporting back. By the time Kusama was ten, her hallucinations had included flashing lights and fields of dots she believed engulfed her. She studied traditional Japanese Nihonga style, finding it unsatisfactory, and studied Western avant-garde. After success in Japan, at twenty-seven, she went to the United States from 1957 to 1972, believing Japan was too disparaging of women and too feudalistic.

In the United States, Kusama developed her reflective mirror rooms, complex installations with mirrors, colored balls, and lights. She worked successfully with other artists in New York City, however financial success eluded her. During this period, Kusama became heavily involved with the anti-Viet Nam war protesters, often doing unusual things to draw attention to her demonstrations, including painting polka dots on nude protesters. When Kusama returned to Japan in 1973, mentally ill and suicidal, she checked herself into a hospital. Since that period, she has resided in the psychiatric hospital, creating her art in a nearby studio.

Dots have become Kusama's obsession on all her artwork and installations, dots covering everything in repetitive patterns. Kusama said, "A polka-dot has the form of the sun which is a symbol of the energy of the whole world and our living life, and the form of the moon which is calm. Round soft, colourful, senseless and unknowing. Polka-dots can't stay alone; like the communicative life of people, two or three and more polka-dots become movement. ....Polka-dots are a way to infinity."[3] Most of her work is based on the repetitive use of dots, beloved pumpkins, and mirrors in her installations. *Dots Obsession* (Figure **10.2.9**) is like Kusama's hallucinations in childhood, believing her space was covered in patterns. In this installation, she used red for the base color and the highly contrasting white dots. The room was enclosed with mirrors, multiple lights, and large balloon-like structures, giving the viewers an immersive involvement.



Figure **10.2.9**: Dots Obsession (2011, red paint, white dots, giant balloons, mirrors) by hmboo Electrician and Adventurer, CC BY-ND 2.0

Repetitive Vision (Figure **10.2.10**) creates a startling strange, and disorienting environment. The black mirrored walls and ceiling reflect the mannequins covered in red dots. The mirrors present views of the front, back, and sides of the mannequins confusing the viewer, impossible to know the limits of the room or numbers of mannequins. The red dots on the floor, mannequins, and reflections add to the confusion of the room's boundaries. Kusama said, "A mirror is a device which obliterates everything, including myself and others in the light of another world or a gallant apparatus which creates nothingness."[4]



Figure **10.2.10**: Repetitive Vision (1996, adhesive dots, formica, mirrors, mannequins) by watz, CC BY-NC-SA 2.0

Late in her career, Kusama's infinity rooms expanded and included her trademark dots and pumpkins. The mirrored and lighted ceiling and walls infinitely reflect the dotted pumpkins in *All the Eternal Love I Have for the Pumpkins* (Figure **10.2.11**). The illusion of the installation stretched the concept of ad infinitum. Kusama has placed rows of yellow pumpkins painted with strips of black dots, making the room's

depth impossible to judge. The space reflects Kusama's obsessive-compulsive disorder for the repetition of polka dots enclosing the person in the room, the pattern wrapping around and surrounding the viewer.



Figure **10.2.11**: All the Eternal Love I Have for the Pumpkins (2016, wood, mirror, plastic, acrylic, LED) by Infomastern, CC BY-SA 2.0

In Japan, pumpkins are known as kabocha; an image Kusama spent hours drawing as a child. Pumpkins represented stability and comfort and were attractive in color and shape. By the late 1970s, she started to include pumpkins in some of her work, covering them with dots and incorporating them into the themes of her mirrored rooms. Pumpkins became major subjects by the new millennium, and Kusama made enormous sculptures. The *Red Pumpkin* (Figure **10.2.12**) and the *Orange Pumpkin* (Figure **10.2.13**) were made from fiberglass for installation on Naoshima Island in Japan. The oversized red pumpkin sits on the edge of a protected inlet. The sculpture is hollow inside, made from fiberglass, and covered with large black dots. The orange pumpkin with a different set of black vertical dots was installed on the end of a pier adjacent to the water. The pumpkin was dislodged when a typhoon swept the island in 2021, and waves took it into the sea. The sculpture cracked but was recovered and will be repaired.



Figure **10.2.12**: Red Pumpkin (1994, reinforced fiberglass, 3.9 meters high x 7 meters wide) by Yohei Yamashita, CC BY 2.0



Figure **10.2.13**: Orange Pumpkin (1994, reinforced fiberglass, 1.8 meters high x 2.4 meters wide) by Yohei Yamashita, CC BY 2.0

Kusama also made immense pumpkins from stainless steel (Figure **10.2.14**, Figure **10.2.15**). The metal is shiny and reflects light and images like her mirror rooms. The dots on the pumpkins were made with long-lasting urethane paint.



Figure 10.2.14: Pumpkin (2010, stainless steel, urethane paint, 220 cm high x 220 cm diameter) by See-ming Lee (SML), CC BY-NC 2.0



Figure 10.2.15: Pumpkin (2015, stainless steel, urethane paint, 173.7 x 182.2 x 167.6 cm) by art_inthecity, CC BY 2.0

DO HO SUH

Do Ho Suh (1962-) was born in Korea, the son of a famous artist who used traditional paintings in ink to create more abstract concepts. Originally, Suh wanted to be a marine biologist, failing to achieve the grades. He went to art school in Korea and earned a master's degree in art based on traditional Korean painting. Suh relocated to the United States in 1991, freeing himself from his father's influence and traditional art and studying at the Rhode Island School of Design. Here, he was interested in how space was used and how people interacted in different cultures. Suh explicitly studied houses' psychological and physical dimensions and the architectural structures.

Suh's major project was *Home Within Home* (Figure 10.2.16), a life-sized reconstruction of an actual home where he once lived. Suh also constructed a replica of his home in Korea, contrasting style and size inside the house. He used translucent fabrics to construct the houses, interior rooms, and different large appliances. He also displays hallways, doors, or specific rooms from various places he lived in other installation parts. Suh used a 2-D scanning machine to ensure accurate and exact specifications. Using the defined dimensions and outlines, Suh used a traditional Korean hand sewing method to make every part of the building or objects, adding precise details found in the actual item. The oversized home is designed for the viewer to approach the building and see through the walls before entering the door and walking through the spaces. The rooms in the building create a dreamlike environment; shelves, doors, fixtures, windows, stairs, or appliances are viewable while still looking through to other spaces.

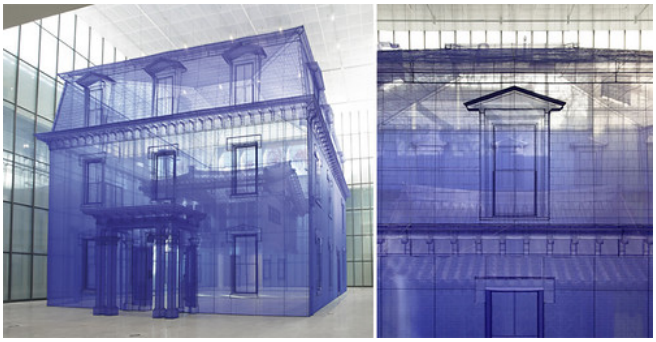


Figure 10.2.16: Home Within Home (2013, fabric, 12 meters high x 15 meters wide) by 準建築人手札網站 Forgemind ArchiMedia, CC BY 2.0

The bathtub (Figure 10.2.17) and the toilet (Figure 10.2.18) are created in exact sizes and placed in the bathroom. Suh used steel wire to frame the bathtub and toilet to hold the fabric properly. For the larger structures, he used stainless steel armature.



Figure 10.2.17: Bathtub (2013, fabric, stainless steel wire, LED, 34 x 150.1 x 76.5 cm) by 準建築人手札網站 Forgemind ArchiMedia, CC BY 2.0



Figure 10.2.18: Toilet (2013, fabric stainless steel wire, LED, 34 x 150.1 x 76.5 cm) by 準建築人手札網站 Forgemind ArchiMedia, CC BY 2.0

Suh was raised in South Korea, the influence of North Korea and the ever-present threat in the lives of those on the Korean peninsula. The two countries were a display of conflicting social and political societies. The images of North Korean soldiers in precise and continued marching manifested in the concept of the control and collectivism of the state over the thoughts and activities of the individual.



Figure 10.2.19: Cause and Effect (2007, acrylic resin, aluminum disc, stainless steel frame and cable, monofilament, 120 x 295 cm) by foshie, CC BY 2.0

The sculpture *Cause and Effect* (Figure **10.2.19**) is made of 1,200 naked resin figures cast in different colors. Each small figure sits on the figure below it, portraying the relationship between the individual inside the collective or the concept of the individual supporting the larger society.



Figure 10.2.20: Cause and Effect closeup, by foshie, CC BY 2.0

EL ANATSUI

El Anatsui (1944 -) was born in Ghana, where his uncle raised him. As a child, he drew on a chalkboard and later trained at the University of Science and Technology in Ghana. His early work was based on traditional wood carving and sculpture and teaching at the University of Nigeria. His first entry into the international art world was in Harlem, New York, in 1990 when he entered a show about contemporary African artists. Anatsui found his art medium in the streets of the local towns, discarded liquor bottle caps. After collecting thousands of metal seals from the bottles and bottle caps, he must smooth and flatten them to be more malleable and workable. For his sculptures, he uses copper wire to attach the pieces. His work combines the concepts of traditional African imagery and the ideas of abstraction. Anatsui's work is moveable and easy to configure in different ways. His work does not have a fixed form, and when he sends a sculpture to an institution, he does not send any instructions, allowing them to decide how to hang and drape his work. Anatsui said, "I am interested in textile because it is always in motion. Anytime you touch something, there is bound to be a change. The idea of a sheet that you can shape or reshape. It can be on the floor; it can be up on the ceiling; it can be up on the wall, all that fluidity is behind the concept."[5]

Anatsui noticed walls worldwide and how they close space and stop the eye from traveling further. He wanted to create a wall the viewer can see, though fluid and moveable. The term *Gli* meant will, however with a different inflection, the word might mean story or even disrupt. *Gli (Wall)* (Figure 10.2.21) is an oversized installation hung from the ceiling representing a wall. However, it is a transparent wall, most of the metal pieces formed into circles, creating visibility through each small opening. Anatsui connected thousands of bottle caps and collars with thin copper wire. The reflective metal shimmers, giving the appearance of curtains moving in the breeze instead of rigid metal.



Figure 10.2.21: *Gli (Wall)* (2010, aluminum and copper wire) by gsz, CC BY-NC-ND 2.0

AG+BA (Figure 10.2.22) is an example of Anatsui's selection and application of color. Each of the bottle tops was branded by different companies who bottled the liquor. Anatsui collected millions of the tops and sorted them by color in his compositions. In part of the sculpture, the red pieces were interspersed with gold and some black; the other portion is formed with gold and small amounts of gold and red. The bottle tops are relatively soft and easy to flatten. Part of this sculpture is hanging and draped, the pieces wired together; the sizeable golden section does not drape and is welded into a massive block. Anatsui started using bottle tops when he found three bags of tops. The liquor bottles could be recycled; however, no one recycled aluminum.



Figure 10.2.22: AG+BA (2014, aluminium (liquor bottle caps), copper wire, nylon string) by FaceMePLS, CC BY 2.0

Drifting Continents (Figure **10.2.23**) depicts a fragmented map of the world where the continents collapse into each other. The work displays the interconnectivity of the regions and the creation of restrictive, poorly defined borders. Wealth and gold flowed out of Africa for centuries causing economic disorder today. In the sculpture, the flattened gold tops flow down the walls, beautifully reflective and demonstrating the beauty of gold and why it is coveted. The discarded refuse of the bottle caps recreating the richness of piles of gold only the value is only in the art, not the materials.



Figure 10.2.23: Drifting Continents (2009, aluminum, copper wire, 151 x 410 cm overall) by Eva Blue, CC BY 2.0

SUBODH GUPTA

Subodh Gupta (1964-) was born in India; his father died when Gupta was young. He was sent to live with an uncle on a remote farm, where children went to school without shoes or roads. He attended the College of Arts & Crafts in Patna, a place without even a library. When he graduated in 1988, Gupta moved to Delhi, starting his career as an artist. He always loved steel and metal, from the dull brass plates the family used for eating to the replacement stainless steel plates. Gupta started using the everyday kitchen utensils used at home, a material he uses. *Line of Control* (Figure **10.2.24**) is a sculpture based on the mushroom clouds developed from atomic bombs and represents the dismaying deployment of nuclear war. Nuclear weapons are always an issue between Pakistan and India and the potential of their use in war. The sculpture also represents geopolitical borders, limitations, disputed territories globally, and potential nuclear warfare potential. The work was constructed with twenty-six tons of stainless-steel pans, thalis, bowls, milk pails, tiffin boxes, and various utensils. Each element was welded together to assemble the sculpture.



Figure 10.2.24: Line of Control (2008, stainless steel utensils, 10.9 x 10.9 meters, 26 tons) CC BY 2.0

Gupta has always been interested in the migration or displacement in India, even why they travel to other places, carefully noting the changes in Indian society. *The Silk Route* (Figure 10.2.25) comprises stacks of an abundant supply of pots, bowls, and plates carefully arranged on a giant conveyer belt. He presents the growth of the middle class and its constant need for more. The reference to the old silk road defines the influence and threat of globalization changing local communities and the spread of consumerism. The towers of tiffin pots (stackable containers) move along the installation much like India's rapid pace of change. The tiffin pots were a standard method of carrying food when Gupta was a child, the objects now having a different meaning. Gupta said, "My work is about where I came from, but at the same time, the expansion of the art world means that to a certain extent, everything is shrinking together, and you have to be aware of international discourses in your work."[6]



Figure 10.2.25: The Silk Route (2007, stainless steel kitchen utensils) by Glen Bowman, CC BY-SA 2.0

Gupta created the magnificent, stainless-steel banyan tree stating, "I'd like this sculpture to be a place where families gather and get photographed."[7] The structure has become a place for people to sit and pose and ponder the illusion of the sculpture. The tree, *Specimen No. 108* (Figure 10.2.26), was exceptionally complex to construct. Gupta first made the metal trunk with the branches before the utensils were individually welded to the tree. The tree is shiny with the beauty of an actual tree, elegant and graceful, combined with the ubiquity of common household elements hanging like fruit. The banyan tree is incorporated into Indian culture as sacred and a center of worship; however, the number 108 is meaningful in multiple religions. The imposing tree is a symbol for other meanings. The mystical formation of the tree is further enhanced by the sun bouncing off the steel and the utensils softly moving in the breeze.



Figure 10.2.26: Specimen No. 108 (2014, stainless steel utensils) by gauravmishr, CC BY-NC-SA 2.0

JEAN SHIN

Jean Shin (1971-) was born in Korea, where her parents were professors. When she was six years old, they moved to the United States. Shin graduated with a BFA from Pratt Institute and an MS in History. Her artwork is made from cast-off materials she collects and forms into installations. She is not particular in her accumulations, including one sock or a broken ceramic, discarded lottery tickets, and even old pill bottles. Shin creates large-scale sculptures and needs large numbers of any one element. She believes the object in an installation may all look the same until closer observation reveals individuality and variety. Shin wants the viewer to continually shift between the group and the individuals within the group, some things more intimate and others appearing excessive.

Huddled Masses (Figure 10.2.27) connects the idea of the environmental waste of technology and the desire from society for more and more technological products. The sculpture is made of old cell phones, obsolete by the following year's model. Meters of old, no longer viable computer cables encircle the structure capturing the phones into piles of meaninglessness. The toxic waste now sits, planned obsolescence forcing the new technology to the detriment of the environment from the masses of unusable waste. Large forms jut out of the middle like the ancient rocks of Chinese art, the purity of natural, long-lasting stones of the past, now covered by today's pollution. Oddly, the sounds on the phones made to carry the noise and discourse of society are now silent in their obsolesce. The most significant part of the sculpture is 2.28 meters tall. Shin collected over 3,000 different styles of phones, some as long as twenty years ago, for the sculpture.



Figure 10.2.27: Huddled Masses (2020, cellphones and computer cables) by Asian Art Museum, CC BY-NC-ND 2.0

Chance City (Figure 10.2.28) was constructed from thousands of losing scratch-and-win lottery tickets, discarded as useless. People purchase them hoping to make money; the losing tickets reveal the unfulfilled dream someone had when they bought the ticket. The worthless tickets are the blocks Shin uses for her colorful houses of cards; it too a temporary structure full of chance and optimism. She does not use any glue when erecting the house of cards, only balancing one on top of another. Although the sculpture looks fragile, gravity and friction hold the cards in place. Shin believes, "Picking up your life and moving to the city and giving I all you can, your dreams may change-transform. But somehow, I think all of us retain that memory of something that they really wanted to do, and against all odds, are able to succeed."[8] The ticket may not bring instant riches, but our odds of success are achievable.



Figure 10.2.28: Chance City (2001, raffle tickets) by nicknormal, CC BY-NC-ND 2.0\



Figure 10.2.29: Chance City closeup, by nicknormal, CC BY-NC-ND 2.0

ANSELM KIEFER

Anselm Kiefer (1945-) was born in Germany a few months before World War II ended. The city was heavily bombed, a difficult place to live. Kiefer attended the University of Freiburg, first studying languages before switching to art. In the first part of his career, he painted images based on themes from Nazi rule, the Holocaust, or spiritual poetry. Kiefer incorporated straw, clay, ashes, shellac, and lead in the mix of paint applied to the canvas. He used many of his painting concepts and techniques for the large installations. *Seven Heavenly Palaces* (Figure 10.2.30) was based on ideas from an ancient Hebrew writing. The seven towers were fourteen to eighteen meters high, and each weighed ninety tons. Kiefer used reinforced concrete for the towers. He inserted lead wedges between each level. The towers became a summation of Kiefer's life-long themes of the ancient Hebrews, World War II atrocities, the ruination of Western culture, and the possibilities in the future. He also added large paintings to reinforce his philosophies. Visitors walk through the space to view the towers and paintings, moving between spaces and media. Kiefer added different meanings to each tower. On one tower, he placed an ark representing the ark believed to rest on Ararat. At the base of another tower are small sheets of glass labeled with paper to represent celestial bodies.



Figure 10.2.30: Seven Heavenly Palaces (2004, reinforced concrete, 13 to 19 meters high) by HeinzDS, CC BY-SA 2.0

Breaking of the Vessels (Figure 10.2.31) is a massive installation weighing over seven tons. The bookcase is filled with forty-one lead book folios and interspersed with glass. The books reference Jewish culture and ancient mystical writings. A semicircular pane of glass is suspended above and is inscribed with Hebrew words translating to "Infinite Light ." According to the writings, the attributes of G-d's light were divided among ten vessels that were not strong enough to contain them and broke, bringing the Divine into an imperfect world.[9] Kiefer frequently referred to the atrocities of the Nazis against the Jews. In front of the bookcase are piles of broken glass, referring to

Kristallnacht (The Night of Broken Glass). In November 1938, Nazis and civilians shattered the glass windows in thousands of Jewish-owned businesses and synagogues. The Nazis destroyed and burned all the books they found in Jewish homes, synagogues, schools, or businesses. The books are made from lead, impenetrable, hidden. Kiefer frequently used lead in his paintings and installations, lead representing a crushing, brutal force. He described lead as “the only material heavy enough to carry the weight of human history.”[10]



Figure **10.2.31**: Breaking of the Vessels (1990, lead, iron, glass, copper wire, charcoal, aquatec, 378.5 x 836.9 x 518.2 cm) by clio1789, CC BY-NC-ND 2.0

KARA WALKER

Kara Walker (1969-) was born in California, her father a painter and professor. Walker said she used to sit on her father's lap and watch him draw, always wanted to become an artist. She received a BFA from Atlanta College of Art and an MFA from Rhode Island School of Design. Walker lived in California until she was thirteen in an integrated neighborhood surrounded by civil rights activists. When she moved to Georgia, Walker was shocked to discover the amount of discrimination, including the Ku Klux Klan rallies, still occurring. The discriminatory practices of the south highly influenced Walker, and her art focused on the brutalities of slavery. Walker is known for her panoramic silhouettes depicting racism, and the realities of life slaves endured. Her work was primarily black figures backed by a white wall using paper, video, shadow puppets, or other projections. Walker has also branched out and created oversized sculptures. Her silhouettes in *African't* (Figure **10.2.32**) are almost life-sized. Men, women, and children who were black and white are depicted in different scenes before the civil war. The scenes present a diverse tableau of the white population's terror, violence, and inhumanity to the black people held in bondage. Walker displayed the spoken and unspoken of violence and sexual abuse. Each image has a specific interpretation, the details of a disturbing view of race relations in the American south. Walker usually positioned her silhouettes strung out against the wall or running down a wall by stairs, spreading the work out to view each frame.



Figure **10.2.32**: African't (1996, cut paper on wall, 365.7 x 2011.6 cm) by Ron of the Desert, CC BY-ND 2.0

Event Horizon (Figure **10.2.33**, Figure **10.2.34**) is placed by the lobby's central stairway. The silhouettes represent the Underground Railroad and the African American's struggles for freedom, the installation resembling an Asian scroll. The first image depicts the man releasing a shackled woman who loses her hold of the child, all of them falling into the dark abyss. Walker's work is very detailed; the small fingers, braided hair, or ragged hem of the dress are all visible in the black cutouts. In any of Walker's images, the people's faces are not visible; the people's emotions are built into their body positions and interactions. The strong context of the black silhouettes against the stark white background removes all ideas of gray areas to explain the sinister horror of slavery.



Figure 10.2.33: Event Horizon (part 1) (2005, latex paint) by rocor, CC BY-NC 2.0



Figure 10.2.34: *Event Horizon* (part 2) (2005, latex paint) by rocor, CC BY-NC 2.0

In 2014, the massive sugar factory in Brooklyn, New York, would be demolished. Walker designed a monumental sculpture to represent the exploitation of the people throughout the history of the sugar trade. The building was constructed in the late nineteenth century to store the raw sugar from the Caribbean before the sugar was refined and packaged; sugar was a luxury. Hundreds of thousands of slaves were taken to the Caribbean to work on the vast sugar plantations, building the sugar market on the backs of Africans shipped across the Atlantic. Sugar was also known as blood sugar, defining how humans bled through the exploited work in the fields or under the brutality of the overseers. Walker designed an immense sphinx-like woman, representing the building and the history of sugar. *A Subtlety or the Marvelous Sugar Baby* (Figure 10.2.35) is located between two rows of steel columns, the Sugar Baby appearing as a colossal goddess.



Figure 10.2.35: A Subtlety or the Marvelous Sugar Baby (2014, polystyrene blocks, sugar, 22.8 meters long, 10.6 meters high) by Inhabitat, CC BY-NC-ND 2.0

The sculpture was created from 330 huge polystyrene blocks and then covered with eighty tons of sugar—the sugar coating over the blocks allowing the seams of the polystyrene to show like quarried stone. When the Sugar Baby is approached from the front (Figure 10.2.36), her enlarged hands appear foreshortened, her pendulous breasts filling the space and her enigmatic face.



Figure 10.2.36: A Subtlety front view, by Inhabitat, CC BY-NC-ND 2.0

Walking around to the back of the statue (Figure 10.2.37), the viewer comes upon her buttocks jutting up from the shortened spine, thighs, and calves. "A powerful personification of the most beleaguered demographic in this country — the black woman — shows us where we all come from, innocent and unrefined."[11]



Figure 10.2.37: A Subtlety back view, by BC. LBCo, CC BY-NC-ND 2.0

Around the Sugar Baby were thirteen small molasses-colored boys (Figure 10.2.38) standing about one and a half meters high. The statues were made from cast resin and covered in molasses or cast sugar, some light, others darker colors. The figures are carrying bananas or baskets, appearing to bring offerings, or they were only tired workers coming back from the cane fields. The whole installation remained in place for a little over two months. The building was open to the elements, and the weather eroded the sculptures before they were taken down.



Figure 10.2.38: The Subtley figure (cast resin and sugar) by gigi_nyc, CC BY-NC-ND 2.0

LIU WEI

Liu Wei (1972-) is from China and graduated from the China Academy of Art. At first, he created realistic paintings before working on installations. He moved to Beijing and was associated with other artists who produced exhibitions protesting the government. Their video, photography, and performances contained pictures of corpses, cadavers, or other gross and visceral images. Their concept planned on repelling Western audiences revealing their resentment of Western powers. However, as China expanded its trade globally, the artists opened to Western investors. Since the new millennium, Liu has been creating models of cityscapes using unusual materials. The massive construction of cities in China inspired him to create installations based on the continual change, decay, and construction found every day in cities. Today, Liu creates his image digitally before assembling an installation, continuing to change them over time.

Liu's installation *Love it! Bite it!* is made from the unusual material of dog chews. He tried to create buildings from across Western history. The work was exceptionally detailed, with ornate columns, domes, towers, and cornices. However, most of them resembled ruins of the dystopia of fallen empires. Liu made the construction from dog chews after seeing his dog gnaw on its chew as it was crumbled with saliva and dirt. He observed the dog's lust for food like a human's hunger for power, the city the representative of that power. *Love it! Bite it!* (Figure 10.2.39) displays the falling coliseum, a church, and other collapsing buildings.



Figure 10.2.39: *Love it! Bite it!* (2013, edible dog chews, dimensions vary) by mr.push, CC BY-NC 2.0

Love it! Bite it! (Figure 10.2.40) is part of the United States capitol building exhibit eroded by greed and time.



Figure 10.2.40: Love it! Bite it! (2013, edible dog chews, dimensions vary) by mr.push, CC BY-NC 2.0

In *Library II-II* (Figure 10.2.41), Liu constructed four sections displaying another dystopian city with seemingly familiar buildings, although anonymous. Some of the buildings are leaning at ninety degrees; a few resemble old New York skyscrapers. All the buildings were made and sculpted with books. Liu said, "I was drawn to books at first because of the uniform density; the morphology of books seems to give them the ability to replace all other architectural and urban features; books represent a real-world and expand wantonly."[12] Liu used iron and hardware for the basic frame covered by wood to assemble the books into buildings.



Figure 10.2.41: Library II-I (I2013, books, wood, iron, hardware, 290 x 140 x 170 cm) by nicknormal, CC BY-NC-ND 2.0

URS FISCHER

Urs Fischer (1973-) was born in Switzerland; his parents were doctors. At first, Fisher studied photography before opening his studio. Today, his work includes sculpture, drawing, painting, and his first interest in photography. Fisher's work is frequently classified as subversive and non-traditional, often creating oversized installations. *Get Up Girl a Sun Is Running the World* (Figure 10.2.42) is an installation based on 2,000-year-old olive trees found in the Italian countryside. He cast the trees in aluminum and covered them with white enamel. The natural trees' gnarled trunk and twisted branches are captured and frozen in time, then installed in an abnormal setting of

concrete and glass, the beauty of the natural setting lost. Fischer said, "What interests me about the 2000-year-old olive trees is the fact that once they are cast bare naked, they become Memoriam of condensed time. Through a cast olive tree, you can not only experience the lapse of real-time, that is lived time, frozen in its given form but through this transformation also a different calibrated temporality."[13]



Figure **10.2.42**: Get Up Girl a Sun Is Running the World (2007, cast aluminum, white enamel) by dalbera, CC BY-NC-SA 2.0

Fischer invited 1,500 people to help make clay structures for his exhibition of *Yes* (Figure **10.2.43**, Figure **10.2.44**). The clay was provided for the people, and they were able to use all the clay needed and create anything they wanted. The people were from all walks of life, no experience required, and the results from the people were varied; some sculptures were polished, others were crude; they were large and small, made by young and old. The exhibit covered all of the floor space, and some people even used the walls. Objects included an array of unfired clay skulls, humble pretzels, Batman's head, octopi, dogs, birds, life-sized nudes, a bathtub, a fireplace, a tiny smartphone, a tombstone for chivalry (hah), a bowl of ramen, and an impressively giant and accurate Jabba the Hutt.[14]



Figure **10.2.43**: Yes (view 1) (2013, clay) by andydr, CC BY 2.0.



Figure **10.2.44**: Yes (view 2) (2013, clay) by andydr, CC BY 2.0

Fischer worked beside the people making his sculptures, including the immense wax sculpture *Untitled* (Figure **10.2.45**), an image resembling Giambologna's Rape of the Sabine Women from the 1500s. Fischer placed wicks throughout the wax sculpture and then burned them to achieve the dripping and melted look of the statue. His oversized sculpture contrasted the smaller creations of the people, and the exhibition has the look of disparate pieces in a landscape of ruins, broken figures, and unassociated images.



Figure **10.2.45**: Untitled (2013, wax) by andydr, CC BY 2.0

Fischer used the concept of ordinary objects to create the absurd. His monumental work, *Untitled (Lamp/Bear)* (Figure **10.2.46**), is an image of a child's bright yellow teddy bear as part of a desk lamp. The mammoth bear is about two stories high as it sits, flopping forward. The bear appears to be sitting on the lamp as the light sits above his head, the giant lamp providing light for the outdoor space. The bear is wrinkled and looks cozy, ready to be held by a child. However, the bear is not made from soft fur as it appears; instead, it is cast of bronze and weighs about seventeen tons.



Figure **10.2.46**: Untitled *(Lamp/Bear)* (2005, painted/lacquered cast bronze, acrylic glass, LED lights, stainless steel interior framework, 700 x 650 x 749.9 cm) by Dan Nguyen, CC BY-NC 2.0

OLAFUR ELIASSON

Olafur Eliasson (1967-) was born in Denmark, although his parents had recently emigrated from Iceland. His father was an artist and moved back to Iceland after divorcing Eliasson's mother. Eliasson studied art at the Royal Danish Academy of Fine Arts and then moved to Germany. His artwork is large and complex, so Eliasson collaborates with a team of architects and engineers, and other artists. He is also a professor at Berlin University, where he works with spatial experiments. Eliasson is well-known for creating multi-sensory exhibitions and combining scientific phenomena, environmental concerns, and art.

The weather has always been part of everyday conversation, will it be hot or cold or when the rain might start. Eliasson created *The Weather Project* (Figure **10.2.47**) to bring the experience of the sun and sky. A fine mist is felt throughout the day as though coming from outside. At the end of the hall, hundreds of mono-frequency lamps, as installed in a semicircle, reflected in a huge mirror. The lamps contain a light restricted to a very narrow frequency, so they only emit yellow and black; any other colors become invisible. The result is a perfect sun seemingly static and unmoving, its light turning viewers into small black shadows. Eliasson has constructed the exhibition so viewers can also walk behind the sun and view how the electrical wiring, sub-structure, and misting machines are assembled and function. Aluminum frames were lined with the mirrored foil to create the reflective sun with the 200 lights in the semicircle.



Figure **10.2.47**: The Weather Project (2003, mono frequency lights, projection foil, haze machines, mirror foil, aluminium, scaffolding, 26.7 x 22.3 x 155.4 meters) by Istvan, CC BY-NC-ND 2.0

The New York City Waterfalls (Figure **10.2.48**) were a temporary installation during the summer of 2008 in New York City. The four waterfalls were situated on the East River at each bridge. The waterfalls were meant to enhance the public space and give people a sense of relationship with their surroundings. The basic structure was a set of scaffolding as the backbone for each separate fall, along with water pumps and hoses. The waterfalls were powered by electricity from "green power" and illuminated with LED lights. The fish were protected with special filters and intake pools to make the entire project environmentally sensitive. The cascading water brought a feeling of mountains and natural places in the middle of a congested urban area. The sound of falling water provides a softer sound among the harsh din of the city.



Figure **10.2.48**: New York City Waterfalls (2008, water, scaffolding, steel grill, troughs, pumps, piping, pool filters, LED lights, ultra-violet filters, concrete, switch gears, electrical equipment, wiring, control modules, anemometers, 30-40 meters high) by epicharmus, CC BY 2.0

Eliasson wanted to bring the experience of the perspective of the horizon. He didn't think of the horizon as a line; instead, he felt it was a dimension. Eliasson explained, "Questioning one's horizon requires us to question linearity and create a new horizon."[15] His exhibit *Inside the Horizon* (Figure **10.2.49**) is a series of forty-three triangular columns with varying widths running beside a grotto. Two sides of every column are covered with mirrors, and one side is clad in yellow glass tiles. The columns are illuminated from the inside. Each column is a different size and positioned at a different angle. Viewers walk through the columns, and their reflections create endless diffracted reflections on the water, building columns, and even themselves. The space becomes filled and changes with hundreds of facets and surprising visuals, much like a kaleidoscope.



Figure **10.2.49**: Inside the Horizon (2013, Stainless steel, aluminium, LED light system, colored glass, mirror, 5.4 x 91 x 5.2 meters) by beatrice.boutetdemvl, CC BY-NC-SA 2.0

BHARTI KHER

Bharti Kher (1969-) was born in England and received her BA from Newcastle Polytechnic. She moved to India in 1993, where she still lives. Her art is based on a relationship of an object and its metaphysical and material dimensions and how she repositions the concepts and thoughts the viewer previously held. Most of her work includes the *bindi*, the red dot women in India apply to their forehead between the eyebrows. The red dot contains significant traditional and religious meanings and is generally associated with the Hindu definition of the third eye. Kher explained, "Many people believe it's a traditional symbol of marriage while others, in the West particularly, see it as a fashion accessory… But actually the bindi is meant to represent a third eye – one that forges a link between the real and the spiritual-conceptual worlds."[16] Kher uses the bindi as part of her art, shifting the meaning. Her sculptures are generally fantastical, blurring the lines between real and mythical, typically made from found objects with their own definition, which becomes changed. Kher makes her objects open to misinterpretation, magical thinking of abstract forms.

The Skin Speaks, a language not its own (Figure **10.2.50**), is Kher's most well-known work. She became interested in the concept of elephants after seeing a photograph of a collapsed elephant being put into a truck, an image she remembered for a long time before making her elephant. The life-sized elephant is made from fiberglass and lies on the ground on its stomach with its head turned. If an elephant dies, it falls to the ground on its side, and this elephant is sited differently. The elephant is covered with white bindis forming unending patterns on the elephant. Kher used the bindi to act as a skin on the elephant giving life to something dying. The heavy elephant appears to be lifted by the thousands of bindis as the bindi do not stop while they move over the elephant's skin. The elephant's head is turned, and the eye appears to look at the viewer.



Figure **10.2.50**: The Skin Speaks a Language Not Its Own (2006, fiberglass, bindi, 142 x 456 x 195 cm) by Mel Hodgkinson, CC BY-NC-SA 2.0

Kher wanted to create the heart of the massive blue sperm whale; however, she did not find enough scientific documentation about the construction of the whale's heart, so she invented her version in *An Absence of Assignable Cause* (Figure **10.2.51**). Kher designed the life-sized heart and added veins and arteries jutting out from the enormous heart. The entire sculpture is covered with colored bindis, which Kher applies individually to create precise patterns and create movement. The monumental installation also reflects the position of the immense whale in the disintegrating environment.



Figure **10.2.51**: An Absence of Assignable Cause (2007, bindis on fiberglass, 173 x 300 x 116 cm) by Anosmia, CC BY 2.0

Installation art is based on multiple earlier movements, including the reuse and small installations of Dada or Performance Art creatively using and interpreting space, even conceptual art and the focus on the ideas over the aesthetic.

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10.3: CONTEMPORARY AFRICAN ART

INTRODUCTION

Africa is the second-largest of the continents; only Asia is larger. The continent is also the second-largest in population, with 1.341 billion people in 2020. Africa is diverse with 54 independent countries, three still dependent regions, and some disputed territory. The entire continent also has a very high linguistic range with an estimated 1500 to 2000 different African languages. The European colonial powers established the current borders of each country without any consideration for the ethnic, language, or religious groupings of the people. Still today, within the boundaries of some of the nations, conflicts erupt based on ethnic or religious differences. For centuries, only a few of the very northern parts of Africa were part of the Arab trade routes. In the fifteenth century, European countries established trading ports along the coasts of Africa.

The competition for the rich resources in the continent grew, and eventually, most of Africa was under the control of European nations. The Europeans took the natural resources and lands of the people, especially under the brutal regimes of colonization. Although the European countries withdrew from the region, they still maintain financial control over the lands in the form of foreign investments by Western companies, moving the profits outside the African countries. This led to massive poverty in Africa, and nearly one in three Africans were still in extreme poverty.[1] Director of the Africa Centre Kenneth Tharp said, "The legacy of aid means the world has been fed a diet of Africa as war-torn, poverty-stricken, without reflecting the incredible diversity of those 54 nations," he says. "Nigeria (where his father was born) is five times the size of UK with hundreds of languages spoken. We need to start to reflect the richness of that diversity. We need to get beyond the one story and start looking at the many stories."[2]The history of art in Africa is ancient and travels back through time, found in individuals, tribes, kingdoms, a long continuity based on social, economic, or governmental institutions.

Today, contemporary art in Africa cannot be categorized into a singular definition; the art is as diversified as the continent's countries, defined by its contextual parameters. Each of the artists comes from different backgrounds, and the historical events and cultures of their ancestors and families influence their creativity and art. Western artistic disciplines were brought to Africa during colonialism, and representational art was reinforced and replaced traditional African expressions. In the early twentieth century, the dynamics of Western art changed with the advent of Impressionism, Surrealism, or Cubism, all altering the concepts of color, shape, and form. African artists also became liberated from forced traditional European methods giving birth to new changes and pursuits for modern African artists.

By the 1980s, most African countries were freed of colonial rule and established their separate governments, and integrated into the global community. With travel, enhanced communications, and the media, African artists experience worldwide concepts while embracing their own cultures and traditions, making strong statements about the influence of globalization. They have also created a new unique art form as "nowhere else on the planet has become so inventive in creating sculptures, installations, and craft made from recycled found objects." Across the massive continent of Africa, artist identity grows from within their past ethnicities welded to contemporary ideas.

WILLIE BESTER

Willie Bester (1956-) was born in Western Cape (Figure **10.3.1**), South Africa, where he was classified as Coloured under South Africa's repressive apartheid system. His mother was Coloured (neither white nor native), and his father was a Xhosa (native Black African). The apartheid laws were based on a person's appearance or public perception and multiple other rules instituted by the government. The laws defined where a person could live, who they could marry, and how their children were classified. Bester's family was considered a mixed-race marriage, and they could not live together in segregated housing. They often lived separately or in backyards, the one home they had bulldozed, and their few possessions were taken. As a child, Bester was subjected to continuous harassment of his parents by the police. He created art from materials he found until a teacher encouraged him to paint. As a teen, he was compelled to join the Defense Force.



Figure **10.3.1**: South Africa, CC BY-SA 3.0

By the 1980s, he joined the Community Arts Project, an organization supporting the anti-apartheid system. Before it was fashionable, Bester used the mixed media materials he found to create assembled images representing people's experiences under severe racist structures of apartheid. He used specific materials to communicate his artistic ideas combined with his political conscience. As negotiations to end apartheid began in 1990, Bester also used oil paint to depict portrait-like images of Black and Coloured people to celebrate the spirit of the people. When Mandela was elected president in 1994, Bester continued to work for human rights. He often combined found materials with oil paintings; the painted section created the story, and the multi-media objects supported the social and political concepts. Bester said, "I was brainwashed all my life to believe that I am worth less than other people. But art is strong, it states that you are also here, you are also somebody, and you are as good as anybody else. Art can restore your pride."[3]

One of Bester's recurring themes was supported by using the concept of children's shoes. He wanted to expose society's exploitation of missing and abused children and the realities of their lives. *The Missing Ones* (Figure **10.3.2**) is made of steel and mounted on a metal frame. Each pair of shoes represents a missing child, young children, based on the size of the shoes. The shoes are scoffed and well-worn, usually the only pair a child owned. Tags hang on some of the shoes; the only identity left for the owners of the shoes; the disposition of the child lost to history.



Figure **10.3.2**: The Missing Ones (2007, painted and assembled steel, 24 x 114 x 19.5 cm) by Nkansahrexford, CC BY-SA 4.0

1913 Land Act (Figure **10.3.3**) was based on the government's South African Land Act law passed in 1913. The law took most of the land from the millions of black inhabitants, and it was deeded to the white people. At the top of the bench, the curving branch is inscribed with Europeans Only. A snake representing the evil of the apartheid system is curled around the branch. The painting on the bench depicts the people forced from their land by the law. The bulldozer is demolishing the people's houses. A mother is feeding her baby as a large hand holds bullets in her face. The chain encircles the bench, fencing and enclosing the people into segregated compounds. Bester's work made people feel uncomfortable; however, he wanted to relay the truths of injustice.



Figure **10.3.3**: 1913 Land Act (1994, wood, found materials) (Copyright; author via source) by Micah & Erin, CC BY-NC-SA 2.0

Dogs of War (Figure **10.3.4**) depicts the menacing look of a fierce dog released from its controller. The dog moves forward, growling and snarling, its mouth open, ready for attack. The sculpture was made with welded metal parts from different machines, a machine gun on its back, and a rocket attached to its front legs, adding to the lethal and dangerous look. The image of the dog was part of the control by the apartheid government and a form of police brutality. The police and their German shepherds became symbolic and the focus of multiple artists, anthropomorphizing the dogs with human features and police caps. Bester took the dogs further into a futuristic robotic dog, able to exert control by itself. Bester's dog became representative of the earlier controls, unseen yet still present. Some critics were upset because Bester still rips the cover off the past in his relentless pursuit of justice. He grew up under apartheid and did not forget its dreadful past and the ramifications of the period.



Figure **10.3.4**: Dogs of War by flowcomm, CC BY 2.0



Figure **10.3.5**: Dogs of War closeup by flowcomm, CC BY 2.0

EDSON CHAGAS

Edson Chagas (1977-) was born in Angola (Figure **10.3.6**) and studied photojournalism at the London College of Communication and the University of Newport in Wales and two schools in Portugal. He worked as an editor for a newspaper in Angola while creating his work and focused on consumerism in Angola. Originally, everything in the city of Luanda was reused; however, Chagas saw the change in consumer habits and the effects on the environment. His original set of photographs documented the changes to a disposable culture, abandoned objects, and the interaction with the environment. His photos of the broken chair against the side of a building or a pile of torn, dirty newspapers became sculptural symbols of the cities. After Angola's civil war ended in 2002, its financial position quickly grew, becoming one of Africa's fastest-growing economies.



Figure **10.3.6**: Angola by L'Américain, CC BY-SA 3.0

Chagas series *Tino Passe* focused on the concepts of consumerism in the cities. Originally, Angola was under Portuguese colonial rule from 1575 to 1975 when Angola became independent. During the time, the culture and traditions of the local populations were ignored, dismissed as primitive by the European colonialists. Masks were made initially for specific rituals and worn by influential people. Chagas used masks from collections now held in private or museums. He stripped any additional decorations, removed the masks' original meanings, then used the masks to hide the identity and characteristics of the person in the image. The definitions of the masks and people transformed into another context.

The people are dressed in contemporary attire from street markets or retailers who import clothing. *Emmanuel C. Bofala's* (Figure **10.3.7**) basic facial features are hidden, now identified as someone with his eyes impassive, the lips closed and set without emotion. He wears conflicting stirpes in modern colors running vertically against the horizontal lines of the mask.



Figure **10.3.7**: Emmanuel C. Bofala (series *Tipo Passe)* (2014, type C photograph, 100 x 80 cm) by Prelèvman (écouvillon en créole), CC BY-NC-SA 2.0

Fernando L. Makélélé (Figure **10.3.8**) wears a plain white mask to contrast with the black, white, and red plaid shirt. The ceremonial face of the mask had meaning in its original use, and the image displays no meaning. Both people hid behind the masks originally designed with significant purposes in rituals and artistic in design and creation. The consumerism of cheaply reproduced clothing contrasts with the masks. In each image, the mask and clothing are complimentary. The people all might appear to be equal in importance, however, does the type of clothing change the meaning based on a westernized cultural belief of power. Is the man in a suit jacket more powerful or wealthier than the man in the simple plaid shirt?



Figure **10.3.8**: Fernando L. Makélélé (series *Tipo Passe*) (2014, type C photograph, 100 x 80 cm) by Prelèvman (écouvillon en créole), CC BY-NC-SA 2.0

ROMUALD HAZOUMÉ

Romuald Hazoumé (1962-) was born in the Republic of Benin (Figure **10.3.9**), part of the Yoruba people, a Sub-Saharan ethnic group of about forty-two million people. The Yoruba reside in different regions of Nigeria, Benin, and Togo, and speak their own language. The Yoruba were documented in the early 1600s. However, oral and archaeological findings indicate they lived in the region in the early eleventh century. The Yoruba were urban dwellers long before the British colonial came with city-state structures built around the home of the powerful Oba. Archaeological features included terracotta, stone, brass, copper, and bronze used by artists. The Republic of Benin was known as the Kingdom of Dahomey from the seventeenth to the nineteenth centuries and called the slave coast. Large numbers of people were kidnapped from other areas and trafficked during the slave trade with European slave traders. When slavery ended, France governed the country from 1892 to 1960, when the people gained independence. Since then, the country has had a varied history with different governments and military coups. Today the country has a constitution and an elected president.



Figure **10.3.9**: Republic of Benin (Copyright; author via source) CC BY-SA 3.0

Hazoumé is known for using discarded and used materials for his artwork. Industrialized nations pay many African countries to dump their trash and garbage, including nuclear waste. Hazoumé uses some waste material to create his artwork sold back to European galleries. Some of the materials he incorporated were plastic containers smugglers used to bring petrol into Benin from neighboring countries. Hazoumé's work might be humorous or lighthearted with an overtone of political issues. He creates with a diverse set of materials and methods, including video, paint, photography, sculptures, and installation. The plastic petrol can was one of his primary materials and was seen in his installation *Dream* (Figure **10.3.10**). For the boat in his photographic mural, Hazoumé positioned the containers with the opening's outward, gaping like a mouth, a voice against the dumping of Euro-American discards. The boat is 13.7 meters long, the black plastic containers assembled, and Dream was written on the side. On the floor is the inscription, "Damned if they leave and damned if they stay: better, at least, to have gone, and be damned in the boat of their dreams."[4] Hazoumé talked about the ingenuity of those with little economic support and the lack of ability to escape their condition.



Figure **10.3.10**: Dream (2007, photograph mounted on wood. Boat made from plastic canisters, glass bottles, corks, cords, letters, photographs) by Peter Samis, CC BY-NC-SA 2.0

Hazoumé wanted to understand the masks his Yoruba ancestors made and why they created them. He immersed himself in research, traveling throughout the region before returning to complete his versions. In Benin, every street was strewn with jerrycans, the plastic containers for petrol, the rubble of capitalism. Hazoumé used the containers for his masks. *Twins* (Figure **10.3.11**) is one of his many masks

made from plastic petrol cans. He uses the opening of the can for the mouth in most of his masks, the figure protesting the disposable society. In this mask, Hazoumé used acrylic to paint the can and embellished the mask with raffia threaded around the outside.



Figure 10.3.11: Twins (1992, plastic can, raffia, acrylic) by rocor, CC BY-NC 2.0

GONÇALO MABUNDA

Gonçalo Mabunda (1975-) was born in Mozambique (Figure 10.3.12) two years before the long-lasting civil wars. By the eleventh century, small towns were established by people who developed a distinctive Swahili culture. They were located on the trade routes of the Indian Ocean. In 1498, the Portuguese colonized the area and controlled the region for over four centuries. Mozambique became independent in 1975, and after only two years of independence, the country descended into civil war from 1977 until 1992, resulting in the loss of over one million people. In 1994, Mozambique finally had multiparty elections and was relatively stable under the elected president. Mabunda grew up in the middle of the continued wars, heavily influencing his artwork. A few groups in Mozambique were established to collect weapons of war from villages and individuals. The weapons were deactivated and given to artists for use in their artwork. Mabunda is an artist and anti-war activist who used multiple weapons styles in his art. He incorporated automatic rifles, pistols, rockets, and shell casings of all types to create his anthropomorphic figures. His primary focus was to make masks based on the traditional masks of ancestral people. He also made thrones or seating from the different weapons; the throne is a contemptuous symbol of power based on the use of weapons and challenging the irrationality of war.



Figure 10.3.12: Republic of Mozambique, Public Domain

Whenever Mabunda selected weapons, he wondered if it killed one of his relatives. He stated, "Portions of my family, my neighbors, they all died in the war…How many people were killed with these weapons? This might be the one that killed some of my relatives."[5] The work he makes is personal to him. *O Throne of a World* (Figure 10.3.13) is one of many thrones Mabunda made and represented a criticism of African governments who use armed violence to maintain power. He also believes the thrones represent different attributes of power and an extension of tribal symbols. In this throne, the automatic rifles stand out in the background with pistols on each side. Small bombs act as legs, the throne is completed with different parts of weapons. Mabunda creates the artwork believing the power of art is transformative and supports the durability and creativity of African countries and societies.



Figure 10.3.13: O Throne of a World (2011, decommissioned arms, scrap and welded metal) by corno.fulgur75, CC BY 2.0

Both *O Caogido* (Figure 10.3.14) and *The Processors of the Present* (Figure 10.3.15) are examples of Mabunda's masks. The masks were based on traditional ethnic African masks from local regions and historical definitions. Both masks incorporated bullet casings and other scrap metals welded together. In addition to the weaponry, he bought scrap metals from the sellers on street corners. Mabunda did not use

paint; instead, he let the natural colors of the used metals define the colors. The projecting bullet cases in each mask created depth, dimension, and meaning to the mask.

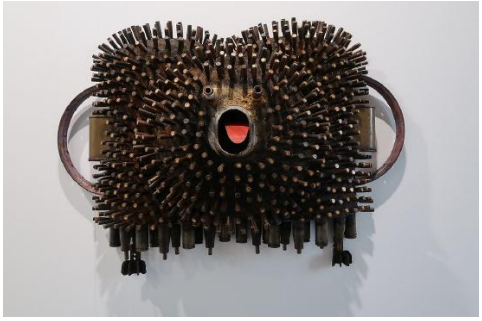


Figure **10.3.14**: O Caogido (The Coerced) (2018, soldering on obsolete military metal) by Bosc d'Anjou, CC BY-NC-SA 2.0



Figure **10.3.15**: The Processors of the Present (partial image) (2019, scrap metal and weapons, 220 x 84 x 84 cm) CC BY-SA 4.0

CHÉRI SAMBA

Chéri Samba (1956-) was born in the Democratic Republic of Congo (Figure **10.3.16**), where his father was a metalsmith, and his mother worked in farming. Samba's first name was David Samba; however, the country banned Christian first names, so he changed to Chéri Samba. Although his parents were connected to the Kongo culture, he adopted the Kinshasa culture. Samba attended Catholic school as a child and spent most of his time drawing, an activity disapproved by his father. The Democratic Republic of the Congo is one of the largest countries in Africa, an area inhabited by the Bantu about three thousand years ago and ruled from the fourteenth to the nineteenth centuries by different kingdoms. In 1885, as part of the European exploitations of Africa, Belgium declared the region belonged to them. Belgium exploited the natural resources, caused the death of millions of people from disease and military control, and established Catholicism as the main religion. The country first became independent in 1960 and was decimated by multiple civil wars. The 2018 election brought a relatively stable government.



Figure **10.3.16**: Democratic Republic of the Congo, CC BY-SA 3.0

Samba went to the capital city in 1972 when he was only sixteen to work as an artist. His first jobs included being an illustrator for a magazine, a billboard painter, and designing comic strips. Samba melded the skills into his art style as he began painting and helped start the "Popular Painting" school. He was aware of the constant disruptions in the country, and most of his art is based on poverty, corruption, AIDS, and politics while educating people about the African culture. Samba used color as a vehicle to express an idea, frequently using himself as the model. He stated, "I appeal to people's consciences, artists must make people think."[6] He painted multiple versions of *J'aime la Couleur (I Like Color)* (Figure **10.3.17**). He holds a brush in his mouth in this work, the bright colors easily seen from afar. The vivid blue sky provides a contrasting background for the image. The end of the brush explodes in colorful pink flowers, a message of preserving the planet. He also included glitter in this painting and his others because glitter enhanced the color. Samba saw color everywhere and felt it was part of life and focused on his paintings.



Figure **10.3.17**: J'aime la Couleur (I Like Color) (2003, acrylic and glitter on fabric, 135 x 200 cm) by Yannick1971, CC BY-NC-ND 2.0

Hommage Aux Anciens Createurs (Figure **10.3.18**) contains an image of Samba in the center dressed half in modern clothing and half in traditional dress. He frequently used text in his work, and in this painting, he scribes about the different political and social issues confronting society. The title translates as *Tribute to Ancient Creators.* Along the bottom half of the painting are other traditional figures carved by long-ago artists, connecting to the artistic expression of ancestors. Samba also included the vivid blue sky seen in most of his paintings.



Figure **10.3.18**: Hommage Aux Anciens Createurs (1994, collage, glitter, acrylic on canvas, 81 x 100 cm) by vfutscher, CC BY-NC 2.0

YINKA SHONIBARE

Yinka Shonibare (1962-) was born in London, England, the son of Nigerian (Figure **10.3.19**) parents. When Shonibare was three, they moved back to Nigeria, his father practicing law. Nigeria is the most populated country in Africa. The country has been inhabited by different kingdoms for millennia, the Nok unifying the region in the fifteenth century BCE. British colonialization began in the nineteenth century CE until 1960, when Nigeria became independent. The government changed based on coups and civil wars, with multiple attempts at democratic governments disrupted by tribalism, religious persecution, economic control, and political persuasions. Shonibare returned to England when he was seventeen to study. However, a year later, he contracted an inflammation in his spinal cord, paralyzing one side of his body. Shonibare continued his studies at art schools until he attended Goldsmiths and graduated with an MFA with some Young British Artists.



Figure **10.3.19**: Federal Republic of Nigeria, CC BY-SA 3.0

Like many other African artists, the problems of colonialism and civil wars influenced Shonibare's work. He traveled back and forth between England and Nigeria, speaking both languages. He considered himself a citizen of the world and freely used ideas he saw in other places. His major works are sculpted figures without heads, dressed in vibrant colors and patterns. One of Shonibare's major series is the *Age of Enlightenment*, based on the eighteenth century and the period's arguments and development for the nineteenth-century conquest and colonial domination. The French chemist *Antoine Lavoisier* (Figure **10.3.20**) is dressed in typical clothing of the period, only the material made from vibrant colors of African fabrics. The chemist is symbolic for believing the concept of European superiority over others because they made scientific discoveries and were more technologically advanced. Therefore, Europeans were better than other races. Although the chemist is in a wheelchair, he was not actually in one. As with the other sculptures in the series, this one also is headless, a memorial to the explicit brutality of colonialism.



Figure 10.3.20: The Age of Enlightenment Antoine Lavoisier (2008, mannequin, Dutch wax printed cotton textile, mixed media) by watts_photos, CC BY 2.0

Shonibare created a new series based on the idea of climate change. He used children precariously standing on a globe (Figure 10.3.21). The globe is shaded with different colors depicting heat map areas, the regional changes from temperature change. Shonibare strategically used children suggesting today's adults are like children who are "toying" with the globe, ignoring the implications of their actions. The child wears clothing manufactured during the Industrial Revolution, the start of polluting factories.



Figure 10.3.21: Globe Children (2012, mannequin, Dutch wax printed cotton textile, fiberglass) CC BY-SA 3.0

Shonibare used Dutch wax cloth for the clothing of his sculptures. The process of fabric processing was developed in the nineteenth century Netherlands based on traditional Indonesian batiks. They wanted cheap and easily made cloth to export to their colonies. However, the European colonists in faraway places did not like the rough fabric, so it was sold to Africans, where the traders stopped to refuel. In one of the series, *Water* (Figure 10.3.22), the headless man tries to get a drink. His colorful, well-tailored clothing suggests he was a well-off Victorian man. Without a head, his racial identity is unrecognizable, and without a head, the irony of water to drink is visible. Shonibare brought a message of the fragility of access to water in some places, a continuing problem, and a potential trigger for future wars.



Figure 10.3.22: Water (2010, mannequin, Dutch wax printed cotton textile, water spigot) by YSPsculpture, CC BY-NC-ND 2.0

Shonibare consistently used the Dutch batik cloth, and his work became identified as African art, although the fabric was not African. *Crash Willy* (Figure 10.3.23) is an example of Shonibare's scenes from Western History. The image of Willy was based on *Death of a Salesman* when Willy Loman died at the end in a car crash. The once vital person is left as a lifeless form draped over the seat, an arm and leg hanging, unusable. Shonibare said, "Theatricality is certainly a device in my work, it is a way of setting the stage…There is no obligation to truth in such a setting, so you have the leeway to create fiction or to dream."[7]



Figure 10.3.23: Crash Willy (2009, mannequin, Dutch wax printed cotton textile, leather, fiberglass, metal, 132 x 198 x 260 cm) by El Coleccionista de Instantes, CC BY-SA 2.0

JULIE MEHRETU

Julie Mehretu (1970-) was born in Ethiopia (Figure 10.3.24), her father, a college professor, and her mother, an American. When Mehretu was a child, the family left Ethiopia in 1977 to escape the civil wars, moving to Michigan. Ethiopia is considered one of the sites where early Homo sapiens emerged during the Paleolithic period. Early Stone Age implements and other remains have been found, documenting the early inhabitants. By the eighth century BCE, an early kingdom was established as one of the first civilizations, leading to other cultures in the region. With the first century CE, the Kingdom of Aksum emerged as the beginning of modern civilizations and great power. Through the centuries until modern times, Ethiopia has been under the control of its rulers instead of colonization, defeating any attempts from outsiders. However, civil wars often erupted between factions, disrupting stability. In the 1970s, the long-ruling Haile Selassie was overthrown, and the new leader trying to change Ethiopia into a communist country generated continual unrest. In 1991, a new government was formed based on a constitution and elections; however, discord still exists in the countryside. When Mehretu's family came to the United States, her father taught at Michigan State University. She graduated from college and attended the Rhode Island School of Design to receive an MFA.



Figure 10.3.24: Federal Democratic Republic of Ethiopia, CC BY-SA 3.0

Mehretu's art is focused on large-scale paintings with layered acrylic paint on canvas and other media on top. She bases her work on abstracted images of historical events, geographical formations, or configurations of cities. Her canvases frequently include overlaid images of maps, facades, different charts, or building columns. The noise of the multiplicity of marks on her canvas reflects the speed of life in modern cities. *Ra 2510* (Figure 10.3.25) is a mixture of ancient and future cities, including the Gates of Babylon and a modern stadium. Mehretu uses different points, vectors, and ink marks overlapping and intersecting. Another diagram partially hides each definition. Her background was simple tones of yellow smeared on before using inks and pencils to add the detailed intersecting lines.



Figure 10.3.25: Ra 2510 (2013, graphite, ink, acrylic on canvas, 243.8 x 365.7 cm) by Medieval Karl, CC BY-NC-SA 2.0

Co-Evolution of the Futurhyth Machine (after Kodwo Eshum) (Figure 10.3.26) has floor patterns found in mosques as its basis. Mehretu added geometric lines on top, some overlapping and forming dark conglomerations of intersections in ink representing the densely populated sections of a city. She added colored accents in horizontal, vertical, and diagonal directions as the final layers. Mehretu talks about her work as "story maps of no location."

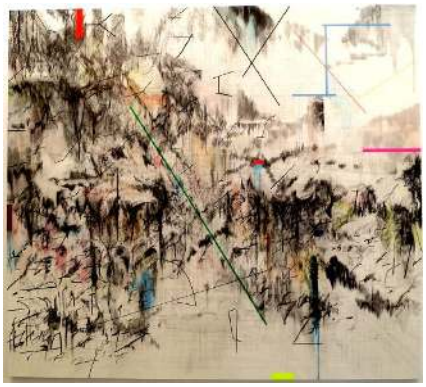


Figure **10.3.26**: Co-Evolution of the Futurhyth (after Kodwo Eshun*)* (2013, graphite, ink, acrylic on canvas, 274.3 x 304.8 cm) by Medieval Karl, CC BY-NC-SA 2.0

SOKARI DOUGLAS CAMP

Sokari Douglas Camp (1958-) was born in Nigeria (Figure **10.3.27**) near the river delta, the town mostly populated with those from the sub-group Kalabari. The group regularly traded with Europeans and had a better economic status than others. Camp was raised by her brother-in-law, Robin Horton, a well-known English anthropologist, and shuffled between Nigeria and British boarding schools. Camp describes her transnational upbringing as: "I was one of those colonial children that were mailed back and forth to school. So did I live in Nigeria? Quite honestly, not really. But then, did I really live in England in boarding school? I'm not really sure about that either. I'm Kalabari."[8] She studied and received her BA from the Central School of Art and Design in London and an MA from the Royal College of Art in England. Camp uses her heritage from the Kalabari for her sculpted steelworks. She creates drawings for her ideas and then decides the scale ranging from small 30 cm pieces to 5 meters. Working with steel is physical, and she cuts and bends her work from sheets of steel or recycled material like oil barrels. The Niger Delta, she was from, is heavily polluted as oil is the main product and oil barrels are everywhere.



Figure **10.3.27**: Federal Republic of Nigeria, CC BY-SA 3.0

Camp frequently uses Corten Steel, an alloy generally used for outdoor construction. The metal does not have to be painted and rusts when left outside. Her sculpture *Corten Head* (Figure **10.3.28**) is made from this type of steel. The rusted head appears woven, giving the figure a lighter appearance. The traditional headdress represents multiple styles, light shining through the openwork of the steel. The statue sits outside of the African Centre in London, representing the people of Africa, watching those who enter.



Figure **10.3.28**: Corten Head (2014, steel) by Loz Flowers, CC BY-SA 2.0

Accessories Worn in the Niger Delta (Figure **10.3.29**) depicts the modern predicament of women dressed in traditional clothing. The two women are dressed up, including extravagant *gele* (head wraps) of gold leaf and jewelry. However, the fancy blue dresses are made from steel, appearing like chain mail instead of comfort. Each woman carries four AK-47s and extra bandoliers of bullets, ladies in fashionable dress, protecting themselves in war-torn regions. Camp shaped the oversized guns from wood and steel.



Figure 10.3.29: Accessories Worn in the Niger Delta (2006, steel, gold leaf, and wood, 210 x 170 x 90 cm) by Allie_Caulfield, CC BY 2.0

Asoebi is a traditional Yoruba dress in Nigeria worn initially for ceremonies or funerals when all participants in a family are dressed in matching clothing. The idea of identical clothing expanded beyond the family to all attendants for the occasion. However, uniform dress for a group in social settings led to competition and the mark of possible personal affluence in the quality and richness of the group's attire. Camp was inspired by the importance and love for the occasion, how women decided what to wear, and how they obtained the clothing. The *Lace Sweat and Tears* part of the title may be comparable to the idea of blood, sweat, and tears as the tradition may be expensive and difficult for some to afford and dress like their friends. *Asoebi or Lace, Sweat, and Tears* (Figure 10.3.30) is part of the African Garden at the British Museum. Made from galvanized steel, the five women are dressed in the concept of Asoebi. They demonstrate the time and money it takes to create and achieve the proper look. The figures wear bright green lacy dresses with highly contrasting pink fabrics. The women wear matching pink haze head ties with multiple layers.



Figure 10.3.30: Asoebi - Lace, Sweat, and Tears (2005, powder-coated steel and water feature) by Phil McIver, CC BY-NC 2.0

Material Salsa (Figure 10.3.31) is made from steel and colored with acrylic paint. The mother and son become an allegory of the relationships within a family and how the dynamics change. The son is a man ready to leave home; his body is separated from his mother as his hand still reaches back. The woman is dressed in typical African dress, the son wearing a Western-style jacket with logos. The mother keeps her eyes on the son as he looks to the future.



Figure 10.3.31: Material Salsa (2011, steel, acrylic paint, 198 x 84 x 78 cm) by edenpictures, CC BY 2.0

ABDOULAYE KONATÉ

Abdoulaye Konaté (1953-) was born in the Republic of Mali (Figure 10.3.32) and trained at the local Institut National des Arts de Bamako. He also went to Cuba to study at the Instituto Superior de Arte. Much of the country of Mali lies in the Sahara Desert. Most people live in the areas where the Niger and Senegal rivers run through the country. Present-day Mali was part of the three great empires controlling the

lucrative trans-Saharan trade, and the Empire of Mali covered twice the area. In the late nineteenth century, France took control of the region until 1960, when it became independent. Mali has struggled with different governments, coups, and outside attacks. Although much of Mali is in one of the hottest places in the world, the country has large amounts of natural resources of gold, uranium, and other minerals.



Figure **10.3.32**: Republic of Mali, Public Domain

Konaté is a well-known artist in Mali who creates both paintings and installations. When he was a beginning artist**,** Konaté had little access to canvas and paint, and the closest thing he found was local fabric. His works are significant in scale and based on textile arts, the fabric made in Mali, inexpensive and available everywhere. Textile manufacturing in Mali and other nearby countries is a rich tradition. Some weaving and dyeing of material are supported by individuals working alone or in small groups. Women use raw long-fiber cotton and spin it into strands of fibers ready to be woven. Men on handmade looms perform the actual weaving of the cotton strands. One of the traditional dyes for the material is indigo, a deep blue color. Other fabrics are made, especially *Bazin*, a heavily polished cotton with a distinctive sheen and multiple colors and patterns. Today the fabrics are made in factory sites. Bazin is mainly used for special occasions. Konaté uses pieces of cotton and bazin and cuts, sews, and dyes the fabric to make his tapestries. His work generally focuses on political and social issues and what is occurring in the environment. Some of the work is specifically targeted at the political conflicts in the Sahel region and the effects of AIDS on the people of Mali. Konaté's work can be abstract or figurative; all his work is labor-intensive and time-consuming.

Vert Touareg (Figure **10.3.33**) is made of bazin and cut into strips to form integrated patterns. The diamond shape symbolizes harmony while the circle represents the sign of protection, symbols inspired by African spiritualities. Konaté used a spectrum of contrasting colors, including the red, orange, yellow, and white seen in the representation of the Sahel-Sahara triangles. His cut and overlapping panels form rhythmic lines intensifying the movement from the dark blue-green color at the top of the image down to the short melody of white notes moving across the bottom. Unlike oil on a flat canvas, Konaté's work has a presence, movement, and feeling of dimension.

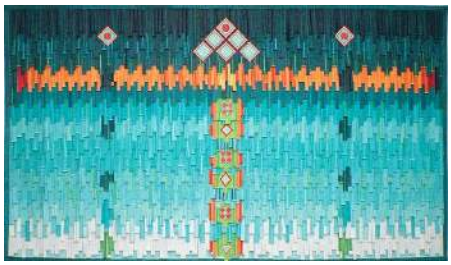


Figure **10.3.33**: Vert Touareg *(aux trois cercles)* (2018, textiles) by Medieval Karl, CC BY-NC-SA 2.0



Figure **10.3.34**: Vert Touareg closeup, by Medieval Karl, CC BY-NC-SA 2.0

Water is an essential part of life in Mali because of its location and the hot Saharan desert. *Ocean, Mother, and Life* (Figure **10.3.35**) reflects the desert's encroachment, the need for water, and the conservation of water. In this work, Konaté uses a different technique. Instead of the small, hanging, and overlapping pieces found in most of his work, he used a flat piece of fabric in this one and cut out and embroidered the fish onto the background. Konaté also added pieces of different indigo-colored fabrics to develop the flow of the water, adding small bubbles floating among the fish. He used a broad spectrum of colors for the fish, illustrating Mali's traditions of colored cloth, a symphony of threads.



Figure **10.3.35**: Ocean, Mother and Life (2015, textile, 299.7 x 759.4 cm) by Medieval Karl, CC BY-NC-SA 2.0



Figure **10.3.36**: *Ocean, Mother and Life* closeup, by Medieval Karl, CC BY-NC-SA 2.0

AIDA MULUNEH

Aida Muluneh (1974-) was born in Ethiopia; (Figure **10.3.37**) however, the family moved a lot, and she lived in Cyprus, Greece, England, Yemen, and Canada. Originally, Muluneh planned to become a lawyer until an art teacher taught her how to use a camera and darkroom for developing the images. Her grandfather in Ethiopia visited the family in Canada and told her to continue following her passion for art. She went to Howard University and received her degree in film and television. Since then, she has worked as a photojournalist and returned to Ethiopia to live and is considered a leading expert on African photography. Muluneh continues to focus on contemporary photos of Ethiopia and portraits of the people.



Figure **10.3.37**: Federal Democratic Republic of Ethiopia, CC BY-SA 3.0

Muluneh combines primary colors in her photographs, not just black and white. The walls of churches in Ethiopia are covered with bright paintings in primary colors and the inspiration for her work. The colors in her work are identifiable from a distance. Muluneh also focuses on women because she thinks the gaze or look of a woman contains power and a universal expression. She starts her concepts with a sketch and thinks about the setting for the photograph, how the set will be designed, what is the appropriate lighting and what is the character of the person she wants to establish. Muluneh is inspired by her culture's traditional dress and ornamentation and tries to incorporate them into her contemporary works.

Muluneh's *99* series (Figure **10.3.38**) is a set of images of a young woman. Although African, her face and skin are covered in heavy white paint while her hands are dark red. The woman appears to have a ghost-like quality between life and death. Covering one's body and face was common in Xhosa ceremonies when men applied white clay to themselves. Muluneh said the *99* Series captured "the story we each carry, of loss, of oppressors, of victims, of disconnection."[9]



Figure **10.3.38**: 99 Series (Part Four) (2014, archival Digital Photograph, 100 x 100 cm) by Soulfull, CC BY-NC-SA 2.0

Muluneh also explored the links and changes between generations and how personal and national experiences affect the connections. She said, "As women, especially as African women, we forget—and the world forgets—our positioning in history and religion and culture."[10] This work is inspired by the Amharic saying, Temetaleh beye, Sai Mado, Sai Mado, ye liinete eyene mouma ende beredo (As I waited for you in a distant gaze, my eyes melted like ice awaiting your return). In Sai Mado's (Figure **10.3.39**) *(The Distant Gaze) work*, the broken glass reflects the past and present. The woman is wearing a bright red pants suit; the chair is positioned, so her profile is visible. Part of her face and hands are painted red. The red stands out from the black and white checkerboard floor patterns and the blue and white cloud-filled sky. The woman dominates the image and stands out despite the noise from conflicting colors and patterns.



Figure **10.3.39**: Sai Mado (The Distant Gaze*)* (2016, inkjet print on paper, 81.9 x 81.9 cm) by Amaury Laporte, CC BY-NC 2.0

PASCALE MARTHINE TAYOU

Pascale Marthine Tayou (1966-) was born in the Republic of Cameroon (Figure **10.3.40**) and studied to become a lawyer. He left law and wanted to be an artist in 1990 during the political chaos and social turmoil, especially the scourge of the AIDS epidemic. Cameroon was long inhabited and had multiple powerful chiefdoms. The region first became a German colony in 1884 until after World War I, when it was divided between England and France. Both colonizers left Cameroon in the early 1960s when an independent republic was formed. Different groups have continued to cause unrest in the country. Tayou started by showing his work in Cameroon, quickly followed by shows in European countries. Tayou is known for his sculptures and installations using found and cast-off materials. Art became a survival process for him to express himself. He also learned to live in a diverse world, from his native country's traditions to the requirements of the Western world, viewing art as a connection through the global village. Tayou said, "I'm living simultaneously in both worlds; traveling from Africa to Europe is for me like traveling from city to city. My tradition is the human tradition."[11] Tayou focused his work on the exploration of the global village.



Figure **10.3.40**: Republic of Cameroon, Public Domain

Tayou continues to explore his African roots through different heterogeneous methods while still integrating the influences in the world on humanity and nature. *Le Verso Versa du Vice Recto (The Back Versa of Vice Recto)* (Figure **10.3.41**) demonstrates Tayou's use of materials. Versa and recto refer to the front and back of a sheet of paper. It also applies to an open book's right- and left-hand pages. Tayou recognized the amount of paper globally, its effect on trees as a base material, and the debris left in landfills and roadsides. The huge elephant-like character is made from thousands of narrow paper strips from computer listings. Extra paper strips continue to spill out from the creatures' legs as the administrative system grows along with the mounds of paper it creates. The monster represents the excesses of information from the corporate world.



Figure **10.3.41**: Le Verso Versa du Vice Recto (2009, recycled paper, metal bars, metallic thread, 280 x 700 x 300 cm) by mightymightymatze, CC BY-NC 2.0

The immense apparatus called *Reverse City* (8.xFigure **10.3.42**) was installed in a small village, a collection of massive colored pencils. The pencils are hanging upside-down and vertically attached to a stainless-steel frame. Although two meters above the ground, the pointed ends of the pencils are aimed towards the visitors standing on the ground. When looking up, the viewer feels a perception of awe and yet fear. Each pencil is a different length and is etched with distinctive names of countries. Tayou created an impressive, colorful world of a global village; however, the point of the pencil stands ready to threaten humanity.



Figure **10.3.42**: Reverse City (2009, pencils, cut trees, 5 meters high) by HAMACHI!, CC BY-NC-ND 2.0

Tayou's installation, *Plastic Tree* (Figure **10.3.43**), presents branches jutting out from the white wall, protruding into the viewer's space. Each of the branches extends at diverse lengths. Instead of leaves, the branches have vibrantly colored plastic bags coarsely tied to each branch. The effect of the installation is a statement on consumerism, the pollution resulting from the use of plastic, and the urban grime of continual waste. The trees and plastic bags also exhibit the artistic integration of the natural material of tree branches and the opposing colorful medium of the bags.



Figure **10.3.43**: Plastic Tree (2015, tree branches, plastic bags) by trevor.patt, CC BY-NC-SA 2.0

MOUNIR FATMI

Mounir Fatmi (1970-) was born in Morocco (Figure **10.3.44**) nearby the established Casabarata flea market. His mother sold children's clothing at the market, and Fatmi spent his time going through the streets and observing the myriad of objects and building architecture in the area. Morocco is a country inhabited by humans over 90,000 years ago. In 788 CE, the first Moroccan country was established and ruled over the centuries by independent dynasties. Morocco is strategically located along the trade routes and has always had a diverse population. The Europeans did not control the country until 1912, when Spain and France divided control of the region. In 1956, Morocco became independent under the mix of a king and elected government and has been relatively stable since then. Fatmi went to the Academy of Fine Arts in Rome to study art. When he returned to Morocco, he rekindled his interest in historical and religious concepts and how they were defiled and disassembled by over consumerism. He became one of the Arab artists who explored the intersection of conceptual art and cultural identity.



Figure **10.3.44**: Kingdom of Morocco, CC BY-SA 3.0

Maximum Sensation (Figure **10.3.45**) are skateboards covered with prayer rugs. The original intention of the rug changed to use as the cover for the skateboard, both familiar items now repurposed. The rugs have complex patterns and colorful designs. The skateboard is counter-cultural to the seriousness of using a prayer rug for worship. A person preparing to pray removes their shoes before stepping on the prayer rug while the skateboarder wears dirty shoes to step on the rug-covered board. The sacred loses its purpose and design. Reviewer Blaire Dessent stated, "In the case of *Maximum Sensation*, it's a reminder that cultural codes have shifted. Identity cannot be defined by only one construct. Stereotypes need to be checked and assumptions reconsidered."[12]



Figure **10.3.45**: Maximum Sensation (2010, plastic, metal, textile, each board 12.7 x 20.3 x 80.5 cm) by thingsworthdescribing, CC BY 2.0

When Fatmi works with his multiple disciplines, including video, painting, and sculptures, he uses an ordinary object to intersect and conflict with religion, politics, and ancient history. *Between the Lines* (Figure **10.3.46**) is made with a standard saw blade surrounded by menacing looking and dangerous sharp teeth. Inscribed on the blade are Islamic poems based on messages of peace. Fatmi changed the text from religious doctrine to an artistic and decorative carving on the hard steel blade. The delicate, curving lines of the inscribed text also change the cold steel blade into a lace-like object. The text and the blade lost their original meaning and feeling and became different configurations and connotations



Figure **10.3.46**: Between the Lines (2010, steel blade, 150 x 150 x .85 cm) by David441491, CC BY-NC-ND 2.0

ATHI-PATRA RUGA

Athi-Patra Ruga (1984-) was born in South Africa (Figure **10.3.47**) and studied at the Gordon Flack Davison Design Academy. Apartheid was still part of the country when Ruga was a child, and the dystopia and structures of gender and race restrictions, and bias, became part of his artwork. He used fashion and body positions in unusual urban settings, a clash of the definition of social normalcy and individual choices. Ruga incorporates videos, photographs, colorful tapestries, and clothing to create alternative identities and criticize the prevailing political and social status quo. He places the characters in a utopian universe as he critiques current systems and presents a potential humanist view in the future. Ruga is not afraid of tackling the challenging issues of sexuality, queerness, AIDS, or personal identity.



Figure **10.3.47**: South Africa, CC BY-SA 3.0

In his first main solo UK exhibition, Ruga brought different series together for his surreal collection of unusual characters. He uses many of his artistic methods; drawings, sculpture, and photography, along with the colorful petit point tapestry. The entire exhibit immerses the viewer in an allegorical world free from political, social, and cultural systems. *The Knight of the Long Knives I* (Figure **10.3.48**) is part of Ruga's series *Future White Women of Azania*, a story based on the black queer women found in South Africa. On the left side are two *abo dade* (sisters), women able to have a baby by thinking about it. The rider is the future white woman sitting astride the zebra; the filled balloons, the sound of latex, and the popping of the balloons are all part of the cleansing of prejudices. The zebra is decorated like animals used in processions. The background in the image is filled with plastic flowers and cheap fabric mimicking an English garden. The colorful, bucolic scene belies the meaning of the *Knight of the Long Knives*, as the knights were the beginning of Hitler's Gestapo in the 1930s, a group Ruga compared to those supporting South Africa's genocidal laws.



Figure **10.3.48**: The Knight of the Long Knives I (2013, diptych, pigmented inkjet print, 233.19 x 300 cm overall) by corno.fulgur75, CC BY 2.0

At the End of the Rainbow We Look Back (Figure **10.3.49**) is based on movements done by the Paris Folies Bergerac dancers. Ruga used his own body for the pose. The figure is life-sized and includes an extra breast. The entire sculpture is covered with crystals, pearls, gold, and an assortment of artificial flowers. He placed the statue on a round mirrored surface with additional lights encircling the figure, enhancing the figure's reflective quality. Ruga liked to use pageantry, humor, color, and fashion in the fight against racism, homophobia, and misogyny.



Figure **10.3.49**: At the End of the Rainbow We Look Back (2018, crystals, pearls, artificial flowers, mirror, lights) by corno.fulgur75, CC BY 2.0

JEMS ROBERT KOKO BI

Jems Robert Koko Bi (1966-) was born in the Republic of Côte d'Ivoire (Figure **10.3.50**) and, as a student, attended the University of Abidjan in the Ivory Coast. He studied Spanish history for two years before switching to art. Jems Robert Koko Bi then graduated from the Kunstakademie of Düsseldorf in Germany. Historically, the Ivory Coast has been part of multiple kingdoms and empires until 1843, when it became a protectorate of France and an official colony in 1893. They achieved independence in 1960 and had a series of different presidents and constitutions. After two separate civil wars, the country is relatively stable. Jems Robert Koko Bi is a sculptor and performer and a significant artist in the Ivory Coast. He works in wood to create shapes appearing both abstract yet figurative. His primary technique is to use a knife or chainsaw for larger pieces and even fire to achieve the shape and color of a block of wood. The fight for power, the results of slavery, and the migrations of people are recurring themes used in his work.



Figure **10.3.50**: Republic of Côte d'Ivoire, CC BY-SA 3.0

Jems Robert Koko Bi lives and works in the Ivory Coast and Germany. Because he works with old wood, he keeps piles of different timber pieces stacked around his workshop. He never cuts down a tree; instead, he searches for old, dead trees. Using machines and chain saws in his workshop gives the workshop has the smell of sawdust and gasoline. As he works on the wood, it becomes transformed into an image, the dead tree gaining another life and generating a new story. Jems Robert Koko Bi feels he integrates part of himself into the wood and the strife-ridden history of Africa. He explained how wood "frees the spirit, makes it possible to play with multiple forms that highlight both plenitude and emptiness, the positive and the negative, contrasts which, in turn, give rise to countless new potential avenues for thought." [13]

The giant head, *Mandela, 2700 Pieces of Life's History* (Figure **10.3.51**) was made from pieces of dead spruce trees cut into pieces and fit together in the sculpture. He burned some of the pieces of the wood before adding them. Mandela spent 27 years in prison, and the statue has 2,700 pieces of wood in the work. Mandela was arrested for multiple reasons, including treason, illegally leaving the country, and sabotage. After his trials, he was sentenced to life in prison. When apartheid was dismantled, Mandela was released from prison and established a multiracial government. Eventually, he was elected president of South Africa. The sculpture symbolized the fight for freedom.



Figure 10.3.51: Mandela, 2700 pieces of Life's History (2011, burnt spruce wood) by FaceMePLS, CC BY 2.0

Exodus (Figure 10.3.52) is a display of legs spread across the site. Jems Robert Koko Bi was interested in the history and migration of people and believed they were grounded by their feet. Their experiences were kinetic, the feelings of touch and motion on the land they walked. Culture in Africa is connected to the earth; people walked and moved and sang and danced as part of important cultural activities and experiences. The sculpture allows the viewer to determine the actions of the legs; are they running, walking, escaping, what are the people's emotions; excitement, fear, or other?

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Figure 10.3.52: Exodus, by FaceMePLS, CC BY 2.0

By the 1980s, when most countries were independent of foreign government controls, new political changes also released artists from constrictive rules of Western art. With modern media and travel, artists have embraced globalization. New and contemporary art styles continue to be developed across African countries.

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10.4: ARCHITECTURE FOR THE 21ST CENTURY

INTRODUCTION

Architecture is the art and process of designing and constructing buildings, both small and large. Architects accomplish practical and expressive requirements to provide both functional and artistic ends. Contemporary architecture is a compilation of many styles with no dominant hierarchy. From traditional to highly conceptional, the square buildings of the twentieth century have given way to buildings with the look of a sculptural piece of art. With the use of digital technology, the pencil has been replaced. We have entered a process of digitized architecture, transforming societies' way of life and raising awareness of the global environmental damage caused by the overuse of natural resources. New technologies challenge gravity as they spiral higher into the atmosphere as competitions become the highest.[1]

Architecture is one of the significant developments in building design in the new millennium, developing new concepts and designing mixed-use facilities to fit into compact settings with public transportation. The pressures of energy requirements to meet radical design turned the architects into efficient and functional artists. The concepts of immense towers caused adjustments in lifestyles and the concepts of where we live, work, transportation needs, and supporting public lands requirements.

The building materials of the new millennium are prefabricated on-demand using computer-aided machines to cut, construct, and process raw materials into pieces transported to the job site. The use of robotics guarantees the accuracy and continuity of the fabricated components and reduces human error. Testing labs for earthquake stability, wind stability, and fire prevention are essential for the design. More than half of the world's population resides in urban cities, and contextual models have become important.

The invention of CAD (computer-aided software) in 1961 had the most significant impact on architectural design. The realistic representations, speed, accuracy, and affordability make the CAD programs valuable for architects. Today's CAD programs incorporate 3D visualizations and simulations without the need to create physical models. Virtual tours offer exact views of the architectural design. Architects can draw a set of plans for the construction company to build the structure, also making a mock-up model in three dimensions as an example for the client to physically see the design. Today, architects use computers to help design and draw the final plans and make live 3-dimensional models viewable from different angles.

Contemporary Architecture design continues into the twenty-first century; however, the transformation from standard upright buildings to organically designed with diverse functions and connections to the surrounding environment takes precedent. Architects are challenged to create unusual designs using twenty-first-century materials and engineering techniques.

ZAHA HADID

Zaha Hadid (1950-2016) was an Iraqi-British architect artist and designer born in Baghdad, Iraq. She planned and pushed the boundaries of building design with computer-aided design technology. Hadid embraced new materials and designed intelligent buildings to represent the future. She was the first woman to win the Nobel Prize of Architecture, the *Pritzker Prize*, and the Queen of England made her a Dame in 2012 for her contributions to the art of Architecture. She has been described as the "Queen of Curve," liberating architectural geometry and giving architecture a new life and identity.[2]

Growing up in an upper-class Iraqi family, Hadid studied mathematics at the American University of Beirut and moved to London to study at the Architectural Association School of Architecture. After graduation, Hadid opened her firm, Zaha Hadid Architects, in London and continued her unique modern styles, setting her apart from other architects. Her pioneering vision redefined architecture worldwide as she transformed concrete, steel, and glass into free-flowing virtuosic construction. "Experiencing Hadid's architecture yields an understanding that the quest for beauty alone was not her modus operandi. Her buildings are beautiful—and beauty may account for their seductive urban presence, for their hold on the eye—but the beauty and virtuosity within her work are married to meaning. Her architecture is inventive, original, and civic, offering generous public spaces that are clearly organized and intuitive to navigate."[3]

The Phaeno Science Center (Figure **10.4.1**) in Germany was completed in 2005 and is considered a "hypnotic work of architecture—the kind of building that utterly transforms our vision of the future." The building itself stands on stilts creating a covered plaza, allowing people to walk under the building. The structure is 27,000 square meters of concrete and steel girders laid out in distinct patterns and includes workshops, laboratories, theater, and shopping. The free-flowing space does not have any right angles, and the different floors are intertwined, giving the visitor a unique experience. It has been described as a spacecraft that has just landed and put out the welcome mat. The original design used digital animation to conceptualize the spatial diagram of the building and its contents.

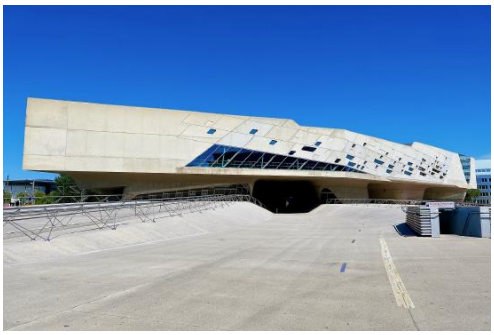


Figure **10.4.1**: Phaeno Science Center (2005, Germany) by Nikola350, CC BY-SA 4.0

The interior (Figure **10.4.2**) needed to house an exhibition space with plenty of room for young visitors to explore. The open floor arrangement encourages children's learning experience, free of dogmatism or any pedagogical paradigm based on the approach to learning.

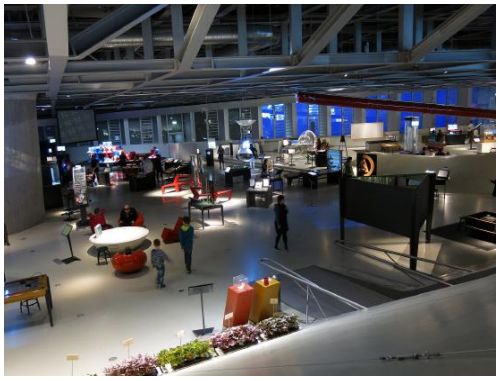


Figure **10.4.2**: Interior of Phaeno Science Center by Florian-schäffer, CC BY-SA 3.0

The new Library and Learning Center of Vienna University (Figure **10.4.3**) in Austria is one of the tallest and largest pieces of architecture on campus. The polygonal cube design has both inclined and vertical facades and two elements of contrasting colors separated by glass. However, as you move inside, it becomes curvilinear, creating a free-form inner canyon. The building contains classrooms, an auditorium, cafeteria, social rooms, administrative offices, and an extensive library. The multiple spaces are joined together with ramps and bridges overlooking the great hall filled with light. The operational plan was to define the different areas of use into blocks of sites. The library can accommodate 25,000 students and 1500 staff for gathering, learning, and meeting. The facade of the building is made from maintenance-free Corten steel, which will age over time. There are over 100,000 square meters of floor space with 4,000 rooms, 90 auditoriums and classrooms, and over 3,000 workstations.



Figure **10.4.3**: Library and Learning Center of Vienna University (2013, Austria) by Böhringer Friedrich, CC BY-SA 3.0

The Heydar Aliyev Cultural Center (Figure **10.4.4**), located in Azerbaijan, challenges the concepts of geometry and gravity, giving way to all form and no structure. The flowing architecture curves in sweeping shapes containing halls and a museum without a right angle in sight. As the fluid form of the outside topography merges, the entrances are found in the surface folds.



Figure 10.4.4: Heydar Aliyev Cultural Center (2012, Azerbaijan) Public Domain

When viewers enter the center, the building folds inside decrease, becoming part of the interior (Figure 10.4.5). The 57,506 square meters are made from glass-fiber-reinforced polyester panels, which are seamless as the building undulates like a giant wave. The interior is a large-scale column-free space created by a concrete structure and a space frame system showing off the hypermodern world wrapped inside. Inside the curved wave of white glass fiber, reinforced polyester plastic covers the visitors in the sense of comfort. Hadid's design continuously self-transforms into many different directions with no terminus and little sense of boundary.[4] The center is so large it can host several events simultaneously. The core of the building is a large atrium with floor-to-ceiling glass panels allowing sweeping views of the grass landscape.



Figure 10.4.5: Interior of center. CC BY-SA 3.0

Guangzhou Opera House (Figure 10.4.6) overlooks the Pearl River in Guangdong Province, China, and is one of China's most prominent theatres. Hadid designed the building to interplay between architecture and nature, engaging the ideologies of erosion, geology, and topography. The two buildings resemble two large rocks washed up on the river. The auditorium was made of concrete with large swaths of glass and granite blocks. The unique contoured twin boulder design has a promenade from the land across the water.



Figure 10.4.6: Guangzhou Opera House (2010, China) CC BY-SA 3.0

The 1800 seat auditorium (Figure 10.4.7) houses the latest acoustic technology and the smaller 400 seat performance hall for opera and concerts in the round. The cultural development will combine land and sea together in harmony.



Figure 10.4.7: Interior of opera house. CC BY-SA 2.0

Ole Scheeren (1971-) is a German architect and urbanist who creates contemporary architecture in large cities worldwide. He is the son of a German architect, Dieter Scheeren, and by the age of 14, he was working with his father designing furniture. He graduated from the Architectural Association School of Architecture in London. After ten years, Scheeren started his own company, Buro Ole Scheeren Group. The Interlace (Figure **10.4.8**) in Singapore won Scheeren the *World Building* in 2015. Scheeren employed a modernist style in many of his designs using Form Follows Function.[5] The Interlace is a vertical community of living and social spaces combined with the natural ecosystem. Completed in 2013 on eight hectares of property, it houses 1,040 families, amenities, parking, and retail over 170,000 square meters.

Instead of a stacked cube building, The Interlace incorporates thirty-one apartment blocks, six stories tall, stacked in a hexagonal arrangement around eight large courtyards. The blocks are arranged in three peaks of twenty-four stories to resemble the city's dramatic mountains. The six floors create picturesque terraced gardens giving the illusion the buildings are part floating, part resting on each other. This "interlaced" construction gives the residents choices for interacting with other inhabitants, projecting a sense of freedom. The central courtyard includes picnic areas, pet zones, organic gardens, tennis and basketball courts, and a one-kilometer running track. The building incorporates low impact passive energy using wind, solar, and daylight analysis, winning the *Urban Habitat Award.*



Figure **10.4.8**: The Interlace (2005, Singapore) by Jérémy Binard, CC BY-SA 2.0

The CCTV Headquarters (Figure **10.4.9**) in Beijing, China, became an icon when it was finished. It is not a predictable building; it is a three-dimensional experience of geometric and social connections. The Headquarters were completed in 2012 on a twenty-hectare site and are 599,000 square meters. The two towers rise from the ground and intersect at the top, producing a cantilevered connection. The two L-shaped high-rise towers are connected at the bottom and the top in a Z-crisscross. The building was difficult to engineer from the design of two 6-degree leaning towers, bent at 90-degrees at the bottom and the top providing a continuous loop. A diagrid exoskeleton construction system was adopted on the external faces of the building that resists gravity and other lateral forces.[6] A butterfly plate links perimeter columns, braces, and beams giving it stability to cope with different load conditions and earthquakes. The façade of the building is a network of diagonal steel beams with inlaid glass panels creating a soft grey color.



Figure **10.4.9**:CCTV Headquarters (2012, Beijing) by Dayton12345, CC BY-SA 4.0

EDUARDO SOUTO DE MOURA

Eduardo Souto de Moura (1952-) is a Portuguese architect and won the *Pritzker Prize* in 2011 for the Estadio Municipal de Braga, the home ground of the Sporting Clube d Braga. It is the largest stadium in Portugal. A graduate of the Porto School of Architecture, Souto de Moura began his career in the 1980s and is known for his formal yet straightforward, serious, and dramatic designs. He uses natural colors and materials mixed with versatile and contextual designs, seldom affected by contemporary trends.

In Portugal, the Municipal Stadium of Braga (Figure **10.4.10**) was built in 2003, a striking, contemporary, and award-winning designed stadium. Capable of holding 30,286 fans, it was carved into the side of the mountain, a Monte do Castro quarry, a large part of the construction costs. Its organizational scheme is determined by two tribunes that face one another: one is carved into the rock, and sixteen concrete ribs hold the other.[7] Large canopies connected by dozens of steel strings are between the seating, a design inspired by the Incan

bridges in ancient South America. Souto de Moura designed a light, precision simplicity in form and details as he was determined to fit the stadium into the quarry.



Figure **10.4.10**: Municipal Stadium (2003, Portugal) CC BY-NC-ND 2.0

The site in Portugal for the Paulo Rego Museum (Figure **10.4.11**) was a fenced forest area with a clearing in the center. An ideal spot for the new museum, Souto de Moura considered the terrain and the natural setting surrounding the museum. The eucalyptus and pine trees became essential elements during the project as the building was a configuration of four unique wings of different lengths. The museum's interior was subdivided into halls with an elevated central volume, and the natural colors contrast with the cold blue marble of Cascais. The interplay between the green forest and the red-orange of the exterior concrete are complimentary colors. A hierarchy was created with the two large pyramids at the entrance axis marking the gift shop, library, and restaurant locations. The pyramids are reminiscent of ancient Portuguese architects, like the chimney of the Alcobaca Monastery. All the exhibition halls have glass openings towards the green forest, which surrounds the building providing views of the natural versus the concrete and abstract contemporary building.



Figure **10.4.11**: Paula Rego Museum (2008, Portugal) by visit welovelisbon.net, CC BY-NC-ND 2.0

FRANK GEHRY

Frank Gehry (1929-) is a Canadian American architect from Los Angeles, California. Gehry won the prestigious *Pritzker Prize* for the Walt Disney Concert Hall in 1989, located in Los Angeles. Gehry graduated from the School of Architecture at the University of Southern California. After service in the United States Army, Gehry established his architecture firm to design complex and unique buildings. Gehry believed there were too many cold and metallic modernist buildings dotting the skylines in cities worldwide. He wanted to build unique and quirky structures and approached architecture as a sculptural object, light and airy. By the 1990s, Gehry's trademark style was in high demand worldwide.

The Walt Disney Concert Hall (Figure **10.4.12**) was completed in 2003 to great acclaim. The home of the Los Angeles Philharmonic, the concert hall is internationally acknowledged as one of the most acoustically sophisticated concert halls in the world. The stainless-steel curvature of the exterior embodies the energy and creative spirit of the building, while the interior, in contrast, is wood-paneled, creating a harmonic feeling. More than 6000 panels create the skin of the hall's exterior and reflect like silver sails. There are massive columns in the lobby which resemble tree trunks and serve as the house lighting, heating, and air conditioning systems.



Figure **10.4.12**: Walt Disney Concert Hall (2003, California) Public Domain

The 2,265-seat auditorium (Figure **10.4.13**) is an independent concrete box with vertical grain Douglas fir walls, while the floor is red oak. The large skylights allow natural light when used during the day. One of the focal points is a 50-foot organ with over 6,000 pipes ranging in

size from a pencil to a telephone pole. The entire project cost well over 275 million dollars.



Figure **10.4.13**: Interior Disney Concert Hall. CC BY-NC-ND 2.0

The Biomuseo (Figure **10.4.14**) is a natural history museum in Panama designed by Gehry. The museum opened in 2014 and is located on the Amador Causeway facing the Pacific Ocean. The museum provides panoramic views of ships entering the canal. Gehry donated his design to the people of Panama because his wife is a Panamanian. The museum concentrates on the history of the isthmus of Panama and how it changed the world. The heart of the building is a significant public atrium protected by large colorful metal canopies to ward off the frequent rain and contrast with the tropical green ecosystems. On the second-floor atrium level, visitors are treated to a view of the surrounding city and the Panama Canal. The colorful canopies are joined together by large I-beams of steel, like arms holding up the colorful steel plates. The fragmentation of the canopies is designed to be an independent roof hovering over the rest of the buildings.



Figure **10.4.14**: Biomuseo (2014, Panama City) CC BY-SA 2.0

The Marques de Riscal (Figure **10.4.15**) is a luxury hotel locate in Elciego, Spain, and is the crown jewel of the Marriot International hotel chain. The hotel is set in one oldest wineries in Spain, with traditions going back over 200 years. The surrounding sandstone buildings are an integral part of the heritage, and Gehry needed to marry the traditional with the future. The hotel combines the most profoundly rooted winemaking tradition with an avant-garde design, luxury, and the most advanced technology of the 21st century.[8] Finished in 2006, it stands out with its stunning forms and skyline. The building is only 35 meters tall, so it does not surpass the nearby church bell tower. It was essential to preserve the identity of the La Rioja region of grapes and peace. 100,000 square meters of the complex is devoted to producing the wine, two gourmet restaurants, and 44 exclusive hotel suites. Gehry's design mimics the form and gestures of the grapevines growing in the fields. The metal framework on the exterior provides shade in the hot summers of Spain. The colors of purple and green tones pay homage to the tradition of winemaking.

> *A marvelous creature, with its hair flying in all directions launching itself over the vineyards—Frank Gehry*



Figure **10.4.15**: Marques de Riscal (2006, Spain) CC BY-NC-ND 2.0

KAZUYO SEJIMA

Kazuyo Sejima (1956-) is a Japanese architect known for her clear modernist elements with shiny, slick, and clean surfaces. After graduating from Japan Women's University, she worked for another architect. Sejima founded Kazuyo Sejima and Associates (SANNA) as a studio for innovative building designs worldwide. Sejima redefined her style, and instead of narrowing down a design, she used models to finalize what she calls "process designs." Sejima was the second woman (Zaha Hadid was first) to win the coveted *Pritzker Prize* in 2012. In 2016, Fast Company named SANNA one of the 50 Most Innovative Companies.

The Sumida Hokusai Museum (Figure **10.4.16**) in Tokyo is dedicated to the great print artist Katsushika Hokusai to celebrate his work. The monolithic block is five stories with angular cutouts bringing light into the museum's center. The building is surrounded by a patchwork of residential, commercial, and light industrial zones. She had to fit the building into an environment of the architectural hodgepodge. Sejima divided the building into several units of various sizes, so the entire building did not overwhelm the neighborhood.[9] The geometric forms continued inside, creating walkways with a triangular appearance. The outside of the structure is clad in aluminum panels that softly reflect the skies, and there are huge windows for natural light, producing a fluid passage between inside and outside. One of the design challenges Sejima confronted was to minimize the amount of sunlight to protect the delicate prints of Hokusai's artwork. Leveraging the slanted wall, she allowed sunlight into the building by utilizing the A-frame construction.



Figure **10.4.16**: Sumida Hokusai Museum (2016, Japan) by Kakidai, CC BY-SA 4.0

In 2007, The New Museum of Contemporary Art (Figure **10.4.17**) opened its doors to 5,453 square meters of changeable exhibition spaces and as an incubator for new ideas. The bold decision to stack boxes on top of each other gave Sejima the ability to create a harmonious symbiotic connection to the surrounding neighborhood. The seven boxes are of various sizes and heights (53 meters), giving the appearance of a child stacking blocks prior to it falling. The four public galleries are located on the first through the fourth floor, with educational centers and offices occupying the rest of the building. The light and airy spaces are covered in a seamless, anodized, and expanded aluminum mesh wrapped to mimic a soft, shimmering skin. Visitors are drawn into the museum through large 4.5-meter glass doors stretching the entire width of the building. The grey concrete sidewalks change into the grey concrete polished floors inside the doors.



Figure **10.4.17**: New Museum of Contemporary Art (2007, New York) CC BY-SA 4.0

MOSHE SAFDIE

Moshe Safdie (1938-) is a Canadian architect born in Israel and moved to Canada. Known for his designs that bend lines and curves to create geometry, the concept had never been defined before. "His designs emphasize the need to create meaningful, vital and inclusive spaces that enhance the community, with attention to the buildings particular locale, culture, and geography."[10]

Located in Singapore, Marina Bay Sands (Figure **10.4.18**) is 845,000 square meters with three-tower structures containing a casino, hotel, mall, theatre, convention center, restaurants, and even an ice-skating rink. The resort is located on sixteen hectares of reclaimed land and is fifty-five stories tall. Across the top of the three buildings is the 340 meters long cantilevered Sky Park to anchor all three buildings together.



Figure 10.4.18: Marina Bay Sands Hotel (2010, Singapore) by dronepicr, CC BY 2.0

The Sky Park (Figure 10.4.19) looks like a boat on top of the three buildings allowing people to view the surrounding landscape. A 150-meter infinity pool overlooks the bay. The sky park extends sixty-five meters beyond the buildings giving the building its graceful lines in the sky. The developers had originally requested a single large building, but Safdie convinced them to build three buildings with space between them so the city could still see out to the ocean. "There is no city if all we build is towers. We have to find a way to deploy towers in a way that creates public place, public realm," Safdie[11]. The Marina Bay Sands is a continuous ribbon of public spaces and waterfront activity in keeping with Singapore's image of a city in a garden. The Gardens by the Bay connect to the land with Marina Bay Sands.



Figure 10.4.19: Aerial view of rooftop. CC BY 2.0

Gardens by the Bay (Figure 10.4.20) sits on 101 hectares of land and contains conceptual designs to transform the city into a 'city in a garden.' The Park has three waterfront gardens and is part of the government's plan to create a garden in the city and enhance the quality of life with beauty, flora, and greenery. The central feature is the two column-less glasshouses made of sustainable materials covering the flower gardens.



Figure 10.4.20: Garden by the Bay. CC BY-SA 4.0

The Super-trees include ferns, orchids, bromeliad, and other exotic plants. They function like regular trees and include photovoltaic cells to harness the sun's energy for lighting. The trees also collect rainwater used in the fountains and irrigation as part of the conservatories' intake and exhaust air system. Elevated between two Super-trees (Figure 10.4.21), the walkway gives visitors a panoramic view.



Figure 10.4.21: Overview of the gardens. CC BY-SA 4.0

Cloud Forest (Figure 10.4.22) is a garden replicating the colder moist conditions generally found 1000 meters above sea level. Rainwater is collected for the cooling system connected to the Super-trees and used to cool the circulated water and vent the hot air. The Super-trees are

vertical gardens twenty to fifty meters high and planted as environmental engines for the gardens.



Figure 10.4.22: Cloud Forest. CC BY-SA 4.0

Safdie designed The Khalsa Heritage Memorial Complex (Figure 10.4.23), located in Anandpur Sahib, India, to celebrate over 500 years of Sikh history. The center was designed to be rooted in the surrounding landscape and seems to rise out of the grass, appearing as sand cliffs. The upwardly curving roof lines are like the traditional gold domes crowning Sikh buildings. The western complex houses galleries, a library, and a 400-seat auditorium connecting with reflecting pools—the eastern complex houses five galleries of Sikh history. The five virtues of the Sikh religion are incorporated into the museum, with symbolic themes of earth and sky, mass and lightness, and depth and ascension, all represented in the sandstone towers and reflective silver roofs.[12] The entire structure is covered with local sandstone and craftsmanship. The Khalsa Heritage Memorial Complex is a true pilgrimage destination.



Figure 10.4.23: Khalsa Heritage Memorial Complex (2009, India) by Sanyambahga, CC BY-SA 3.0

NORMAN ROBERT FOSTER

Norman Robert Foster (1935-) was born in England and studied architecture at the University of Manchester and Yale University. Foster designed Apple Park (Figure 10.4.24) in Silicon Valley, California, dubbed the spaceship. When Steve Jobs, the CEO of Apple, planned to build a new facility for the employees, he wanted the site to focus on the landscape with groves of trees, gardens, orchards, and meadows all designed to be environmentally friendly supportive. However, the enormous building still dominates the site, with a courtyard covering over twenty acres inside the center. The outer walls are a continuous wall of curved glass, the building powered by renewable energy with a solar roof covering the entire building.



Figure 10.4.24: Apple Park (2018, California) CC BY-SA 3.0

The unusual theater (Figure 10.4.25) has glass walls and no visible sign of supporting pillars with a facility for product launches, ample meetings, and press reviews.



Figure 10.4.25: Apple Park Theatre. CC BY-SA 4.0

SHIGERU BAN

Shigeru Ban (1957-) is a Japanese architect born in Tokyo and attended the Southern California Institute of Architecture. Ban is known for his innovative and temporary prefabricated cardboard houses for disaster victims. In 2014, Ban was named the 37th recipient of the *Pritzker Prize* of modern architecture. "The Pritzker Jury cited Ban for his innovative use of material and his dedication to humanitarian efforts around the world, calling him "a committed teacher who is not only a role model for the younger generation but also an inspiration."[13] Marrying his Eastern philosophy with Western building materials, Ban creates minimalistic structures, unlike others.

The Aspen Art Museum (Figure 10.4.26) in Aspen, Colorado, is 10,058 square meters with four levels. The facility opened in 2014 with six gallery spaces, outdoor commons, and a rooftop sculpture garden. The Grand Stair covers three levels and intersects with a glass wall blending inside and outside spaces. The exterior wood screen is made from composite materials of paper and resin covered by a wood veneer. The roof deck has a sculpture garden and allows incredible views of the Rocky Mountains.



Figure 10.4.26: Aspen Art Museum (2014, Colorado) by Bkthomson16, CC BY-SA 4.0

The Nomadic Museum (Figure 10.4.27) is made from used shipping containers and large paper tubes, allowing it to be moved from city to city, usually constructed on a pier. The Canadian photographer Gregory Colbert wanted a traveling museum to display Ashes and Snow's art exhibition. He asked Ban to design a traveling building and first opened it on New York's Pier 54, then traveled to other cities. The containers are stacked in two parallel rows for 205 meters in a checkerboard pattern. A tubular triangle roof truss was erected to support the fabric roof panels giving the illusion of a European Gothic church nave.



Figure 10.4.27: Nomadic Museum (2005) CC BY-SA 2.0

A broad pathway of wooden flooring (recycled scaffolding wood) (Figure 10.4.28) defines the pathway for visitors. The remainder of the floor is covered with river rock, giving a sense of peace and continuity, further emphasizing the minimalist design Ban created to focus on the art. The best part about the traveling museum is containers are standard sizes, and you can rent them in any port city where the museum is moved for the exhibition. Overall, the design is cost-effective as it utilizes recycled materials yet creates a visually powerful nomadic gallery.



Figure 10.4.28: Interior of Nomadic Museum. by PaoloMazzoleni, CC BY 2.0

FERNANDO ROMERO

Fernando Romero (1971-) is a Mexican architect who studied at the Universidad Iberoamericana in Mexico City. Romero started his firm in 2000, designing elaborate homes for wealthy Mexicans. He is known for his focus on sustainability and environmental integrity, leaning toward urban cities to be vehicle-free. The Museo Soumaya is one of the most visited museums in the world. The museum is free to all visitors and houses some of the Romero family art they collected. The Museo Soumaya (Figure 10.4.29) is a museum in Mexico City housing over 66,000 pieces of art from over 30 centuries and opened in 2011. The finished building is 46 meters high and is covered with 16,000 hexagonal aluminum tiles.



Figure 10.4.29: Soumaya Museum (2011, Mexico City) CC BY-SA 3.0

The form, a rotated rhomboid, is supported by a steel exoskeleton of twenty-eight vertical curved columns and seven beams that encircle the structure (Figure 10.4.30). The fabrication of the beams had zero tolerance for fitting together with the tiles, and laser topography was used for alignment. The exterior walls support the interior walls, but instead of aluminum tiles, there are several layers of gypsum panes, insulation, plaster, and then a product to weatherproof the building. The conceptual form of the building stands out when you first see the building. As you enter the museum, the interior stairs lead you around and around the exterior of the building on ramps with art at your fingertips. The building was constructed with locally sourced products, Mexican plaster, and aluminum.



Figure 10.4.30: Soumaya Museum Exterior during construction. CC BY 2.0

The millennial architecture demonstrates that "if you can dream it, we can build it" assertiveness. With the advent of CAD, laser scanning topography, and new materials, the sky is the limit and not the imagination of architects. The evolution of materials is taking architecture to new limits of design.\

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10.5: CONTEMPORARY FIGURATIVE

INTRODUCTION

Figurative art based on people and stories has become a dominant part of the art world. Although figurative work had been created centuries, the contemporary styles are new, innovative, and non-traditional. Global boundaries are gone, and the standards for European-Western art are jettisoned. Figures become reconstructed, paint jumps and slashes across the image, and colors are bright and conflicting. The designs, styles, and imagery vary; however, a few themes cross through all the work. One central theme resounding through the artwork is color; it is bright, colorful, and mixed. Another reverberating concept is the exploration of cultural identity, racism, and heritages. Since the early 2000s, figurative art has exploded worldwide, emphasizing identity politics.

Women artists are using the figure to challenge current old stereotypes and the sexual portrayal of women throughout history. Women now feel free to manipulate the image of the female body in their views. They use exaggerated features or contort the figure in ways understandable to other women. Much of their work is based on domestic settings and events in a woman's world. They use narratives in the contemporary culture, exploring sexuality, identity, and humanity. Artists of color seldom see images of their culture as significant figures in historical portraits. Now they are increasingly visible and changing the dialogue of figurative artwork to be inclusive and represent multiple cultures.

KEHINDE WILEY

Kehinde Wiley (1977-) Wiley and his twin brother were born in California. Both Wiley and his brother went to after-school art lessons as children. He was even selected to study art in Russia when he was eleven and learned about portraiture. Wiley received a BFA from San Francisco Art Institute and an MFA from Yale University. He was always influenced by the style of the Old Masters and their realistic portrayals. Wiley paints his figures with a combined style of West African textile images, Rococo, local urban, and the realism of the Old Masters. He presents his black and brown figures in majestic poses of power, heroism, and spirituality using his unique style. Wiley travels the streets in America and different countries to find the people for his paintings. He poses the person in positions like someone in an old painting. For the backgrounds in his work, he finds decorative elements, wallpaper, a building façade, textiles, or other interesting objects.

Equestrian Portrait of King Philip II (Michael Jackson) (Figure **10.5.1**) is an image of the singer Michael Jackson. Wiley used the basic pose and style of Peter Paul Rubens's painting of King Phillip II as he sat on his horse. Wiley just uses the pose and essential information before developing his unique style in the painting. Michael Jackson sits astride the magnificent white horse with its excessively curled main and tail. His armor was embellished with gold, the blue cape blowing in the breeze.



Figure **10.5.1**: Equestrian Portrait of King Philip II (Michael Jackson) (2009, oil on canvas, 325.1 x 284.5 cm) by y.caradec, CC BY-SA 2.0

In Ruben's image, (Figure **10.5.2**) the angel sits behind the king while Wiley has a pair of cherubs. Wiley seizes the concepts of power by white men and transfers the appearance of power to a modern black man.



Figure **10.5.2**: Phillip II on Horseback (1628, oil on canvas, 251 x 237 cm) Public Domain

Images of figures sleeping are common themes throughout art history. Wiley's figure in *Sleep* (Figure **10.5.3**) depicts a black man lying on a white, draped cloth like those found in funerary settings. The figure appears in a Christ-like position; his feet are resting on a plank, the feet stacked as though previously crucified. The man's arms are stretched out, his hands open and relaxed. Although the lustrous brown skin of the man dominates the painting, his physique is highly defined and expressed, giving the man a tender and almost vulnerable look. The background of light-colored flowers appears active, and the vines appear to grow as the man is sleeping, starting to encapsulate him. The painting contradicts the conception that black men are generally aggressive.



Figure **10.5.3**: Sleep (2008, oil on canvas, 335.5 x 762 cm) by ali eminov, CC BY-NC 2.0

Wiley painted a series based on female models. He adorned them in opulent gowns by well-known designers, adding decorative accessories and extravagant fake hairstyles, almost Rococo in design. Most of the women Wiley painted were ordinary people he passed in the community. He posed and depicted them with a feeling of self-awareness. Wiley portrayed them surrounded with representations of black strength. Seen from the side view, *Shantavia Beale II* (Figure **10.5.4**) turns her eye towards the viewer, a very self-assured look. Her head is stacked with elaborately arranged fake hair similar to the royal women in old European masterpieces. The background in the painting is covered with flowers, as Wiley adds to most of his work.



Figure **10.5.4**: Shantavia Beale II (2010, oil on canvas, 152.4 x 121.9 cm) by gsz, CC BY-NC-ND 2.0

AMY SHERALD

Born in Georgia, Amy Sherald (1973-) was drawing images from when she was a child. When she went to a museum on a school field trip, Sherald discovered art was a profession. Her mother wanted her to become a doctor, an idea that increased her determination to pursue art. Sherald was one of the few African Americans in her classes, and she became aware of race at an early age. As an artist, she wanted to create different chronicles of the lives of African Americans. Sherald received her BA from Clark Atlanta University and an MFA from Maryland Institute College of Art. She paints typical members of African American families in their day-to-day lives. Using a grisaille technique for just the skin colors, Sherald uses grey as the base and applies it in a very thin, watered-down technique with a brush. Adding small amounts of black, she creates the shadows and highlights to produce her distinctive portraits and black identity. Sherald paints with a vibrant palette for highly contrasted clothing. Her backgrounds are usually a single color and undefined, allowing the person to stand out. Each person is dramatically posed and looking directly at the viewer.

Michelle Obama was the First Lady of the United States from 2009 to 2017, and every first lady selects an artist to paint the official portrait for the Smithsonian's National Portrait Gallery. Obama chose Sherald to paint the official painting entitled *First Lady Michelle Obama* (Figure **10.5.5**). Obama is sitting, looking at the camera in a reflective mood, her chin resting on her hand. The distinctive geometric patterned dress flows outward, almost filling the bottom part of the painting. The unique colors on the dress form quilt-like patterns like those made by the Gee's Bend quilters, the descendants of enslaved people. Sherald took photographs of Obama to use as a reference when she was painting. In a basic grayscale, she painted Obama's skin in her usual grisaille method. The bright robin's egg blue background brings a high contrast to Obama. The director of the National Portrait Gallery, Kim Sajet, stated, "Portraiture used to be seen as this old-fashioned, fuddy-duddy, really for dead white people kind of way of painting…and they've completely changed that and put it on its head." [1]

Figure **10.5.5**: First Lady Michelle Obama (2018, oil on linen, 192.6 x 162.1 cm) by FaceMePLS, CC BY 2.0

Sherald painted ordinary people and posed them for her unique portraits. In both *The Rabbit in the Hat* (Figure **10.5.6**) and *The Make Believer (Monet's Garden)* (Figure **10.5.7**), the people are posed straightforward-looking at the viewer. The man in his florescent striped jacket, bright turquoise blue tie, and impeccable white shirt and pants appears to be almost surrealistic as he oddly holds a rabbit in his hat. The mottled green background highly contrasts with his clothing while his face almost fades into the background. The woman is highly juxtaposed against the brilliant orange-red background in the other painting. Her bright green dress is covered with yellow and pink flowers resembling Monet's repetitive use of flowers. Her eyes are closed, perhaps resting, or maybe ignoring the viewer's look. With both paintings, the backgrounds give no clue about the person or where they may be standing, a trademark of Sherald.



Figure **10.5.6**: The Rabbit in the Hat (2009, oil on canvas, 137.1 x 109.2 cm) by placerdiario, CC BY-NC-SA 2.0



Figure 10.5.7: The Make Believer (Monet's Garden) (2016, oil on canvas, 137.1 x 109.2 cm) by placerdiario, CC BY-NC-SA 2.0

The Bathers (Figure **10.5.8**) portray two women supposedly at the beach. They are wearing swimsuits, and the background is a vivid blue; however, their actual location is not evident. Western painters of people at the beach or pool always incorporated elements of their location; sand, waves, or splashing water. However, Sherald always sets her portraits against a single color, unknown background, leaving the viewer to imagine where the people are standing. Only the purple bathing cap on one woman's head divulges any clue about where they are. Both bathers are looking outward, waiting for the viewer to engage in conversation. Sherald chose her models from everyday life and stated, "When I choose my models, it's something that only I can see in that person, in their face and their eyes, that's so captivating about them." [2] When a portrait of the bathers is hung on the wall, it is low to the ground, so the viewer meets them at eye level.



Figure 10.5.8: The Bathers (2015, oil on canvas, 183.2 x 170.2 cm) by placerdiario, CC BY-NC-SA 2.0

YUE MINJUN

Yue Minjun (1962-) was born in China, where his family worked in the oil fields and constantly moved to follow the work. After high school, Yue became an electrician, painting when he had spare time. In 1990, he moved to Beijing in a district supporting an artist's village. China was changing from some of the older concepts to new postmodernity. The artists also were part of a revolution in the style of Chinese art. Yue worked in multiple disciplines, including sculpture, watercolor, and print. He became known for his unusual depiction of images frozen in laughter. Yue was also part of Cynical Realism's attitude in China, ridiculing the political and commercial views. Yue's paintings were usually based on self-portraits that were humorous and lighthearted. He frequently based a concept on well-known European compositions or iconic Chinese images Yue adapted to his aesthetics. Theorist Li Xianting described Yue's self-portraits as "a self-ironic response to the spiritual vacuum and folly of modern-day China."[3] Yue usually portrays his portraits all distorted and grotesque with bright pink skin and large toothy laughs. Laughter was a way to lighten pain and an antidote to the cruelties of life.

Free Sky No 1 (Figure **10.5.9**) and *Untitled* (Figure **10.5.10**) reflect Yue's exaggerated people images of himself frozen in laughter. In the first image, Yue thrusts himself forward in the scene, wearing only his very white underwear. In *Untitled*, he replicates himself five times, each person wearing a ludicrous crown. One projection viewed in his work is the concept a grand smile does not mean the person is happy. Yue used simple basic colors to high contrast with the overly bright pink people. The open mouth and a large set of teeth represent the boredom and emptiness of the Chinese people at the time. Yue's art was considered experimental, contrary to the traditional images of Chinese art and a reflection of Cynical Realism, an attitude ridiculing China's political and commercial position. His work mocked himself as well as the community at large, his faces a trademark of his work.



Figure **10.5.9** (left) and Figure **10.5.10** (right): (left) Free Sky No 1 (2012, oil on canvas, 100 x 90 cm) by See-ming Lee (SML), CC BY-NC 2.0, (right): Untitled (2005, oil on canvas, 220.3 x 200 cm) by livvya, CC BY-NC-SA 2.0

Yue made twenty-five *Contemporary Terracotta Warriors* (Figure **10.5.11**) based on the legendary Terracotta Army. The thousands of Terracotta Warriors each had distinctive faces and clothing. Each statue in Yue's sculptures was based on Yue's self-portrait creating a group of laughing soldiers who are positioned and holding tightened fists, making a satirical gesture. He believed using the same image and expression displayed the loss of individuality more accurately than distinct portrayals. Yue believed laughter represented how helpless people were when their rights were taken away.



Figure **10.5.11**: Contemporary Terracotta Warriors (2005, bronze) by Paul Stevenson, CC BY 2.0

FANG LIJUN

Fang Lijun (1963-) was born in China and attended the Children Cultural Place for schooling. He studied ceramics for three years at the Hebei Light Industry Technology and then changed his mind after becoming fascinated with oil painting. After studying painting at the Central Academy of Fine Arts, he moved to a small village with other artists like Yue Minjun. They were also part of the Cynical Realists who became disillusioned with China's policies after the actions at Tiananmen Square and the resulting powerlessness of people in the restricted societal structure. Fang was one of the artists who rebelled against traditional Chinese art and modern styles displaying his disenchantment and anguish. One of Fang's significant themes in his paintings was the bald protagonist and taking on the issues of human rights and political oppression.

980815 (Figure **10.5.12**) is an image of Fang's typical bald man appearing to be drowning in the water. Bald men in China were considered stupid. Painters were also looked down on at the time. Fang used the comparison to judge people based on their moral character instead of their occupation or appearance. He also used water in many of his paintings. A person drowning in water is like living in China with no voice and powerless in the governmental structure. Metaphorically, one can move through the water safely and speak for oneself or drown in the water or under societal rules.



Figure **10.5.12**: 980815 (1998, oil on canvas, 249.8 x 360 cm) by Jeff Howard, CC BY-NC-SA 2.0

Fang based his painting *30th Mary* (Figure **10.5.13**) on religious paintings found on the ceilings of European churches. The multiple, repetitive doll-like figures all display Fang's facial image. Unlike the church painting where the people are ascending into heavenly clouds, Fang painted stormy tornado-like clouds depicting cynicism instead of the ideological assurance of a savior. The small figures are wearing school uniforms, the spots of color adding to the motion. Each of the figures is bald as the apathetic or unintelligent followers of the Chinese government.

Figure **10.5.13**: 30th Mary (2006, oil on canvas, 400 x 525 cm) by Jeff Howard, CC BY-NC-SA 2.0

NJIDEKA AKUNYILI CROSBY

Njideka Akunyili Crosby (1983-) was born in Nigeria of Igbo descent. Her mother was a professor at the University of Nigeria, and her father was a doctor. When Crosby was in high school, the family obtained a green card for the United States. She and her sister came in 1999, studying for American tests before college. Crosby graduated from Swarthmore College, where she studied both biology and art. Initially, she planned to become a doctor until deciding to change to art in her senior year. Crosby creates her images based on the culture and social life of a Nigerian woman who lives in the United States. She incorporates fabric, paint, colored pencil, and printed photo transfers into her work to achieve different looks from her culture. Crosby regularly took photos of her family in Nigeria and used them to make the acetone-transfer prints. She also places women in the center of power during interactions with others, including the ideas from interracial marriage.

Before Now After (Mama, Mummy and Mamma) (Figure **10.5.14**) depicts the interrelationships in her family. Her sister is sitting at the table in a bright pink shirt surrounded by images of her mother and grandmother. The paintings sit on the table instead of hanging on the empty wall, the wall a counterpoint to the opposite wall filled with pictures. The group of objects in the center of the table almost looks like a still-life, a second painting within the painting. Crosby uses a calm color palette with muted blues and pinks, brown bringing the two contrasting colors together.



Figure 10.5.14: Before Now After (Mama, Mummy, and Mamma) (2014, acrylic, color pencils, charcoal, transfers on paper, 213.3 x 365.7 cm) by UGArdener, CC BY-NC 2.0

The painting *Nwantinti* (Figure 10.5.15) is based on an Igbo love song. The two people in the painting appear in a private and silent moment, the man lying on his back, his head cradled on her lap. The image is one of Crosby herself and her husband presenting the mixture of race and gender, each wearing the style of clothing found comfortable by their cultural backgrounds. The painting is almost all tones of red and black. Only the blue on the photo transfers punctuates the room with spots of color. Crosby incorporated her personal images and photos into the bedspread, rug, and background collages. The strong trellis pattern on the paneled wall helps ground the floating images in most of the room.



Figure 10.5.15: Nwantinti (2012, acrylic, pastel, colored pencil, Xerox transfers on paper, 172.7 x 243.8 cm) by rocor, CC BY-NC 2.0

In the painting *5 Umezebi St., New Haven, Enugun* (Figure 10.5.16) depicts the family gathering. Crosby used her photo-transfer images to create the floor and wall, anchoring the bottom and side of the painting and providing the background. The photos in the window give depth to the image as though looking out the window and up the hill. The shirt and dress of the adults are also photo transfers, distinguishing them from the rest of the family. Crosby used yellow to pull the viewer across the portrait and examine what each person is actively doing. The orange pants of the seated man and the blue shirt of the boy consistently bring the viewer back to the center. Each person's activities convey a significant amount of movement to the painting.



Figure 10.5.16: 5 Umezebi St., New Haven, Enugun (2012, acrylic, charcoal, pastel, colored pencil, transfer on paper, 213.4 x 266.7 cm) by hermien_amsterdam, CC BY-NC-SA 2.0

DANA SCHUTZ

Dana Schutz (1976-) was born in Michigan. Both of her parents worked in the local schools. Schutz attended different art schools and received her BFA at Cleveland Institute of Art and her MFA from Columbia University. Her figurative paintings frequently portray people

in awkward or controversial situations. Schutz's work is often ambiguous, emotional, and complete with complicated tensions. Her work is not just fantasy, as the images may become plausible realities as she adds abstraction to her figuration. Some of her figures are comical, while others are on the edge of violence. Schutz uses oil on canvas and acrylics with large, loose brushstrokes. Schutz is adventurous with color and uses an extensive color palette created for each painting. In *Men's Retreat* (Figure **10.5.17**), Schutz imagined how the top executives in powerful corporations interact in the middle of the forest. Three men were still dressed in suits, although they had loosened their ties, some had changed to casual clothes, and a few had removed all clothing. The painting imagines how these prominent executives acted playing bongo drums, face painting, playing trust games, or the blind leading the blind. Schutz used a broad range of colors layered in transparency, suggesting the executives used to control now find themselves fumbling in the haze of the trees or flowers in an unfamiliar and uncontrolled environment.



Figure **10.5.17**: Men's Retreat (2005, oil on canvas, 243.8 x 304.8 cm) by karlsbad, CC BY-NC-SA 2.0

Sneeze (Figure **10.5.18**) is typical of something everyone does; however, not so obvious or an uncontrolled scene of the high-velocity sneeze and repulsive drooling. Schutz exaggerated an embarrassing event giving the image an almost comedic interpretation. The person's nose is also exaggerated, enhancing the amount of snot propelling from the nose. Schutz used basic, bright colors drawing attention to the person and the disgusting debris now covering the red shirt. Thick rows of paint force the eyes closed, unable to see the disaster unfolding.



Figure **10.5.18**: Sneeze (2001, oil on canvas, 48.3 x 48.3 cm) by karlsbad, CC BY-NC-SA 2.0

Shaving (Figure **10.5.19**) portrays a woman shaving her pubic hair, an activity generally performed in private. In this image, the woman sits on a public beach, unworried about who is passing by. The painting is composed in a format similar to Cubism, only using rounded shapes and less fracturing. Almost comically, the woman's head is facing the opposite direction, watching the view of the ocean instead of where she is shaving. Schutz left the oversized container of shaving cream, spilling continuously. The woman is framed by the two tilting trees and the oversized yellow hat. The rounded body offsets the hard square lines of the shirt and blanket.



Figure 10.5.19: Shaving (2010, oil on canvas, 182.9 x 213.4 cm) by karlsbad, CC BY-NC-SA 2.0

NICOLE EISENMAN

Nicole Eisenman (1965-) was born in France before her family moved to New York in 1970. She graduated with a BFA from the Rhode Island School of Design. Eisenmann taught at Bard College for six years. She is known for her figurative paintings based on conflicting themes of sexuality or comedy, sometimes humorous and other times dark. Although painting is her primary medium, she also creates different prints and sculptures. Eisenmann's paintings frequently have distortions of body parts like hands, feet, ears, or noses. Her work is energetic as she uses intense colors to create figures in groups or alone and often reflects on ourselves. Eisenmann identifies her work as gender-fluid and generally uses the pronoun "she" to subvert social norms. Eisenmann uses friends as models whose gender is not resolved at the pronoun level. [4]

The Breakup (Figure 10.5.20) is an image of a cartoon-like figure looking at a phone in disgust and disbelief. The figure's ears burn with a bright orange, the mouth downturned. The phone is held directly in the viewer's face, blaming the phone for what happened. One eye appears alarmed and angry about the message, as the other eye is seemingly saddened.



Figure 10.5.20: The Breakup (2011, oil and mixed media on panel, 142.2 x 109.2 cm) by gsz, CC BY-NC-ND 2.0

Heading Down River on the USS J-Bone of an Ass (Figure 10.5.21) is an immense portrayal of three men on a boat composed from the lower jawbone, the giant mandible. A quarter of the sail is torn away, leaving a gaping hole. The fast-flowing water moves the ship, soon dumped over the waterfall. The leading man in the boat is playing the flute, the second man pulls the rope hoping to use the nonfunctioning sail, and the third man sits in his suit. The red boat also floats towards the waterfall, the man standing and beating the drum. The ships on the decaying yellow-green water are filled with people focused on their interests as the entire country falls.



Figure **10.5.21**: Heading Down River on the USS J-Bone of an Ass (2017, oil on canvas, 322.5 x 266.7 cm) by hermien_amsterdam, CC BY-NC-SA 2.0

WANGECHI MUTU

Wangechi Mutu (1972-) was born in Kenya and moved to New York in the 1990s. She received her BFA from Cooper Union for the Advancement of the Arts and Science and an MA from Yale. Her primary focus was on the female body, especially the violence and misrepresentations of today's Black women. Using multiple media and abstracted depictions, Mutu's figures may look otherworldly while displaying the objectification of the female. Mutu also examined the results of environmental destruction and natural beauty, creating fantastical landscapes. She wants viewers to look at her mythical images and discover different cultures and globalism interpretations. Mutu uses multiple mediums, including painting, sculptures, collage, and videos, and integrates the media.

When the Metropolitan Museum of Art in New York City was enlarged 117 years ago, the façade on the front of the building included niches for statues. However, the museum did not have enough money to purchase anything, and the niches were empty for all those years. Mutu was commissioned to create statues, and she was interested in the caryatids or the carved female bodies used to support buildings. Mutu created four bronze figures entitled, *The New Ones, Will Free Us*, representing activists, environmentalists, immigrants, and others who bring new ideas to the world's problems. *The Seated I* (Figure **10.5.22**) and *The Seated III* (Figure **10.5.23**) are two of the four statues. The cast bronze figures were kneeling and encased with coils wrapping around their bodies; only the arms and head were free. Mutu used polished discs and positioned them on the face or elsewhere on the head. The discs resemble different embellishments African women wore as lip plates, necklaces, or another beading. Mutu liberated the women from the historical work of supporting others. "Belonging to no one time or place, *The Seated I* and *III* are stately, resilient, and self-possessed, announcing their authority and autonomy."[5]



Figure **10.5.22** (left) and Figure **10.5.23** (right): (left) The Seated I (2019, bronze, 201 x 806 x 1073 cm) by gsz, CC BY-NC-ND 2.0. (right) The Seated III (2019, bronze, 209.6 x 85.1 x 111.8 cm) by gsz, CC BY-NC-ND 2.0

Mutu used unusual mixed media, including cutouts from medical newsletters, clothing magazines, ethnographic writings, and pornographic magazines. She took parts of the images and reassembled them. *Histology of the Different Classes of Uterine Tumors* (Figure **10.5.24**) is composed of images from a nineteenth-century set of medical illustrations. The different images defined and illustrated diseases found in each female sex organ, the title from the medical book itself. Mutu used collage pieces, torn paper, tape, or glitter to make individual faces.

The information in the original medical book was interpreted and written by men who knew little about women's issues, and the fantasy of the faces reflects that knowledge.



Figure **10.5.24**: Histology of the Different Classes of Uterine Tumors (2006, digital pigments prints and mixed media with collage, each 58.4 x 43.2 cm) by Cea, CC BY 2.0

You tried so hard to make us away (Figure **10.5.25**) was inspired by the religious hymn Amazing Grace. The song was written by a slave ship captain who later became a minister and supported the abolitionist movement. Mutu stated, "The important thing for me about Amazing Grace is that it is rooted in the mud and injustices of a dark, convoluted past and yet it has become the most redemptive and ubiquitous of hymns ever.... thanks to colonization, missionaries, and the translation of the song into every imaginable language."[6] The work was based on the mangrove tree, a plant common along shorelines throughout the world. The mangrove grows in brackish waters where freshwater rivers flow into the seas. The tree has existed for thousands of years and survived hurricanes, winds, floods, excessive salt water, or other harsh conditions. The mangrove became a metaphor for Mutu and the survival and growth of African people sent to the Americas as part of the slave trade. The larger figure is rooted to the ground as another figure emerges, smaller figures flying away, like seeds taken by the wind to land and grow, the resilience of the people and the mangrove tree. Mutu uses ink and other multi-media materials for the image.



Figure **10.5.25**: You tried so hard to make us away (2005, ink, acrylic, glitter, fur, contact paper, collage on Mylar, 223.5 x 129.5 cm) by QRartguide - George Fishman, CC BY-NC-SA 2.0

GEORGE CONDO

George Condo (Born 1957-) was born in New Hampshire. At the University of Massachusetts, Condo studied both music theory and art history. After two years, Condo left to pursue his art and start a band. In the 1980s, he began painting in a style based on the Old European Masters changed to an American alternative pop method. At this period, Condo worked along with Jean-Michel Basquiat and Andy Warhol. Today, he creates complex and layered visual images. The images are frequently deconstructed with the influences of Cubism. Condo believes specific figures have haunted him for years, and he uses their images in his work. His figures are emotional, have multiple personalities, and communicate with people through their eyes, mouths, or body positions. Condo said he "explored the idea of a continuum of figures that were constantly metamorphosing into one form or another…they could be realistic and abstract simultaneously."[7]

The Cracked Cardinal (Figure **10.5.26**) is one of the different bizarre characters Condo painted. The cardinal, dressed in official clothing, has a face grotesquely distorted. His nose and mouth offset, an excessive number of teeth in his mouth. The red and white clothing highly contrasted against the dark background. His hat is held on his head by an elastic band, like a hat on small children.



Figure **10.5.26**: The Cracked Cardinal (2004, oil on canvas, 74.93 x 60.96 cm) CC BY-SA 3.0

In the painting, *Untitled* (Figure **10.5.27**), Condo depicts views of three people, a person with one eye and curly hair staring straight at the viewer. The middle person appears to be looking to the side based on the position of the nose; however, the eye is looking differently. A small person with undefined eyes looks more like an unhappy dog. Other parts of each person are recombined, the painting reminiscent of Cubism. Condo used a limited palette of blue and green to compliment the darker white and black.



Figure **10.5.27**: Untitled (2016, ink on paper) by rocor, CC BY-NC 2.0

Downtown New York (Figure **10.5.28**) is filled with typical Condo characters, some based on actual people and others from alien places. Condo does not design his work or make pre-painting drawings and just starts painting his canvas with black, and the individual characters begin to emerge. He develops a figure more completely as they appeal to him. Condo used spots of colors on the faces to add additional details. Then he used flat washes of light blue, sienna, black and red to define parts of the painting. In the areas of black and red, Condo used white to maintain the design. Some images have distorted, bulbous faces, as seen in *The Cracked Cardinal*, and others are fractured in *Untitled*.



Figure **10.5.28**: Downtown New York (2012, acrylic, pastel, charcoal on linen, 228.6 x 330.2 cm) by y.caradec, CC BY-SA 2.0

KERRY JAMES MARSHALL

Born in Alabama, Kerry James Marshall (1955-) spent his childhood in Birmingham, Alabama, and Los Angeles, California. In Los Angeles, he lived near the headquarters of the Black Panther Party, a Black power group challenging police brutality. They also had a variety of community programs supporting health care and food injustices in the cities. Their work influenced Marshall, who incorporated social responsibility in his work. While Marshall was in high school, he was mentored by Charles White until Marshall received a BFA from Otis College of Art and Design. As he painted, Marshall taught at the University of Illinois. The civil rights movements significantly

influenced Marshall's art, and he developed his style of painting his very black figures. Marshall mixes different types of black and creates subtle shades of black, starting with ivory black, and adds carbon black and iron oxide black. He incorporates small amounts of other colors when he has a proper mixture. People might have brown-colored skin yet referred to as black. Marshall calls his black skin color "rhetorical blackness," artistically representing people as they defined. His work is based on African American life and their cultural activities; he likes to include the black experience in history.

The School of Beauty, School of Culture (Figure **10.5.29**) is a painting of the local beauty shop's activities, atmosphere, and importance. The women talk, examine the hairstyle, or even celebrate with dance and pleasure with the new hairstyle. Marshall added the blond, blue-eyed head of Disney's Sleeping Beauty, a comment America's standard of beauty based on a blond, white woman. Each person, including the children, has black skin typically found in Marshall's work. The painting is full of details, all of the clothing specifically expressed, decorations around the mirrors with pictures tucked in, or the little girl in the pink outfit with her hair carefully braided as she holds her bottle.

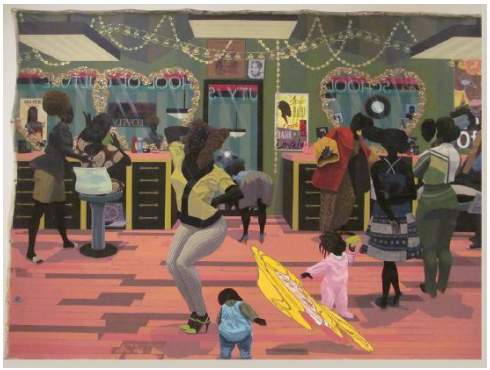


Figure **10.5.29**: School of Beauty, School of Culture (2012, acrylic, glitter on canvas, 274 x 401 cm) by rocor, CC BY-NC 2.0

Most people don't think of black as any color except one; black. However, when Marshall mixes his paint for different blacks, he believes black can be chromatically different like other colors. In Marshall's painting, *Untitled (Painter)* (Figure **10.5.30**), the person's hair, face, and wall are all black, yet each black color is distinct and visible based on his black mix. The bright set of colors on the painter's palette provides a vivid contrast helping develop the different types of black.



Figure **10.5.30**: Untitled (Painter) (2008, acrylic on PVC panel, 184.8 x 155.6 cm) by rocor, CC BY-NC 2.0

In *Untitled (Studio)* (Figure **10.5.31**) Marshall challenged the historical concepts of who was allowed to paint, who was seen in the paintings, where were paintings shown, and who were the viewers. He expanded the idea of white control of the artist's realm; black painters were also successful artists. Inside the studio, the model is posing, one person positioning the head. One man in the background is putting on his yellow shirt, and the other man is nude, waiting for his turn to model. On the table is an assortment of the artist's tools and paint. On one corner of the table, Marshall added a skull, and in the other corner some flowers, both standard features in old European paintings. Marshall also reverses common European practice; in this painting, the women wear clothing, and the men are nude. Marshall included other details in the painting similar to European paintings.



Figure **10.5.31**: Untitled (Studio) (2014, acrylic on PVC panels, 211.6 x 302.9 cm) by rocor, CC BY-NC 2.0

ZENG FANZHI

Zeng Fanzhi (1964-) was born in China during the Cultural Revolution. After dropping out of high school, he went to the Hubei Academy of Fine Arts. Zeng is one of China's most famous artists. He spent time in school studying the Expressionists, especially the German Expressionists. He developed his style based on unconventional standards and emotional, expressive images. Originally, Zeng was trained to paint portraits and other themes about the countryside. He became an expert in the human figure and facial expressions training, which developed his desire for figurative paintings. At the same time, he was supposed to portray the concepts of Socialist Realism and painted as required in a class, working on his emotional figurative work on his own.

Zeng lived by a hospital and noticed the different problems afflicting people who were being treated when he walked by each day. Part of the events he noticed involved the suffering people encountered, and some of the time, Zeng found the indifference and hypocrisy of doctors and others towards the patients. His series depicted the consideration for the individual's health versus the requirements of the state. In the painting *Hospital Series* (Figure **10.5.32**), the man in the green jacket is looking at the weeping person on the chair. In the background are the waiting patients, emotionlessly waiting for treatment. The pain and anguish in the room are apparent, primarily through Zeng's use of color. Through expressive brushstrokes, the use of red (the color of blood) and gray brings an immediate sense of depression and sadness to the room. Each person resides in their foggy mind; no one interacts or seems to care about another person. The eye of the viewer is constantly returned to the man in the green jacket, reducing the viewer's interest in anyone else.



Figure **10.5.32**: Hospital Series (1994, oil on canvas, 179.1 x 199.4 cm) by mr.push, CC BY-NC 2.0

Tiananmen (Figure **10.5.33**) is an image of Tiananmen Square in the background overlaid by a portrait of Mao Zedong, one of the most famous leaders of the Chinese government. The conflicting image relates China's relationship with the recent history of 1989. The bright colors of the square demonstrate the optimism for a better future and the heroism of people to change the course of history. As thousands of people stood in the square to demonstrate for democracy and freedom, the tanks and guns of the military killed thousands. Zeng used a network of brush strokes to depict Moa, who dominates the scene, the lingering rule of a ghost from the past repressing the people.



Figure **10.5.33**: Tiananmen (2004, oil on canvas, 215 x 330 cm) by mr.push, CC BY-NC 2.0

CHANTAL JOFFE

Chantal Joffe (1969-) was born in Vermont; her mother was also an artist. Joffe received her BA from Glasgow School of Art in Scotland and an MA from the Royal College of Art. She remained in England after school and lives in London. Joffe generally portrays women or girls in her work. She selects images from photographs, different types of magazine pages, or even self-portraits. Joffe's work is exceptionally big, conflicting with the intimate images she creates on the oversized canvases. The females in her paintings are honest, denying the ideals of female objectification. Many of the women in her work are young, on the edge of their potential, without giving them the expectations of the female form. Joffe adds patterns and stripes to the clothing in her paintings because she likes how it brings a sense of fashion to their clothes. Motherhood inspired Joffe to follow her daughter's life in paintings and how being a mother transformed her. As a mother, Joffe painted multiple intimate images of her daughter, herself, and the two of them together.

Joffe's extensive work requires her to use scaffolding to move the canvas as she used broad brushstrokes or drips to create drama. *The Squid and the Whale* (Figure **10.5.34**) depicts an image of two people sitting on the bed; Joffe in the foreground only wears a pair of pants displaying the broad expanse of her pale back and undersized head. Her daughter Esme sits erectly wearing a blue dress with stripes. The room has moving focal points with the green pillow, the patterned underwear, and the pink blanket. The two have conflicting emotions; what are the issues the mother and daughter are discussing. Joffe described the image as the pain a mother begins to experience as the child matures, and the mother has to let go.



Figure **10.5.34**: The Squid and the Whale (2017, oil on canvas, 213.4 x 152.4 cm) by The Lowry, Salford, CC BY-NC-SA 2.0

Esme in a Yellow Dress (Figure **10.5.35**) is an image of Joffe's young daughter, Esme. She sits at the table, perhaps doing her homework as she stares outward at the viewer. Maybe the viewer is her mother, and Esme has the look of a girl who does not want to be sitting here. Joffe's broad brushstrokes are evident in this painting, with the face more detailed than the rest of the work. The yellow shirt with the black and red stripes of the chair back holds the viewers' attention on the girl's face—the rest of the painting in a muted palette.



Figure 10.5.35: Esme in a Yellow Dress (2016, oil on canvas, 35.6 x 25.2 cm) by The Lowry, Salford, CC BY-NC-SA 2.0

Poppy, Esme, Oleanna, Gracie, and Kate (Figure 10.5.36) is a painting of her daughter Esme and her friends. In her light blue shirt, Esme is the only one looking at the viewer as though showing off the people who are her friends. The girls are casually dressed, including Joffe's usual stripes. The minimal background has only two colors; the girls' clothing and faces create movement across the painting. The camaraderie of the girls was evident in their faces. Joffe said, "They'd just had the ears pierced, her and her friend. So it felt like a very definitive moment funnily, all about power relations and girls. They also look so grown up suddenly. The lollipop looks like a cigarette."[8]



Figure 10.5.36: Poppy, Esme, Oleanna, Gracie, and Kate (2014, oil on canvas, 40 x 80 cm) by The Lowry, Salford, CC BY-NC-SA 2.0

CLAIRE TABOURET

Claire Tabouret (1981-) was born in France and attended the Ecole des Beaux-Arts in Paris. She moved to Los Angeles to live and work, finding California a dynamic and challenging location. Tabouret's art was inspired by the passing of time and how time changed human relationships. She examines childhood and the events influencing a person's development or how a person acts alone or in a group. Tabouret uses loose brushstrokes, which became animated because she added water. Sometimes she uses a palette of natural tones and other synthetic hues of artificial ingredients. The flow of the paint develops transparency and opacity in her works. Sometimes the faces of the children or women are covered or disguised, their mute faces staring out at the viewer.

L'Affront (Figure 10.5.37) portrays rows of children. Tabouret uses old photographs; the children posed as though frozen in time. The troupe of boys is dressed in school attire, their shirts tucked in and ties knotted in place. Each of the boys maintains their personality, some looking defiantly, others hesitating to step into life. The tonalities of color are dark in color and theme; a fluorescent base layer establishes a moody environment. The landscape in the background presented a scary image; the children's future was also blurry and unknown, sometimes intimidating.



Figure 10.5.37: L'Affront (2013, acrylic on canvas, 145 x 200 cm) by Mathieu Croisetière, CC BY-SA 2.0

Les Sorciéres (The Witches) (Figure 10.5.38) is also based on a found photograph, each child bringing its future. The children are of different ages, the younger ones in the front row. The older the child, the more their face appears like a mask, having learned to hide their feelings. In the middle of the first row, the girl wears Tabouret's signature fluorescent green, centering the painting. Each girl has long, straight hair without variation, the mold young girls are forced to accept, few of them rebelling. One girl in the middle of the back row is wearing a

bright scarf, and a few girls have bows in their hair, small tributes to walking their path. Tabouret used her watery wash of very dark gray to define the ominous-looking environment.



Figure **10.5.38**: Les Sorciéres (The Witches) (2013, acrylic on canvas, 130 x 310 cm) by Mathieu Croisetière, CC BY-SA 2.0

Michelle Gregor (1960-) was born in San Francisco and raised in Tahoe City by parents who believed in the academic exploration of the arts. Gregor was awarded a BFA from the University of Santa Cruz and an MFA in ceramics from San Francisco State University. She is a sculptor and painter working in the late-twentieth and early twenty-first-century continuum of the Bay Area Figurative Movement, continuing the legacies of artists Manuel Neri and Nathan Olivera. Well known for her abstracted figures, Gregor uses a complex layer of underglazes and glazes on her solid clay pieces. She slices them open after forming the clay and hollows them out before multiple firings. Gregor's feminist and queer identities manifest in the dignity and strength of her partially abstracted female figures. Perhaps most known for her mastery of color, she fires multiple successive layers of stains to achieve complex layers of nuanced surface. In *Blue Figure* (Figure **10.5.39**), a seated figure with her hands behind the figure tilts her head slightly down, looking at the ground. The complex layers of glazes are finished in cobalt blue with orange in specific places like the hands, hair, and lines.



Figure **10.5.39** (left) and Figure **10.5.40** (right): Blue Figure (2020, multi fired ceramic clay and glazes, 88.9 x 35.5 x 35.5 cm) Courtesy of the Artist. (right): (right) Blue Figure Closeup, Courtesy of the Artist

In the close-up (**10.5.40**), the figure's abstracted face with small, pursed lips, short flat nose, and closed eyes are visible. The different brush marks, sgraffito, layered stains, and glazes contribute to a nuanced and painterly surface. Areas of bright color exist alongside raw clay.

> *Art is a spiritual necessity. The creative spirit is the best a human being can reach for. It connects us to people in the present, the past, and the future—Gregor*

Bari (Figure **10.5.41**) expresses implied movement seen in the forward-leaning angle of this sculpture. Several marks are purposely left by the tools used to sculpt and shape the surface to create areas where slips and glazes collect and pool, creating texture. The analogous color palette unifies the form.



Figure **10.5.41**: Bari (2021, multi fired ceramic clay and glazes, 53.3 x 30.4 x 40.6 cm) Courtesy of the Artist

Corinth (Figure **10.5.42**) is a fragmented seated figure on a rectangular base and exemplifies the nuanced and lush surfaces that Gregor is known for in her ceramic figures. Areas of gloss contrast with matte, marks from sculpture tools and brushes catch the color to create a varied texture. Using water as a medium, color is applied, and gravity pulls and pools to follow the contour of the form. The figure also demonstrates Gregor's oversized bottom half of a figure. The top half is delicate, and the bottom half is large, the two parts of the figure in conflict.



Figure **10.5.42**: Corinth (2021, multi fired ceramic clay and glazes, 60.9 x 38.1 x 30.8 cm) Courtesy of the Artist

From the *Figure and Ground* series, Gregor unconventionally uses ceramic kiln shelves in the artwork titled, *By The Shore* (Figure **10.5.43**). This wall-hung work has both painterly and sculptural elements with pooled glazes. The abstract marks and brilliant coloration coalesce within the composition. Gregor's painterly approach is evident here in areas of bright color, bringing emphasis to the head and knee of this figure. The multi-colored background, focusing on bright red, is balanced by the black block in the lower part of the background, bringing the figures' view to the hand down to the base. The black color is repeated in the base.



Figure **10.5.43**: Figure And Ground, By The Shore (2015, multi fired ceramic clay and glazes, 45.7 x 45.7 x 22.8 cm) Courtesy of the Artist

Jylian Gustlin (1960-) is a San Francisco Bay Area painter in a contemporary redefinition of the 1960s-70s San Francisco Bay Area Figurative artists, their styles, and techniques. She studied mathematics and computer science at San Jose State University and received a BFA from the Art Academy of San Francisco, where technology was emerging as an art medium. Gustlin's vibrant paintings explore the impact of new technologies on perception: though she uses traditional painterly techniques. Inspired by a lifelong love of the San Francisco Bay Area Figurative artists, mathematical theories such as the Fibonacci sequence, the resonant tones of Latin phrases, African masks, and antique Roman vessels, Gustlin's work is genuinely a modern hybrid between the past and the present.

In Gustlin's paintings, the human body emerges from the background and moves through our emotions. The rich patterns of shapes and colors bring the figures to life and challenge our imagination. Interwoven color is the beauty and explosive atmosphere Gustlin brings to the

human body. The moody yet qualitative emotions are expressed in her paintings as they emerge into the foreground, bringing the complex, layered textures of the figure into our space as we feel its presence and feelings. The figures become vibrant mixes of color and texture to transcend race, ethnicity, even evolutionary life form. *Sirens 8* (Figure **10.5.44**) brings five women, individually similar yet different. The stripes on their sleeves form motion, their crossed legs anchoring each person to the seating. The emotions portrayed by each person are hidden on faces.



Figure **10.5.44**: Sirens 8 (Courtesy of the artist) (2021, mixed media on canvas, 91.4 x 172.7 cm)

Illustris 36 (Figure **10.5.45**) and *Illustris 25* (Figure **10.5.46**) represent ethereal forms, one of a kind, the perfect body. Yet, the figures are deep in thought, contemplating the world around them and the meaning of life. Each figure is positioned to give the viewer their emotional interpretation of the image. Gustlin uses many colors on her figures, blurring racial lines. The figures are seated on interpretive lines as dark colors anchor the bottom of both images.



Figure **10.5.45** (left) and Figure **10.5.46** (right): (left) Illustris 36 (Courtesy of the Artist) (2018, mixed media on board, 121.9 x 121.9 cm). (right) Illustris 25 (Courtesy of the Artist) (2018, mixed media on board, 121.9 x 121.9 cm)

Civil rights and feminist movements in the last 100 years have created a new focus and concepts, opening up the world of art to women. In the 1960s, women's liberation movements were standing up for women's rights, and this is where the beginning of Jylian's life started, to fight for political and civil rights at protests. New generations of artists responded to the civil rights and women movements, demanding inclusion in the art world, though it was considered an exclusively white male pantheon. *Hu.man.ity* (Figure **10.5.47**) is the response to the current state of the world and how we are all the same regardless of how we look. Each figure is from her earlier figurative series; *Rara Avis*, *Bivium*, *Kyros*, *Quidam*, and *Terrigenus*. The figures are unique unto themselves while still part of the common humanity. Gustlin's use of color defines the figures as members of any race or country, creating the uniqueness of every person.



Figure **10.5.47**: Hu.man.ity (2022, compilation of digital images) Courtesy of the Artist

HOLLIS CHATELAIN

Hollis Chatelain is an American quilt artist who graduated with a BA from Drexel University. Chatelain specializes in textile painting and quilting. She lived in West Africa for 12 years working for humanitarian organizations. Her experiences caused her to reflect on challenging social and environmental themes. Chatelain's style was based on dream-like colors and imagery. The untold multi-cultural stories of people and the earth are depicted in her dye-painted scenes. Her work has been described as "easy to gaze at, but hard to forget." From dreams to reality, Chatelain often starts with a monochromatic dream. From there, she researches and looks for images describing what she dreamed. It is important the colors, faces, and plants are authentically what they could or should be. Chatelain has realized that her dreams often give insight into places and people she has never seen.

> *Just as my many colors of thread hold the layers of fabric and batting together, I feel that my creations can also pull people together. We are wrapped in cloth from birth through death. Thus, fabric creates a connection that suits the issues I address in a personal way.*

Once the research is finished, she draws, using photos as inspiration. Often working from 30-40 photos, Chatelain will sketch many small thumbnails and then enlarge the small drawings onto large paper the size of the piece, creating the basic design. After transferring the design to fabric, she paints using fiber-reactive Procion dyes. The dyes are usually six values of one color (the color of the dream). Once the painting is finished, the dye is washed, and batting is added to prepare it for quilting. Often using more than 200 different colors and over 20,000 meters of thread in one piece, Chatelain adds contour, depth, and volume to her quilts. Chatelain creates textile paintings because she loves the tactile quality of the fabric, combining her love of photography, drawing, and painting. Viewers can see the detail and meaning of the pictures and the diversity of thread colors, creating intense images.

> *I choose to work in larger-than-life sizes so that when a piece is finally finished, viewers will be called from all distances to come closer and step into the story.*

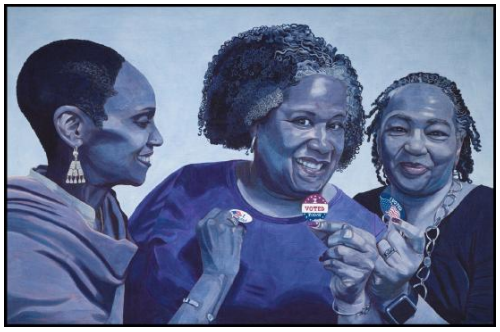


Figure **10.5.48**: Dreams Realized (Courtesy of the Artist) (Hand dye-painted, machine quilted, 100% cotton fabric, polyester/wool batting, polyester threads, 106 x 162 cm)

African American women could not legally vote in every state until *The Voting Rights Act* was passed in 1965. *Dreams Realized* (Figure **10.5.48**) portrays the women who are a force to be reckoned with in their communities across America. During elections, the women unite neighborhoods and take them to the polls to vote. The white fabric was painted with multiple shades of blue. The three red, white, and blues "I Voted" stickers stand out, demonstrating that every vote counts.

In February 2002, Chatelain dreamed Hope For our World (Figure **10.5.49**). *The dream was in purple, and Archbishop Tutu was standing in a field surrounded by children from around the world. Desmond Tutu represents hope for world peace and the future of children. The quilt was painted* with thickened fiber reactive dyes using six values of purple dye on cotton fabric. Chatelain incorporated transparent white doves throughout the quilt, the doves as a symbol of peace.

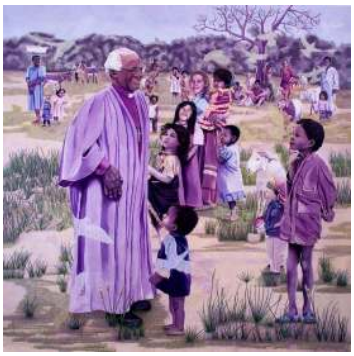


Figure **10.5.49**: Hope for Our World (Courtesy of the Artist) (Hand dye-painted, machine quilted, cotton fabric, wool/polyester batting, 208 x 208 cm)

In the spring of 2000, Chatelain created a yellow piece about the continual droughts threatening so many places on our planet. Fresh water is precious and limited. It is a worldwide problem affecting us all, so the images represent four different continents. The farmer looks at the shriveled corn, a woman needing water to wash her food, the young boy drinking scarce water, and the kangaroo seeking water are all part of the intricate, overlapping scene. *Precious Water* (Figure **10.5.50**) is painted with dyes using six values of yellow, then quilted with over 200 different colors of thread.



Figure **10.5.50**: Precious Water (Courtesy of the Artist) (Hand dye-painted, machine quilted, 100% cotton fabric, polyester batting, 195 x 215 cm)

The Sahel is a region just south of the Sahara Desert where trees are scarce. One type of tree that grows in this region is the baobab tree, also called the "tree of life," because it provides food, medicine, and shade for the people who live there. The Fulani people are shown in the *Sahel* (Figure **10.5.51**) are nomads and dependent on the food they can find, including the baobab tree. The tree is the center of the image and is painted in warm colors with a thick trunk and delicate small branches. The light blue colors of the sky bring a contrasting background to the tree.



Figure **10.5.51**: Sahel (Courtesy of the Artist) (Hand dye-painted, machine quilted, 100% cotton fabric, cotton/polyester batting, 203 x 152 cm)

Contemporary figurative art has become an important form in the twenty-first century, each artist bringing different styles and mediums to create their unique images. Figuration has moved from the predominately white male artist to include females and artists of color, bringing different narratives to their artwork. Contemporary figurative artists are now mixing the image of the human figure with other types of abstraction or narratives.

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10.6: CONCLUSION

THE EVOLUTION OF ART

When we talk about art in the millennium, we discuss a diverse collection of human activity worldwide. Imagination and creativity do not change; what changes are the conceptual ideas of the times. The millennial architecture demonstrates that "if you can dream it, we can build it" assertiveness. With the advent of CAD, laser scanning topography, and new materials, the sky is the limit and not the imagination of architects. The evolution of materials is taking architecture to new limits of design. We have seen an emergence of art from Africa, and it is outstanding. Usually left out of textbooks, African art when during the 1980s, most countries were independent of foreign government controls, and new political changes also released artists from the constrictive rules of Western art. With modern media and travel, artists have embraced globalization. Fresh and contemporary art styles continue to be developed across African countries. Installation art is based on multiple earlier movements, including the reuse and small installations of Dada or Performance Art creatively using and interpreting space, even conceptual art and the focus on the ideas over the aesthetic. Contemporary figurative art has become an essential form in the twenty-first century; each artist brings different styles and mediums to create unique images. Figuration has moved from the predominately white male artist to include females and artists of color, bringing different narratives to their artwork. Contemporary figurative artists are now mixing the image of the human figure with other types of abstraction or narratives.

Art has changed in the new millennium and has opened the door for the future.



Figure **10.6.1**: Equus, David and Jylian Gustlin (Courtesy of the Artist)

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